

WORLD'S GEOGRAPHY OF LOVE:
AN ALCHEMICAL HERMENEUTIC INQUIRY
INTO THE HEROIC MASCULINE'S REBIRTH
AS INFLUENCED BY LOVE AS THE GLUTINUM MUNDI
AND THE FEMININE INCORPORATIO

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ABSTRACT

World's Geography of Love:
An Alchemical Hermeneutic Inquiry
into the Heroic Masculine's Rebirth
as Influenced by Love as the Glutinium Mundi
and the Feminine Incorporatio

by

Geraldine P. C. Matus

This research generates an alchemical hermeneutic analysis of four archetypes as found in certain ancient Egyptian texts and the contemporary dream text *Heart of the Inner Chamber*, the landscape of which is the “world’s geography of love.” As symbols of transformation, these four archetypal energies are essential reagents in the dramatic process of individuation, as understood in the depth psychological tradition. These archetypes are (a) the triptych of disintegration-death-resurrection, (b) the dying heroic masculine, (c) the feminine incorporatio (who incorporates the corrupt and dying heroic masculine into her body), and (d) love as the glutinium mundi (glue of the world). Certain ancient Egyptian ritual and mythic texts describe the sungod Re undergoing a recursive renewal of his life-giving force, which is facilitated by the love and ministrations of particular feminine figures. One such figure is the ancient Egyptian sky goddess Nut, a personification of both realms of heaven and netherworld, who swallows the failing Re at sunset, and in whose body the mysterious processes of his regeneration take place so he

may be reborn at dawn. A Nut like figure appears in *Heart of the Inner Chamber* linking the psyche of the dreamer to symbols of transformation from ancient Egypt.

As symbols of transformation, love as the *glutinum mundi* and the feminine incorporatio are not well articulated in the field of depth psychology, and particularly so regarding individuation. This research deepens the articulation of the archetypes of love as the *glutinum mundi* and the feminine incorporatio. As well the research invites a deeper valuation of a conscious engagement with these symbols of transformation, especially as they may serve us when we find ourselves in those ineffable and inevitable, chaotic, shadowy, and emotionally confounding places of being where we feel that we are dying or dead and hope for the miracle of our transformation and rebirth.

Keywords: hero, individuation, love, *glutinum mundi*, transformational feminine, ancient Egyptian myth.

Dedicated to the men I love.

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

Chapter 1

Introduction to the World's Geography of Love

O Bless the Continual Stutter

With respect to the mercurial and ever evolving nature of my topic, I apologize to it for presuming and daring to bind it in text. That said, I ask my topic to be tolerant with the fact that I have bound it thus, and be mindful that it called me, unbidden, to abide with it and illuminate its meaning and purpose. In the end, nothing herein is reducible to a single idea or theory; rather this work is a portrayal of ideas in the classical understanding of drama; an interplay of archetypal figures as to evoke a feeling response and/or catharsis. With that I petition; “O bless the continual stutter of the word being made into flesh” (Cohen, 1979c).

Clarifying the Use of the Terms Feminine and Masculine

Here I wish to clarify my meaning when I use the terms feminine and masculine, because they are often understood literally rather than symbolically or metaphorically. In the depth tradition, the terms feminine and masculine are symbolic rather than literal. Therefore, when I use the terms feminine or masculine I am referring to forms of archetypal energy that we imagine or concretize as various female or male figures. In their multiplicity, not any one of these figures represents the full reality of the archetypal energy itself, let alone the full reality of women or men, or a particular gender. It is my understanding that certain archetypal energies appear in female and male forms in our imagination because in some way they represent psycho-socio-cultural patterns of being

that may be collectively typical of but not exclusive to women or men, or a particular gender.

We project images of female and male forms onto particular archetypal energies as a means of making sense of the archetype as we experience it. If I dream of being a man who is hunting a deer it does not mean I am a man or hunter or that I should necessarily become a man or a hunter. It means that I am being shown symbolically how the masculine archetype in the guise of a hunter is informing and shaping my circumstance or me. Herein, I do not use the terms feminine or masculine in any way to limit the full expression of women or men. It is standard practice in the depth tradition to consider that intrapsychically women and men have contra-sexual aspects of being; thus making us all in some ways both feminine and masculine in nature. How we embody a particular manifestation of the feminine or masculine archetypes depends on how we identify with or encounter one or the other. Our relationship to these archetypes is a dynamic and fluctuating process over our lifetime, more often ruled by unconscious reality than conscious attitude.

Individually, the feminine and masculine archetypes are imaged in a multitude of personifications and each personification is assigned an identifying set of attributes. These personifications represent a facet of the archetype but not its entirety. For example, the mother archetype is a facet of the feminine archetype, and the father archetype is a facet of the masculine archetype. Typically, feminine and masculine figures are paired to represent opposition and the sexual or generative nature of human being, for example, yin and yang, queen and king, princess and prince, or heroine and hero. Typically, feminine

or masculine figures reflect the time, geography, and socio-cultural milieu into which they emerge into the collective imagination. The depth tradition acknowledges that the emergence of an archetype is spontaneous—we do not choose it, it chooses us. We can recognize engagement with an archetype when we are involved in activity that is compelling and meaningful for us, whether or not it is perverse. For example, my writing this dissertation is compelling and meaningful for me. I am aware that the particular feminine and masculine archetypal figures that are the focus of my research, and with whom I deeply engage, chose me, and I chose to consciously engage with them.

Philosophical Perspective

I approach this alchemical hermeneutic inquiry from the depth psychological perspective (depth tradition); generally acknowledged as psychological theories and practice that take into account the reality of the unconscious and its influence on the intrigues of the conscious mind or ego. Depth psychoanalysis and analytical psychology arose principally out of the work of, respectively, Sigmund Freud and Carl Gustav Jung. Additionally, the work of Pierre Janet, Alfred Adler, Otto Rank, Marie-Louise von Franz, M. Esther Harding, Eric Neumann, William James, James Hillman (archetypal psychology), and Marion Woodman, among others, influence current conceptions of psychoanalysis, analytical psychology, and depth psychology. The depth tradition acknowledges that dream, myth, symbol, archetype, synchronicity, and image contribute meaningfully to the human psyche's complexity and development. Additionally, the depth tradition recognizes as viable and desirable, a diverse and interdisciplinary approach to matters of the psyche, and invites dialog with the fields of quantum physics,

medicine and biology, literature, philosophy, theology, fine arts, sociology, anthropology, and other humanistic sciences. Key to the depth psychological perspective is the importance of attending to the transference field.

Briefly, the transference field is the third psychological space, created through the mixing of “activated unconscious content from two people engaged in relationship, and occurs as a result of the inductive effect which always emanates from projections to a greater or lesser degree” (Jung, 1954/1966, p. 176 [CW 16, para. 364]). Unconscious content emerges into the transference field between two people in relationship (therapeutic or otherwise) as well as between a person and a non-person field, such as we find with the alchemist’s process of projection onto the prima materia as it variously transforms. Attention to the transference field between the researcher and the research data (person and non-person) is a definitive element of my chosen method, alchemical hermeneutic research (Romanyshyn, 2007). Thus, in keeping with my philosophical stance and research method, I have made every attempt to attend to emergent phenomena as constellated in the transference field between the research and myself, the researcher. Overall, this work reflects a depth psychological sensibility; simultaneously grounded in the rational—academic and the symbolic. Importantly, in conducting this research I have acknowledged that the unconscious is truly real, and understand that how the unconscious shapes and influences this work is expressible.

Center-Point of the Research Data

The center-point of my research data is a modern dream text, titled *Heart of the Inner Chamber*. There is an ancestral relationship between its symbolic content and that

of specific ancient Egyptian ritual and mythic texts, which are the realm of collective and symbolic imagination that inform my inquiry into the meaningfulness of *Heart of the Inner Chamber*. Along with this dream, I include data from dreams and visions experienced by the same dreamer that thematically anticipate and comment on *Heart of the Inner Chamber*, as well as support my research. My research elaborates on the meaningfulness of the archetypal figures, images, symbols, and processes described within the dream and ancient Egyptian texts related to the dream as they relate to the field of depth psychology. Specifically my research focus is on how the feminine incorporation and love as the glutinum mundi archetypes may influence the heroic masculine (heroic-ego) archetype as related to the transformation of the personality (individuation).

Below I present *Heart of the Inner Chamber* with introductory comments that segue to the statement of my thesis. However, before proceeding thus, here I lay some ground for my research reflections with some comment on the depth psychological understanding of what is the transformation of the personality and the ways we might practically move towards such transformation.

Transformation of the Personality: Individuation

From a Jungian perspective, transformation of the personality is synonymous with the process of individuation. In *Memories, Dreams, Reflections* (Jung, 1961/1965) and *The Red Book* (Jung, 2009) Jung describes profound personal experiences of the psychospiritual transformation of his personality; a process he later termed individuation and described thus:

In general, it is the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological *individual*

(q.v.) as a being distinct from the general, collective psychology. Individuation, therefore, is a process of *differentiation* (q.v.), having for its goal the development of the individual personality. (Jung, 1923/1971, p. 448 [CW 6, para. 757])

This process of differentiation involves encounters with the unconscious, many manifesting as confrontations with the shadow. From a Jungian perspective, the “shadow” refers to both (a) the entirety of the personal and collective unconscious, and (b) the personal unconscious of which the ego is unaware, typically regarded as the repressed or suppressed undesirable aspects of the personality, though correctly the shadow also includes unrealized and desirable aspects of the personality.

More recently the shadow is understood to include somatic as well as psychic processes (Mindell, 1982). It is considered that the shadow is instinctive and non-rational, and that we are prone to projecting shadow content onto others as a means of deflecting acknowledgement and accountability for its content. “[P]rojection is so fundamental that it has taken several thousands of years of civilization to detach it in some measure from its outer object” (Jung, 1954/1969, p. 6 [CW 9i, para. 7]). The individuation process requires us to develop, as best as possible, a conscious relationship to our personal unconscious, for women to their animus, for men to their anima (Johnson, 1986), as well as to the collective unconscious (humanity’s shadow). Adolf Guggenbuhl-Craig (1995/2014) expanded Jung’s idea of the development of the individual to include humanity. “The goal of individuation is not only [transformation of] the individual but also humanity” (p. 90), a statement that accounts for how we are influenced by and influence others consciously and unconsciously.

Currently, the concept of individuation includes the idea of how our physiology responds to and is altered by psychological and spiritual transformation; that there is a corporeal intersubjective and unifying dialectic between what has been divisively termed mind, body, soul, and spirit (Kane, 1995; Pines, 1993; Woodman, 1980, 1982; Woodman, Danson, Hamilton, & Greer Allen, 1993). We are our bodies and our bodies are us. Though Jung (1961/1965) does refer to the heart attack he suffered and some of the physical illness that accompanied his confrontation with the unconscious in *Memories, Dreams, Reflections*, he provides no depth account of the meaningfulness of those somatic experiences, nor does he give particular attention to this aspect of individuation in his works. Given the current understanding of the interrelatedness between physical, spiritual, and psychological processes, it is reasonable to be curious about what might have been Jung's visceral and corporeal experience accompanying his intellectual, imaginative, and symbolic experience. How might those experiences have influenced the development of his theories? My curiosity here about the somatic experience during the transformation of the personality is appropriate as my research attends to the place of corporeality with respect to the individuation process.

To summarize, in the depth psychological tradition, individuation is a process that necessitates the conscious development, differentiation, and integration of unconscious personal and transpersonal elements of being in such a way as to facilitate a fuller expression of potential wholeness. Encounters with the unconscious inevitably entail suffering and sacrifice that is both visceral and mental. "Death, sacrifice, decay, rebirth. . . an exchange of libido for the purpose of renewal" (Brinton-Perera, 1981, pp. 54-55)

are hallmarks of individuation. Both the dream *Heart of the Inner Chamber* and corresponding ancient Egyptian texts that form the data for this alchemical hermeneutic research symbolically demonstrate an exchange of libido that serves renewal, and thus scribe a perspective of the individuation process. Finally, individuation is a lifelong process that has no actual end point, except death (Guggenbuhl-Craig, 1980/2008), shaping us individually and collectively through our dying into living and living into dying (Becker, 1973; Guggenbuhl-Craig, 1980/2008).

Fear of the Unconscious: A Barrier to Individuation

Characteristically, our ego develops to function best in relation to what is concrete and rational—the conscious realm. Consequently, our idea of who we are may be overwhelmed or ruptured by encounters with unfamiliar, unknown, or ineffable phenomena (e.g. dreams, fantasies, visions, etc.), all of which emerge variously and inevitably from the unconscious. Explicably, we become fearful of the unconscious, and our ego adopts defenses against it to maintain stability for what it has achieved. Despite fear, we may employ the particular functioning of our ego to help us awaken to the meaningfulness of the unconscious content that we encounter. Such a process requires that we first acknowledge the reality and autonomy of the unconscious; and secondly that we learn to engage our symbolic function into imagining a contemplative and creative intercourse between our ego (conscious perceptions) and emerging unconscious content—ego-Self axis (Neumann, 1954/1995; Whitmont, 1991). The former and latter processes essentially describe individuation, which takes great effort and in fact, is antithetical to the ego's will. In his essay "*The Fear of the Feminine*" (1959/1994, pp.

227-281) Erich Neumann eloquently described the role of fear in the individuation process:

When the ego grasps the degree to which the Self directs fear and uses it as a “tool for transformation,” it also experiences itself as embraced by the Self’s demand for transformation. In this way, however, the ego unmask its own annihilation through fear and recognizes it as a process of negation brought about by something unfamiliar that proves itself to be one’s most essential nature, and one gains a paradoxical security in the Self that creatively forces the ego into continual transformation. As the ego becomes the transparent exponent of the Self, this agent of transformation, the Self, becomes one’s most treasured essence that remains fearlessly creative throughout all transformations. Only in this way does fearlessness arise for the ego that no longer clings to itself but rather in transformation surrenders and devotes itself to the Self as to its “own.” Thus the ego-Self axis becomes humankind’s guarantee of a creative existence, i.e., of an existence of transformation. (pp. 280-281)

Fear may lead us to transformation, and to an ego-Self axis that is dynamically creative. Typically, we enter the fearful netherworld of the personal and collective unconscious to engage with the task of individuation when our conscious reality becomes unsustainable or is in duress, and though we would rather avoid the netherworld it is only there that we are renewed.

Our fear of the unconscious and our experience of encounters with it are variously evidenced throughout history in story, myth, ritual, and art wherein we see the heroic masculine (an aspect of the ego archetype) encounter the unconscious in its various guises, for example as monsters and demons of the netherworld (Neumann, 1959/1994, 1954/1995). More than a hundred years of depth psychological literature deliberates on the ways in which our ego may address the reality of our terror when confronted with the disintegrating influence of the unconscious. We may awaken to an encounter with the unconscious after having received, and perhaps even after having acknowledged, many

warning signs of our approach towards it or it towards us. For example in the ancient Sumerian myth of Inanna Queen of heaven, Inanna's careful divestiture as she descends into the netherworld denotes a conscious engagement with the unconscious (Brinton-Perera, 1981). More often we stumble upon or fall into the unconscious realm, swearing we had no idea that we were approaching it, such as in the ancient Egyptian myth of Isis and Osiris in which Seth tricks his brother Osiris to climb into the coffin he made for him (Houston, 1995), thus initiating Osiris's netherworld journey. The lyrics of *Undertow* (Cohen, 2004b) provide us with a modern poetic image of a heart unexpectedly opened to the disintegrative, yet transformative effect of the unconscious:

I set out one night / When the tide was low / There were signs in the sky / But I did not know / I'd be caught in the grip / Of the undertow / Ditched on a beach / Where the sea hates to go / With a child in my arms / And a chill in my soul / And my heart the shape / Of a begging bowl. (Cohen, 2004b)

A heart the shape of a begging bowl is a hopeful image of faith in the grace of restorative transformation, despite encounters with the undertow of night terrors of the unconscious.

Regardless of how we encounter the emergence of the unconscious, the depth tradition regards these events as an invitation to undertake personal transformation through a confrontation with the shadow. In accord with certain authors (Fromm, 1956/2006; Guggenbuhl-Craig, 1980/2008), I suggest that such an undertaking is untenable and ultimately destructive without the facilitating and mediating power of love. If this is true, then the emergence of the unconscious may be an invitation to deepen our capacity to receive and give love through an encounter with the Self (the governing center of wholeness, god, the divine, the holy, the numinous, and such) (Goodchild, 2001; Guggenbuhl-Craig, 1980/2008; Jung, 1956/1970). Developing a broader symbolic

and psychological understanding of how we may deepen our capacity to receive and give love, and the nature of love with respect to the unconscious, is a formidable task, yet one I suggest is essential to individuation..

Alchemical Active Imagination

Despite our level of awareness, protests, or denials the unconscious continuously influences our here and now reality. When that influence is experienced by our ego in its heroic stance—habituated to exerting its will to power, and often inflated by hubris and the lightness of intellect and spirit—we may well be overwhelmed and terrified. This is especially so when we grasp the reality of our ego’s impotency to influence the outcome of encountering the unconscious. For those among us who are neurotic and not psychotic, we quell that terror by resisting the unconscious; using various defensive mechanisms to preserve our ego’s stance, sometimes even unto self-destruction, for example as through addictions or eating disorders (Woodman, 1980, 1982). However, there is an alternative method for engaging with the unconscious that can quell our fear, shape our heart into a begging bowl, so that we may graciously receive the nourishing and transformative gifts of the unconscious rather than deny or resist them. This method is active imagination, which has roots in all of the alchemical traditions, and herein referred to as alchemical active imagination (von Franz, 1979). I describe alchemical active imagination, a component of alchemical hermeneutic research, in more detail in Chapter 4: Approach and Methodology. I use alchemical active imagination to approach *Heart of the Inner Chamber* and related ancient Egyptian texts, because it allows me to approach my

research data less fearfully and thus with a heart and mind less defended against its personal and transpersonal meaningfulness.

Heart of the Inner Chamber

As noted above, the dream *Heart of the Inner Chamber* is the center-point of my data. Here I present the dream with some introductory comments in order to contextualize the statement of my research question below. I undertake a fuller analysis of the dream text and related ancient Egyptian texts in following chapters. The dream is my dream. For those who may have concern about that, I address the academic legitimacy and relevance of using a personal dream text for research data in Chapter 4: Approach and Methodology: A Statement Regarding My Transference to the Topic and the Archetype of Love. For now it suffices to introduce the dream:

Heart of the Inner Chamber: I am in serene meditation, simultaneously in deep anticipation of something and indifferent to anything happening. I sit on a low three-legged milking stool in the centre of an inner chamber, which is simultaneously located both “above” and “below.” Above, it is a circular room at the top of a high tower with windows all around looking out onto the “world’s geography of love.” Below, it is a circular room of ancient stone, dark and far below the surface of the earth, its only access a dark and narrow tunnel.

There is a knock on my door and a workman tells me “they have arrived”. I tell him to bring them. A seemingly endless line of virile and well-muscled workmen bring crate after crate of human flesh into my chamber and place them around me. The flesh belongs to fallen heroes—young men whose bodies have been dismembered and disemboweled on the battlefield. The stench of death causes me to swoon, and I fall to the floor in a stupor. I do not notice when the workmen stop bringing in the crates.

I awake later to find my chamber filled, floor to ceiling, with thousands of crates. I sit back on my milking stool, and pull one crate up close to me, and rest it between my legs, in the way a cello is supported. A giant swell of compassion opens my heart, moving through my body to my fingertips. I know I have no choice but to begin the painstaking task of reassembling the fallen ones.

I work methodically one crate at a time, reaching in and sorting the pieces of flesh. I tear away the decaying bits with my fingers, and put them in my mouth, chew them, swallow them, digest them, and then birth them through my vulva.

Those same pieces, now rejuvenated, I assemble with the other viable bits of flesh until I have whole bodies that are set aside to await their resurrection. Not all the heroes are fully dead. By assembling pieces from several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

I am fully absorbed in my work, my brow sweat-beaded, my hands and clothes bloodied. I am aware that the sunlight, midnight dark, and moonlight of a thousand days and nights have passed across the walls of my chamber. There are still hundreds and thousands of crates to tend. I am aware of the tender texture of the skin of these young heroes and take extra care not to bruise it when I am reassembling pieces. I continue one piece of flesh, one crate at a time. I can do nothing but bow my head to the task. (Author's personal journal March 18, 1999)

This dream was, and still remains for me a stunning communication from psyche; its full meaningfulness still swooping and circling like a murmuration of starlings seeking an as yet demarcated place to alight for the night. I see the feminine dream figure as the most important feature of the dream. I designate her and her ancient Egyptian ancestresses the feminine incorporatio. Among the multitude of names for symbols we use to designate various configurations of archetypal feminine energy, the term *feminine incorporatio* is my invention. I am purposeful in this designation and my rationale for doing so will become apparent in following chapters. For now, consider that the name feminine incorporatio is an imaginal vessel meant to hold the particular defining qualities of the feminine dream figure and her ancient Egyptian ancestresses. Also consider the designation of feminine incorporatio represents a particular symbol of transformation.

My indwelling with this poignant dream rendering of the transformative relationship between the feminine incorporatio and the fallen heroic masculine infuses my being with love. Love is the energetic and compelling force that guides my work to articulate the dream's meaningfulness. After dwelling personally with this dream since 1999, several synchronistic events caused me to become curious about its meaningfulness

from a transpersonal perspective. I began to wonder how the dream might inform the ever-evolving depth psychological view on matters concerning individuation, the archetypal feminine and love.

Ultimately, *Heart of the Inner Chamber* governs and compels my research. It is the mandala-center from which all my considerations, imaginations, elucidations, elaborations, and suppositions emerge, whether they clearly resonate as eternal truths or eternal truths skewed by the realities of my complexes and ego. Ancestrally and intimately related to *Heart of the Inner Chamber* and its feminine figure is the image-text of the ancient Egyptian sky goddess Nut. When regarded together, these feminine symbols of transformation bridge an ancestral gap from ancient to modern times. In wrestling with how best to transcribe coherently the exegesis of my data, it became most practical to follow the paths leading to and from four main themes that appear in *Heart of the Inner Chamber*, and to correlate those themes with my understanding of Nut. These themes are (a) disintegration-death-resurrection, (b) the fallen or dying heroic masculine, (c) the feminine incorporatio, and (d) love as the glutinum mundi. As well as examining these themes, my analysis contemplates the dream as a complete entity that cannot truly be understood otherwise (Berry, 2008a). The dream, and perhaps so too this research, is an autonomous and continuously evolving, enfolding and unfolding entity arising spontaneously from the unconscious as a statement of interiority. Any exegesis of it will never be exact or complete, but may be helpful or useful.

Transference Dialogs for the Introduction

Leading into and out of the dream “Heart of the Inner Chamber”.

The transference dialogs included here at the end of Chapter 1 address the symbolic matrix from which *Heart of the Inner Chamber* emerged. Some of the material presented in these dialogs pertains to other chapters. Additionally, my insights into all the dreams and visions presented below deepen my research and contemplative hermeneutical analysis of the data and provide context for my transference to the topic. Where appropriate, in following chapters I refer back to this section. During the research process, I have observed how the symbolic matter of *Heart of the Inner Chamber* and the following described dreams and visions spiral in and around each other like a multi-dimensional, labyrinthine creative chaos from which finally emerged an embodied imagination of the reborn masculine from the feminine incorporatio, and the, yet to be revealed, outcome of my research.

The dreams and visions described herein address the feminine and masculine narratives of my journey as a woman on the path of individuation:

1. The wounded hero (animus) undergoing transformation and rebirth into a new ethic, which requires him to dedicate his virility and muscularity to serve Love and the Self.
2. The obscured and immature feminine awakening into the creative and transformative power of the feminine incorporatio, and her capacity for evoking love as the glutinum mundi.

To bring forth this text, my intrapsychic wise alchemist, my vulnerable and wounded hero, and my lost and denigrated feminine have traveled deep into the voluptuous void—that oceanic-catalytic-styptic place where tears of compassion reseed and renew and a lapis blue rose is the treasure most desired.

Tears of compassion and the shadow of corporeality.

Today I went to my 18 March 1999 journal to review the life circumstances and images at play when *Heart of the Inner Chamber* emerged. Several things stand out. I had been working for more than a year on the *Isis Mass* (Matus, 2014), a poetic work from which evolved the liturgical drama *World's Geography of Love* (Matus, 2013), first staged in 2003, and the title of which came from *Heart of the Inner Chamber*. Finally, the dream emerged while preparing to take a group of women on pilgrimage through France and Spain that would follow the Mary Magdalene trail (Baigent, Leigh, & Lincoln, 1982/1988). Three days after *Heart of the Inner Chamber* emerged, I had the following dream, which reinforced the notion of compassion as the healing potion introduced in *Heart of the Inner Chamber*:

The weavers of my destiny took me down through the depths of the ocean to the ocean floor. There they show me thousands and thousands of chasms torn open in the flesh of the world's earth body, each chasm representing the sorrows of a being. I look down the chasms of pain and sorrow and grief of all those I know . . . and many others who I don't know. As I look down the chasms of their pain the molecules of my body are thrown apart and I became millions and millions of particles dispersed in the currents of the ocean. Slowly my particles began to ascend to the ocean's surface through the action of the guiding hands of the weavers of my destiny stirring the waters to bring me forth. Slowly all my particles coalesce into body pieces and I am whole again, except now the sustaining energy and vibration holding my molecules together is the grief and sorrow and pain I saw down in the chasms. The weavers of my destiny touch my eyes and my heart and my lungs so I can weep. As I weep, all my tears of compassion for all the tremendous hurt I saw for each being torn into the flesh of the earth body turn into cascades of golden

eggs. Millions of tiny golden eggs release into the waters of the ocean dispersing with the current, like dust motes in a sunbeam, seeding the waters and descending into the chasms to sooth and heal, like a calming balm soothing the burning and the sting. I beg the weavers of my destiny to stop, to release me from my task because I am too tired, and I am too fragile without the arms of a living mother. They say I can't be released that it is my destiny and they bring my mother's soul and spirit to embrace me and soothe me so I can continue to weep. They tell me not to be afraid but to have courage for there are many others too who are helping to seed the ocean with golden tears of compassion. (Author's personal journal, March 21, 1999)

After dreaming this, my awareness of the depths or our common woundedness, even the woundedness of what I knew to be "God" expanded greatly. In proportion, there came an abatement of my anger at or judgment of others and myself for our invalidism, which was not only a great relief but allowed for a greater presence of love in my life.

For Paracelsus, whose mother died when he was young, compassion was central to all his considerations of the art and science of healing:

The instrument which he put at the service of his great compassions was his science and his art, which he took over from his father. But the dynamism at the back of his work, the compassion itself, must have come from the prime source of everything emotional, that is, from his mother, of whom he never spoke. . . . The more remote and unreal the personal mother is, the more deeply will the son's yearning for her clutch at his soul, awakening that primordial and eternal image of the mother for whose sake everything that embraces, protects, nourishes, and helps assume maternal form. . . . When Paracelsus says that the mother of the child is the planet and star, this is in the highest degree true of himself. To the mother in her highest form, Mater Ecclesia he remained faithful all his life . . . the other was Mater Natura. (Jung, 1942/1967, p. 112 [CW 13, para. 147-148])

Jung's interpretation of the work and maternal history of Paracelsus above helps shed light on the issue of mother in the March 21, 1999 dream noted above. He reinforces the notion that somehow the depth of our relationship to mother, earthly and heavenly, and her capacity for conveying unconditional love determines our capacity for developing compassion. Certainly, it would be true for myself, to say that my profound

preoccupation with compassion and love is related to the early loss of my mother, to which I responded by deepening my relationship with the Blessed Virgin Mary.¹

Curiously, this dream about tears of compassion, made me wonder if perhaps our idea of God the father is wounded because of how we keep him in our imaginations separate from his shadow, how we make of his shadow a devil, how we keep him apart from any idea of a beloved consort or lover. Additionally, I wondered how the latter is related to the chasms of sorrow at the depths of being. In patriarchal and monotheistic religions, we make God the father bear the whole world of our desire for love and happiness and forgiveness for our sins so that we may feel whole yet do not allow him a shadow or a beloved. I wondered, if something was terribly unbalanced about our human imagination of the divine?²

The shadow of God-the-Father was on my mind because of a dream I had on March 15, three days before the emergence of *Heart of the Inner Chamber*. It is a lengthy dream, but here are its salient features. I went to “a modern politically correct church where nothing was discussed that would offend. . . . a massive stone Ukrainian orthodox church. . . . dome roofed. . . . The priest I recognized from my younger years. He was old and had become a radical. As soon as I got into the church I had to pee.” I went downstairs and noticed that the beams of the foundation were smoldering, creating a smoky atmosphere in the basement where the washrooms and storage areas were located. I went to the washroom and had an “unusually large and convoluted shit.” It was only the

¹ See Chapter 4: Approach and Methodology: Transference to the Topic and the Archetype of Love regarding my vision of the Blessed Virgin Mary.

² See Chapter 8: The Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: Easter Vision: Stepping Out From Behind God the Father.

young girls who cared to know what the shit meant and to know about “all the various things a lady might do in a washroom”, which made me understand that this dream was concerned with beauty and blood. Following on the heels of this dream, the images of the fallen heroic masculine in *Heart of the Inner Chamber* then made more sense as symbol of the shadow aspect of our patriarchal culture and the hero archetype, as well as the shadow of the god archetype. Already the dream of March 15 was preparing the way for the emergence of the feminine incorporatio in *Heart of the Inner Chamber* who comprehends deeply women’s beauty and blood mysteries and the convoluted shit that finds its way into the underground of the temple of the patriarchal gods and in the lives of heroes.³

Dance a healing elixir.

On December 26, 2013, while reviewing my personal journals, I found a dream I had had the day following *Heart of the Inner Chamber*:

A general was overseeing some wars on our land amongst maladjusted and inherently delinquent boys. I went over to him and asked him to get some flowers and warn him that our rear was unguarded, and thought he might have the dogs guard it. Then I realized that the fight was about nothing, there were no real enemies, and it was all just bored boys making trouble. Everyone else saw real enemies. Yet, no matter how I tried I couldn’t see enemies, so I immediately and vehemently put a stop to all fighting, which made everyone glad. The general, who now hated me for having had him get flowers, was especially glad to not have to fight for me anymore. Fight for me anymore, I was shocked, I never asked anyone to fight for me! Everyone left, except the general who locked himself away in the guest house because he felt so humiliated about the flowers. I knocked and he allowed me to enter. I asked him why he was so angry with me. He told me how hurt he was over the loss of his wife, and how much he grieved for her. I embraced him and we began to dance. He told me how much he loved to dance and I told him

³ See Chapter 7: The Archetype of the Feminine Incorporatio: Transference Dialogs: Easter Vision: Stepping Out From Behind God the Father.

of my own love of dancing. We danced the fox trot, tango, waltz, salsa, and a new dance he had learned recently. He was very patient showing me a kick step in which we had to leap sideways and cross our ankles while holding each other. We had so much fun, and as we danced the remnants of the war were tidied up.
(Author's personal journal, March 19, 1999)

Here is another dream illustrating to me the role of love (flowers, a loving embrace, and dance, as well as the act of sending dogs to guard the rear of the General's army) in restoring the broken heart of the warring masculine. However, I was surprised that it included the idea of dance as a way to deal with the wars that happen between those "maladjusted and inherently delinquent," and "bored" boys. At the time of the dream, I had no dance training for fox trot, tango, waltz or salsa. It would not be until May 2007, four years after suffering a major and crippling stroke before I would begin to learn these dances as part of my physical therapy; and in that process discover how dance is a profoundly healing elixir. Not until engaging with this research, did I learn about the interface between love, dance, and resurrection. Yet the dream knew that fact before me.

For me dance has been able to get to the interstitial spaces of my psyche and soma in ways no other medicine or psychotherapy has been able to reach. I believe it was a gracing synchronicity that on the first weekend I attended Pacifica to begin the doctoral program that would lead to this work, I met my current dance instructor and performance partner. I consider him as a new hero (de Castillejo, (1997). Together our imagining into dance as that which heals is what gave me the courage to return to the world after my last four near death experiences (NDE). Dance helped heal the neurological damage that I incurred from the stroke and those NDE experiences. Long before I imagined the details of my topic for this dissertation, I knew that its deepest meaning was contained in the

lyrics of Leonard Cohen's (1979b) *The Gypsy's Wife* song, and that I would dance this song as part of my dissertation defense, even though I was at that time untrained as a dancer. A dream on June 08, 2008 about seven months after beginning doctoral studies confirmed that imagination:

A dream voice says; "The work is complete, now you can dance with your gypsy aunties." Then a window opens into the darkened intensive care nursery and sunlight filters into the room where lay a shunned failure-to-thrive baby-girl-creature, ill with hepatitis A—her liver-alchemical vessel infected with a morphing virus appropriating DNA prima materia. The sun, with its warming enlightening, enlivening energy baths her in its creative love-light of goodness; filtering into her tissues through to the bone; joining the pulse of her blood; awakening and unwinding DNA until she becomes the love and light of the divine radiant sun, the beauty of which shines through in her smile and now a becoming fattened body thriving on love and mother's milk. She is reborn; no longer despised but invited into paradise by the power of divine love and light; born into herself she is strengthened and embodied; calmly peacefully; everything matters and nothing matters for all is one in the sun. (Author's personal journal, June 08, 2008)

This dream contains a profound imagination of the healing power of the sun, so common to ancient Egyptian imaginations of the transformative journey through the netherworld or night hours that not only renews the sun, but also allows the sun, in the Duat, to renew those not yet reborn. I did not become aware of the correspondence between this dream and those ancient Egyptian texts until the final months of preparing this work. This dream also connects me to my gypsy ancestors as well as the association between the healing of the body and divine light, themes which are repeated in Cohen's (1979b) lyrics for *The Gypsy's Wife*:

And where, where, where is my gypsy wife tonight? / I've heard all the wild reports; they can't be right. / But whose head is this she's dancing with on the threshing floor? / Whose darkness deepens in her arms just a little more? / And where, where, is my gypsy wife tonight? / Where, where, is my gypsy wife tonight?

// Ah, the silver knives are flashing in that tired old café. / A ghost climbs on the table in a bridal negligee. / She says, “My body is the light.”⁴ / She says, “My body is the way.” / I raise my arm against it all and I catch the bride’s bouquet. / So where, where, is my gypsy wife tonight? / Where, where, is my gypsy wife tonight?
 // It’s too early for the rainbow, / Too early for the dove. / These are your final days; / This is the darkness, this is the flood. / And there is no man, there is no woman who can be touched, / But you who come between them, you will surely be judged. / So where, where is my gypsy wife tonight? / Where, where, is my gypsy wife tonight? (Cohen, 1979b)

I consider this text a modern mythopoeic and alchemical text, and dancing to its sung form has been my central transference dialog, and which in truth is unspeakable and inarticulate expect through dance. My dance partner is a virile man, well-muscled in heart and body and who stoutheartedly loves the feminine; and is willing to darken in her arms. Together we are inarticulately transformed by the process of dance, the outcome truly only expressible through dance itself.

Gypsy’s Wife is a mythopoeic and alchemical figure. She is the ghost of the lost feminine—the ghost of Isis no longer satisfied with her loss of union with Osiris and its killing effect on the land of Egypt. Gypsy’s Wife insists that we see her body as the way and the light for the path of individuation. She is the womb-tomb that transforms the hero on his night sea journey, and she is women’s power to transform themselves, and to realize that they are the diamond alembic bodies that distill the prima materia and birth the *Lapis Blue Rose*.⁵ She is an image of the archetypal feminine incorporatio. She who, for the sake of his renewal, compassionately embraces the fallen hero while dancing on the threshing floor.

⁴ See Chapter 8: The Archetype of Love as the Glutinum Mundi: Love as a DNA Unwinder for thoughts on how energetic fields facilitate transformation.

⁵ See Chapter 5: The Triptych Archetype of Disintegration-Death-Resurrection: Transference Dialog on the Triptych Archetype of Disintegration-Death-Resurrection: A Lapis Blue Rose Vision.

Though Gypsy's Wife seems to have gone missing, there are wild reports from here and there of her existence in the ancient and modern texts that help us see her ghostly figure and discover what she knows about the feminine incorporatio. I imagine that if we listen carefully to her stories and digest the images she unveils we will understand more about the power of the feminine to birth the lapis, to mediate the heroic masculine energy, to revivify the land of Egypt (an ancient symbol of the world). It is my hope that the gypsy's wife will come out of hiding and join at the altar of their body's union with her beloved. I imagine that the dance of the Gypsy's Wife's takes place in the human heart; as does the Dance of Shiva in the center of the cosmos that is in the world-body of Kali (Walker, 1983, 1988).

She who rears up to bestow a third-eye kiss.

(The day following the first DPP session at Pacifica) Dream November 5, 2007:

There was a big family fight among my father's family resulting in a lot of destruction, and ending with my dangerously enraged and insane sister being bundled into a zip up body bag container and hauled off to a prison for the criminally insane. I am relieved but heart broken. The body bag has a window through which I can see her face. I kiss her good-bye on her 3rd eye and tell her that I love her. She is frightened and knows that her salvation seems hopeless no matter that she mostly just wants love. Later a sociopathic man comes to help me understand the situation. He is very controlling and his price is death. Unafraid, I tell him, "I will pay only love," and he leaves.

I awoke from this dream with a pounding and clenching heart, gasping for breath, startled awake from a very deep place of dreaming. A kaleidoscopic recall of ancestral stories of murderous rage, murder and madness unfolded in my mind's eye—she who murdered her baby and covered up her crime because her lover had connections—he and his friends who accidentally hung to death a boy while playing cowboys and Indians—she who killed

her husband with a butcher knife and hid his body beneath the manure pile—my own murderous thoughts. Moving into an active alchemical imagination with this dream, I re-experienced kissing my “dangerously enraged and insane sister” on her Third Eye, whom in the waking realm is sociopathic. My heart opens and before me emerges “*She Who Rears Up to Bestow the Third-Eye-Kiss* and, *She Who Orders Chaos.*” I became warm

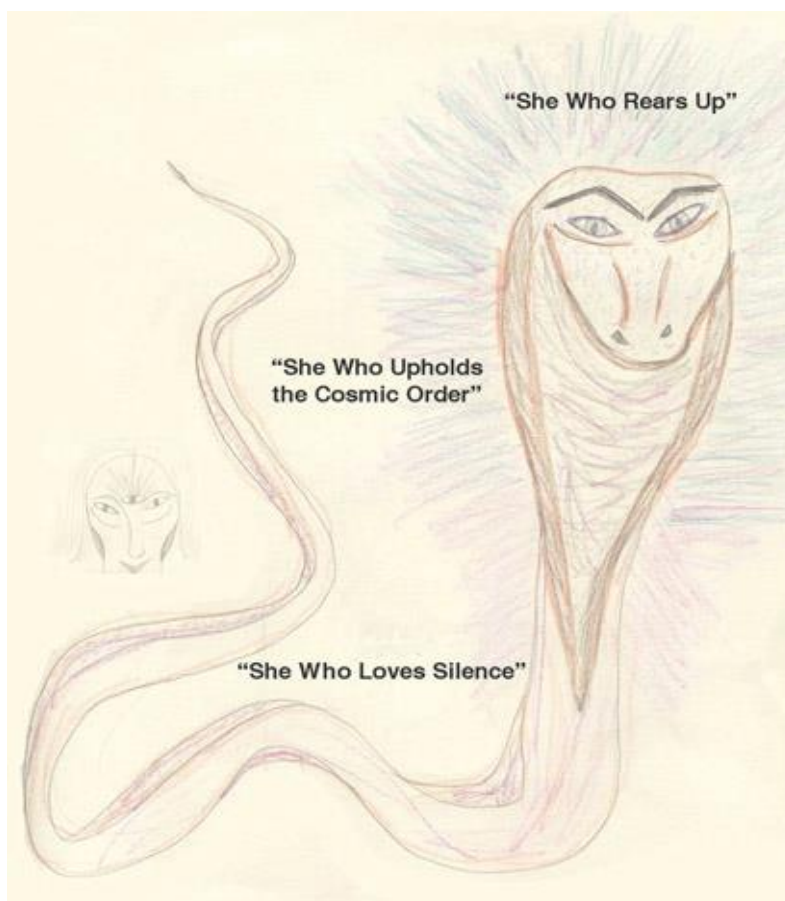


Figure 1: *She Who Rears Up* (Author’s personal journal)

presence. She is fierce and fearless. She is unconditional love, the origin of compassion, the holiness that contains physical, and psychic and spiritual disintegration. She is necessary death. She is the lover’s kiss, the indelible impression on our heart that makes

and very calm. Now I realize that this feminine figure is, in intention and skill, the feminine incorporation from my dream *Heart of the Inner Chamber* but in a different guise, a serpent guise.

I understand that *She Who Rears Up* blesses all brokenness and contains it within her unconditional loving

of it a begging bowl, receiving the entire world with gratitude. She is the catalytic, styptic fire! She Who Rears Up animates the netherworld intention toward transformation. She leads us through the netherworld's voluptuous knowing toward an embodied heart gnosis. She teaches us to travel unafraid through the darkness behind our eyes, the unseen, unknowable, unfathomable, dense putrefaction of our corruptible being toward our renewal. "It is not darkness man fears. It is his helplessness before eyes which see when his own are blinded" (O'Hagan, 2001, p. 184). She is the containing circumambulation of Self-healing and regeneration.

Right after the dream, as I sketched an image of She Who Rears Up, a riff of ancient Egyptian images come to mind. I understood that this imaginal figure is akin to the ancient Egyptian cobra goddess Wadjet the "protecting and life giving force coming from the deepest instinctual layers" (Abt & Hornung, 2003, p. 30) that "leads us through the dangerous darkness" (p. 59) of our shadows. She Who Rears Up is akin to the serpent Mehen, she who is "the enveloper" and "world encircler" (pp. 105, 131) protecting and renewing the old king. The new eye of the sungod is born from her in the 10th hour of the Duat in her guise as the double-serpent who reconciles death and life and who is:

The paradoxical two-sidedness . . . the devouring Apophis-serpent (seen in the 7th hour) and the protective and renewing Mehen-serpent (present since the 6th hour). The new solar eye of the Sungod is born out of this double-view. (p. 120)

This serpent figure is like Sekhmet who in the 12th hour becomes the crowning Uraeus on the Sungod's forehead, a sign that he is "ready for the final transformation and rebirth" (p. 140). Atum the god emerges from the backbone of the serpent "the seer"; the "seeing pair of eyes" that is with whole vision of the inner and outer worlds (p. 130).

There are many manifestations of the ancient Egyptian cobra goddess. She was worshipped in archaic times as the Lower Egyptian cobra goddess Wadjet and was paired with the upper Egyptian vulture goddess Nekhbet. Attributes of both Wadjet and Nekhbet are associated with the cow goddess Hathor, as well as with cobra goddess Meretseger “She Who Loves Silence” who was a protective goddess of the Theban necropolis. So too Renenutet was depicted as a coiled cobra or as a cobra with the head of a woman and a single human arm. Renenutet, and was the tutelary deity of infants, the Pharaoh, and crops. Her gaze was able to vanquish all enemies and her magic imbued the linen bandages used to wind the corpse. This latter attribute earned her the name “mistress of the robes” in places such as Edfu. In the Greco-Roman period, Renenutet was identified with Isis, and worshipped in cobra form as Isis-Thermouthis who represented the magic of Isis⁶. (Thermouthis is the Greek rendering of the name Renenutet.)

The cobra, as well as the Egyptian rattle known as the sistrum, and the papyrus reed are symbols that represent Hathor, goddess of fertility, drunkenness, dance, childbirth, and “Lady of the West” who accompanies the dead making their descent into the netherworld (Roberts, 2000). In her cow form, Hathor wears between her horns the sun disk, surmounted by a rearing cobra. Hathor’s name means “house or mansion of Horus” referring to her sky goddess aspect. She like Nut officiates in both heaven and the netherworld. The Pharaoh is commonly referred to as the “son of Hathor”. Hathor is also

⁶ Isis became a figure of particular interest for me in the early 1990s when she first visited me in a dream that initiated my undertaking a pilgrimage to Egypt, and has remained a figure of profound interest for me ever since. My as of yet unpublished manuscript, *Isis Mass* (Matus, 2014) is a twelve-thousand line dramatic narrative poem that reflects my passion for the Isis and Osiris myth as a transformational narrative. It was initiated as an artistic response and transference dialog to *Faust: A Tragedy* (von Goethe, 1827/1976). I have performed and published segments of the work.

the “mistress of the hours” of the Duat and she casts the newborn’s fate in the very stars that bejewel her body in her celestial aspect. Hathor-Sekhmet is the daughter of Re and is sometimes called the “Eye of Re” and “Mother of the Gods”.

Hathor is often conflated with Isis, another great protectress and giver of life, who rules over all matters concerning mothering, life, and magical transformation. Isis is depicted as a kite hovering above the mummified body of Osiris, as a guardian of the coffin, a guardian of the Canopic jar containing the liver. In the original myth of Re and the world there is a part where Re is close to dying. Isis tells him that she can heal him if she knows his true name, which he refuses to share. However, Isis enchants a poisonous snake to bite him putting him into a delirium during which he reveals his name. Knowing his name gives Isis power equal to Re, and because of her bold and skillful act of stealing Re’s name she became known as the Divine Sorceress.

All this I have pondered and amplified with respect to the dream *She Who Rears Up to Bestow a Third-Eye Kiss* and *She Who Orders Chaos*. The depth tradition considers that, all dream figures are genuine aspects of the dreamer’s individual psychic landscape. In imagining into the dream, the “zip up body bag container” in which my sister was placed becomes a modern rendition of the linen bandages imbued with Renenutet’s magic. The gesture of kissing my sister on her Third-Eye becomes the magical healing intention of *She Who Rears Up* who is akin to the above described ancient Egyptian cobra goddesses. My gestural kiss embodies the archetypal energy of these figures. My sociopathic sister represents my invalidism (Guggenbuhl-Craig, 1980/2008), the fragmented aspects of my psyche that needs be contained, and relies on the *Third-Eye*

Kiss from She Who Rears Up for the hope of her restoration to wholeness. In my waking life, I experience the dream and the imagination of that kiss as an incarnation of blessing or grace that brings forth a gnosis of the imperishability of my being when it is contained by the feminine incorporatio.

Conclusion to Chapter 1

There is a timeless correspondence between the symbolic content of *Heart of the Inner Chamber* and the ancient Egyptian imagination of Nut, and which is accounted for by Jung's (1954/1969) concept of archetypes. Though ancient Egyptian archetypal imaginations of the transformational feminine body and love do not dominate Western thought and depth psychological theory, they do remain a part of contemporary imagination and emergent phenomena as evidenced by the dream *Heart of the Inner Chamber*. The dream symbolizes a particular aspect of the archetypal feminine and love as the glutinum mundi, which together are capable of recomposing and resurrecting the dismembered and corrupt being of the fallen heroic masculine. Similarly, the narrative of the ancient Egyptian sky goddess Nut demonstrates the same dynamic of renewal. The feminine dream figure and Nut are powerful archetypal figures. I propose that these figures have a vital role regarding the transformation of the feminine and masculine that are wounded by unmediated heroic masculine energy, and which, consequently, are poorly related to love and the restorative feminine. Further, I propose that, symbolically, the feminine dream figure and Nut are profoundly skilled and informed regarding the complexity of love in transformation, precisely because they are familiar with the necessity of death and disintegration in the name of renewal and rebirth.

Chapter 2 **Statement of the Research Problem and the Research Question**

Feminine Incorporatio and Love as the Glutinum Mundi in Depth Literature

Regarding analysis and interpretation of the symbolic processes of individuation, the feminine incorporatio and love as the glutinum mundi are relatively unarticulated as symbols of transformation in the depth psychological literature, compared to others, such as the heroic masculine (Campbell, 1973; Henderson & Sherwood, 2003; Neumann, 1954/1995; Woodman, 1985). Where there are references to figures who might be categorized as the feminine incorporatio, the analysis of their nature and dynamic seems incomplete or cursory (Kane, 1995; Neumann, 1959/1994; Woodman, 1985), and in these references she is not connected with love as the glutinum mundi. Mostly images of the feminine incorporatio and love as the glutinum mundi are repressed, diminished, or skewed in retellings and interpretations of the heroic masculine's renewal and rebirth. There is a wealth of analysis wherein the transformation of the heroic masculine through his disintegration-death-resurrection is understood as emblematic of individuation (Jacoby, 1985/2006; Jung, 1944/1968, 1956/1970; Neumann, 1954/1995). However, there is no cogent analysis of the roles of the feminine incorporatio and love as the glutinum mundi as critical catalysts for the hero's renewal and rebirth, which is the most notable aspect of the lacuna in the literature that concerns my topic and makes necessary this work.

The depth psychological perspective is preoccupied with the symbolic significance of the heroic masculine narrative to the near exclusion of the feminine

narrative, and especially the feminine narrative not identified with the heroic paradigm. This makes for a masculine-centered psychology that has a meagerness of appreciation for how the feminine supports and informs psychological processes for women and men alike (Rowland, 2002). The fact that psychology has developed into a masculine-centered invention is troublesome, yet understandable since our world culture for millennia has been dominated by a heroic masculine paradigm that ignores, diminishes, objectifies, or is hostile to and destructive of the feminine, and by proxy women (Holland, 2006; Neumann, 1959/1994, 1954/1995; Rowland, 2002; Schlain, 1998; Stevens-Sullivan, 1989). Interestingly, Leonard Schlain (1998) posits that “writing of any kind, but especially its alphabetic form, subliminally fosters a patriarchal outlook [and] diminishes feminine values” (p. 1). If what Schlain suggests were true then a logo-centric articulation of the feminine, such as an academic text would be, in and of itself would be both paradoxical and difficult if not impossible to execute.

However, Schlain may not be accounting for the whole relationship between the written word and the expression of the feminine principles. For example, in *Pure Lust* (1998) Mary Daly wrote that the “double-edged dimensions” of words can imprison women in “Patriarchal parameters [but can also] radiate knowledge of an ancient” (p. 4) feminine gnosis. She refers elsewhere to the goddess Seshat as the ancient Egyptian goddess of writing, and Isis as the Lady of Words (pp. 118-119).

In ancient Egypt the word was closely related to magic, if not synonymous with the idea of magical formation or creation through the word. Ancient Egyptian goddesses associated with the power of the word and magic include feminine incorporatio figures. It

is Isis's love for Osiris, and her "skillful tongue" (Kramer, 1988, p. 102) or magical word that protects Osiris from the dangers of his brother Seth. For ancient Egyptians, magic was contained in the "word" and thus the word contained the energy to create what it represented, magic by analogy. This belief in the creative power of the word is carried forth into later times in such texts as the bible:

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came to be through Him, and without Him nothing came to be. What came to be through Him was life, and this life was the light of men; the light shines in the darkness and the darkness has not overcome it. . . . And the Word became flesh and dwelt among us, and we beheld His glory, the glory as of the only begotten of the Father, full of grace and truth. (John 1: 1-4, 14, New King James Version)

Therefore, to associate the word only with logos may be a Western biased interpretation of what "the word" means and intends. Cohen (1979c) compassionately joins matter and spirit in his song *The Window* in ways that would be familiar to the ancient Egyptian with respect to their understanding of what the word means and can manifest:

For the holy one dreams of a letter / Dreams of a letter's death / Bless the continuous stutter / Of the word being made into flesh // Oh chosen love, oh frozen love // Oh tangle of matter and ghost // Oh darling of angels, demons and saints and the whole broken-hearted host, gentle this soul, gentle this soul. (Cohen, 1979c)

Here the word "letter" alludes to both the creative act of articulating an idea through the scripting of a letter or word and the letter or word itself as a magical and transformative substance. Additionally, this creative power of the word as imagined by Cohen, and others before him, is related to love, earthly and spiritual (tangle of matter and ghost). I wonder if reclaiming a purposeful understanding of "*the word*" after the fashion of Isis, or whoever wrote the biblical passage above, or of Cohen might serve the continued emergence of a more conscious relationship with the feminine principles.

Literature or therapeutic practice that assumes a masculine-centered attitude colludes with collective repression of the feminine and denigrates her importance in the development of wholeness. There is need to heed feminine principles where masculine-centered psychology does not sustain a full articulation of individuation processes associated with the feminine; lest to do otherwise becomes a deepening detriment for both women and men (Neumann, 1949/1990, 1959/1994; Rowland, 2002; Stevens-Sullivan, 1989; Westkott, 1986). However a deep appreciation of the role of the feminine in individuation is still not broadly or confidently integrated in depth psychology scholarship or practice, regardless of the fact that many scholars and therapists agree that women's individuation is not the same as men's, and that both women and men benefit from a greater inclusion of the feminine in their transformational processes. I think here of numerous and various collective arguments and movements to end violence against women. Yet, misogyny, as the world's oldest prejudice (Holland, 2006), prevails, and women's individuation process curtailed accordingly. Women's bodies and lives bear the collateral damage of a collective will that remains impotent to address its fear of the feminine, and thus its inhibitions in valuing the feminine. Where healing traditions do not engage with the unique features of the feminine, and particularly the feminine incorporatio and love as the *glutinum mundi* in the individuation process, there is a missed opportunity to fully serve women's and men's individuation, and mediate the world's oldest prejudice.

Though the heroic masculine undergoing transformation is often depicted in myth as emerging from the underworld as engineer of his own transformation and resurrection,

in fact, he enters the process either lost, mortally wounded, or dead—rarely in a position to help himself. He depends on the processes of the underworld for his transformation and resurrection; processes informed by a number of factors, many of which derive from the transformative powers of the feminine incorporatio and love as the *glutinum mundi*, as we shall see. The above holds true for heroines; feminine figures identified with the heroic masculine. Symbolically, much of world literature tells of how the masculine and feminine principles require the fullness of the other to achieve individuation, and love between them is essential. Where would Dante be without Beatrice; Osiris without Isis; Inanna without Dumuzi? Yin and Yang exist fully and dynamically as unfolding and enfolding oppositional yet complementary energies that harmonize and balance each, with love as the *glutinum mundi* continuously rejuvenating the interstitial spaces between them to preserve their combined vital dynamic.

Feminine Incorporatio and Love as the *Glutinum Mundi* in Alchemical and Ancient Egyptian Literature Related to Individuation

I noted above in Chapter 1 that the figures, images, and narrative in *Heart of the Inner Chamber* have symbolic correspondence with certain alchemical and ancient Egyptian texts representative of psychic transformation; texts which have contributed to shaping ideas within the depth psychological field regarding individuation. In review of these alchemical and ancient Egyptians texts, I have noticed that the interpretive focus is biased toward the heroic masculine, and the treatment of the feminine is either absent or diminished (Abt & Hornung, 2003; Jung, 1944/1968; von Franz, 1980, 1984/1987). This bias occurs despite the fact that the central image of alchemy is the *mysterium coniunctionis*—the alchemical marriage of the masculine and the feminine as equals, and

which results in the birth of the lapis. This bias occurs despite the integration and utilization of the *mysterium coniunctionis* in the depth psychology tradition as a symbol of individuation. This is unsurprising as the most authoritative alchemists and architects of depth psychology were men born and reared under patriarchal socio-cultural milieus. We can assume as well that many women in those fields were similarly influenced.

In Jung's (1942-1958/1967, 1944/1968, 1964/1970, 1956/1970) later theoretical work (influenced by his alchemist predecessors and whose alchemical symbolism he adopted along with its masculine bias) the transformation of the masculine commands center stage. Like his predecessors, he cast the feminine as complement to or assistant to the transformative process and without her own narrative; her breadth and depth reduced most often to antagonist or foil in the masculine narrative. An approach that leaves the full influence of the feminine principle obfuscated; the depth of her richness and contribution to transformation not yet fully articulated in the field of alchemy or psychology (Rowland, 2002; Stevens-Sullivan, 1989; Westkott, 1986). Jung wrote that; "Alchemy was, as a philosophy, mainly a masculine preoccupation and in consequence of this its formulations are for the most part masculine in character" (Jung, 1956/1970, pp. 296-297 [CW 16, para. 505]). Jung, like his alchemist ancestors, was a man living in a masculine dominated socio-cultural environment. He stated, "Unfortunately we possess no original [alchemical] treatises that can with any certainty be ascribed to a woman author" (p. 302 [CW 16, para. 518]). However, a number of such treatises have been attributed to women, for example the three discourses of Sophie Brahe, Marie Meurdrac, and Margaret Cavendish (Gordon, 2009), which include information about experiments

done alone and in concert with male alchemists. Despite the fact that women have written alchemical texts, and as the alchemists' soror mystica contributed to texts, alchemical works are still primarily preoccupied with the masculine narrative.⁷

We do not have a clear understanding of the disposition and ethic of women who sought to produce the lapis with respect to the nature of their relationship to the feminine within the patriarchal paradigm that they worked. What remains undifferentiated about the work of women alchemists is whether they replicate and perpetuate alchemy's primary concern with masculine transformation and its obfuscation of feminine transformation, or whether they bring forward images of feminine transformation, and images of the feminine image that are whole and potentiated. Likewise, there is the question of whether women authors of depth psychological literature, informed by the fields influenced by alchemy, are perpetuating the masculine bias in the field and are bypassing an articulation of the full power of the feminine unidentified with the masculine. I have not found cogent analyses of how women's projections onto the prima materia of transformation differ from those of men.

If the feminine were accorded her full influence, how might we differently imagine the symbols of the alchemical or individuation processes? It is not valid to

⁷ There were certainly very influential women alchemists in the Hellenistic era, notably Maria the Jewess, Kleopatra (not the Ptolemaic queen), and Theosebia, the soror mystica of Zosimus of Panopolis (whose dream visions Jung analyzed in great detail). Zosimus quotes frequently from the work of Maria the Jewess (see Raphael Patai (1994), *The Jewish Alchemists: A History and Source Book*, (pp. 60-91). For Kleopatra see Jack Lindsay (1970), *Origins of Alchemy* (pp. 253-277), who noted that she seems to have been the thinker who most fully set the imagery of conception and childbirth at the heart of alchemy (p. 261). In my view she was continuing the ancient Egyptian temple wisdom. For Theosebia's importance in Islamic alchemy, see *The Book of Pictures: Mushaf as-suwar* by Zosimos of Panopolis (2007/2011). One illustration shows Theosebia bearing the dead Zosimus in her arms whilst, at the same time, holding a purple-robed winged figure by a rope in her hand. Above them is the "stone of the sages" (pp. 38, 148). (A. M. Roberts, personal communication A. M. Roberts, April 4, 2013)

assume that because an author is female that she would be more versed in understanding the feminine or unaligned with a masculine bias, or that a male author would necessarily be biased toward a masculine psychology or less capable of grasping the depth and meaning of the feminine. It is reasonable to surmise, given the current understanding of field theory (Bohm, 1980/1983; Bohm & Hiley, 1993; Conforti, 2003), that the socio-culturally derived disposition and ethic of any alchemist or psychologist regardless of gender will influence their interpretation of the transformation of the prima materia of the personality. Right now, the heroic masculine paradigm prevails giving it the most influence, and its transformation center-stage. As I have researched for this work, I have been keenly aware of how some literature has a subtle ability to sway me away from the feminine principle and love, skew my view toward the quality of the heroic masculine identified with a will to power and desire to control the feminine.

Frustratingly, most interpretations of ancient Egyptian texts aggrandize and grandstand the masculine and diminish or ignore the feminine's role in his transformation and living. Abt's and Hornung's (2003) depth psychological interpretation of the ancient Egyptian text the *Amduat* as emblematic of individuation, puts on center stage the activities of the masculine and obfuscates the role of the feminine. For example, their interpretation reduces the energy of the powerful symbol of transformation, Hathor-Sekhmet, to the image of a young maiden helping the aged sungod. In *Osiris and The Egyptian Resurrection* (2012) Budge aggrandized the heroic masculine (Osirian) element of the Isis and Osiris narrative, and gave no attention to the power or influence of Isis, a

most influential and complexly attributed ancient Egyptian feminine deity.⁸ Her full power as a magician whose love and skill catalyzes Osiris's renewal is corseted into the triune figure of sister-wife-mother, which is a common construal in the literature. There are exceptions to the masculine bias in interpretations of ancient Egyptian texts, such as the work of Alison Roberts (1997, 2000, 2008), which provides evidence for the energetic and powerfully transformative role of the feminine.

Von Franz (1978/1980) wondered where the images are in alchemical texts that address women's unique needs for individuation:

In all these texts the concern is with the one cosmic god (Hermes-Thoth) who can also become the personal "inhabiting" daimon of a man, an inner partner who appears now over and now under the man (that is dependent on him). . . . It is to be regretted that no documents from the literature of late antiquity and the early Christian period have, as far as I know, come down to us that reveal a similar or parallel development of the "Juna" in women. Apart from the *Interrogationes maiores Mariae*, in which Christ reveals his inner femininity to Mary, I know of only one other report, that of the Montanist prophetess Prisca, according to which Christ appeared to her as a woman. Apart from these we have no reports comparable to those by men in which this inner figure in women appears as a real psychological factor in an individual. (pp. 153-154)

The Christ von Franz refers to in the above passage "expresses a feminine agenda" (Schlain, 1998, pp. 213-221) in that this figure is identified with the unifying quality of love and relatedness (Gilligan, 1982). There are authors who claim that the particular image to which von Franz refers when it manifests in women's dreams is the Self; the archetype of wholeness, and is to be understood as a symbol of individuation particular to women's psychology (Kane, 1995; Murdock, 1990; Woodman et al., 1993). Their claim

⁸ *Osiris and The Egyptian Resurrection* (2012) is an unabridged republication of the original work published in 1911, and regards the *Papyrus of Ani*. Considering the era of its production, the height of British Imperialism and entrenched patriarchy, a bias toward focusing on and elevating the masculine narrative is understandable, though not excusable..

is an inkling in the literature of a movement toward a fuller articulation of images relevant to women's individuation. Regardless, the literature that is considered authoritative is still primarily biased toward concern for the masculine narrative (Edinger, 1985, 1995; Hauck, 1999; Henderson & Sherwood, 2003; Marlan, 2005; Wikman, 2004).

Despite the frustration a heroic masculine bias may create, it serves to recognize it as having been a necessary preoccupation for the development of consciousness and the ego archetype. Neumann (1949/1990, 1954/1995) perceived the heroic masculine narrative as an imagining of how our ego develops toward the ability to function autonomously in society, a process that has historically created a hostile attitude to the feminine. The development of ego consciousness "in itself is indispensable. . . . towards a stabilisation [sic] of the personality [and] is of absolutely crucial significance from the moral point of view" (Neumann, 1949/1990, pp. 118-119). Later in life our ego functions to help us acquire the skills to acknowledge our personal and collective shadow and reconcile conflicts that arise out of encounters with our shadow, the latter of which is the individuation process; a process that cannot identify with the heroic masculine to be successful. Ideally, individuation needs to include reconciliation with the elements of the feminine that for the most part remain in the shadows of psyche. This requires the challenging undertaking of reconfiguring our current paradigm into something that includes a greater valuation of the feminine. I hope to contribute to this endeavor by demonstrating the value of living under the full influence of the feminine incorporation and love as the *glutinum mundi*, which she brings to the sacred *temenos*.

Statement of the Research Question

How might the field of depth psychology change if research and therapeutic practice surrenders to being informed by the full power and influence of the feminine incorporatio as an autonomous factor, and primary and initiatory factor in the transformation of the ego? How might the ego resist becoming inflated with its own materialistic use of consciousness to be heroic and enter into a dialogical and “ethical relationship with the autonomous psyche” (Neumann, 1949/1990, pp. 85-90), which includes the feminine incorporatio and love as the *glutinum mundi*? How might the heroic masculine learn to be the hero that acknowledges its dependency on corporeality, on nature, and on the autonomous psyche, all three of which are often regarded by the heroic masculine perspective as the horrifying and feared feminine (Neumann, 1959/1994)? Simply put, can the heroic masculine be the fisherman telling tales of the mighty fish he caught who acknowledges the contribution of the fish, the ocean, the boat, and the autonomous influence of the unconscious as well as his own effort? If behind every great man, is a greater woman, then who is the greater feminine behind the heroic masculine who hopes to achieve the greatness of individuation? I suspect that currently, like so many women behind great men, there is little known about her or exactly what she does to help the heroic masculine become great.⁹ How does the role of the feminine

⁹ The biography of Christiana Morgan (Douglas, 1993) is a case in point, a story in which Douglas indicates that Morgan was a great woman whose work on the *Thematic Apperception Test* was wrongly attributed to a great man in the field of psychology, Henry Murray, who was her lover. This is not an uncommon event in the history of academia, science, and the arts. See also Morgan’s visions that were presented by Jung (1997) *Visions: Notes of the Seminar Given in 1930-1934*, although she was capable of doing so. It was assumed that her unconscious material would have more credibility if Jung presented it, a gesture which tacitly acknowledges how women’s voices are not heard.

incorporatio and her invocation of love as the glutinum mundi contribute to the creation of the new hero, the warrior for love and societal and environmental well-being? How might various aspects of the feminine be transformed by engaging with the feminine incorporatio? How might the individual woman or man be transformed by engaging with the feminine incorporatio and love as the glutinum mundi? How might an analysis of the feminine incorporatio and love as the glutinum mundi contribute meaningfully to our clinical repertoire of symbolic, mythic, and archetypal imaginings of transformation? How might an alchemical hermeneutic response to the text of *Heart of the Inner Chamber* and related ancient Egyptian texts contribute to a deeper understanding of the transformative role of the feminine incorporatio and love as the glutinum mundi as part of individuation?

Circulating through the heart of my inquiry is the purposeful desire to unveil the roles of the feminine figure in *Heart of the Inner Chamber* and the ancient Egyptian goddess Nut, in whose narratives I witness the feminine incorporatio who has the power to invoke love as the glutinum mundi, and together which helps us realize wholeness. Thus I come to the statement of my research question: *Regarding the symbols of transformation that accompany the transformation of the personality, what is the psychological importance during times of ego disintegration or reorganization of an imaginal engagement with love as the glutinum mundi and the archetypal feminine incorporatio when she is imagined as the ancient Egyptian sky goddess Nut or a comparable figure?* How might my inquiry become meaningful for deepening our understanding of individuation and thus serve the field of depth psychology?

Chapter 3 Literature Review

Many Countries of Literature

In Chapter 2: Statement of the Research Problem and the Research Question, I propose that there is an academic gap with respect to my research question:

Regarding the symbols of transformation that accompany the transformation of the personality, what is the psychological importance during times of ego disintegration or reorganization of an imaginal engagement with love as the *glutinum mundi* and the archetypal feminine incorporatio when she is imagined as the ancient Egyptian sky goddess Nut or a comparable figure?

Expeditions into various genres of literature have yet to yield a depth psychological text that explicitly addresses the ancient Egyptian sky goddess Nut or a comparable figure as a symbol of transformation. Especially, have they yet to reveal discourse regarding a feminine figure on whom the fallen or wounded heroic masculine is dependent for her deeply compassionate and matter transforming body, as well as her ability to invoke love as the *glutinum mundi* for the purpose of his renewal and resurrection. In this chapter, I review various genres of literature consistent with the depth psychological perspective as described in Chapter 1 that inform my purpose of filling the academic gap as regards the feminine incorporatio.

Mapping out this literature review has required my being an openhearted and open-minded tourist within a number of neighboring text countries. The direction of my travel through the literature is toward texts addressing themes regarding the archetypes of (a) the dying heroic masculine, (b) the feminine incorporatio, (c) the triptych disintegration-death-resurrection, and (d) love as the *glutinum mundi*. As Jung's

(1954/1969) theory of archetypes reveals, all countries and regions of human thought and imagination share borders, and thus mutually inform and enrich each other, regardless of time, place, or state of awareness. I am aware while reviewing the literature that some of the texts I engage with are translations from languages other than English, the language with which I am primarily conversant. Therefore, I am mostly dependent on English translations of works, which may or may not fairly represent the original text. I am mindful that the personality and perspective of the translator will inform the translation, as translation is itself a hermeneutic process. Additionally, the degree to which I know the author or artist's personality and what informs them as well as the socio-cultural milieu in which they dwell confines my reading and interpretation of their text, with respect to the fullest truth of the matter. When visiting one region, the accents and flavors of another region may have a presence, a presence in the now and a presence that recalls the ancestors. Therefore, though I have organized my literature review into discrete countries or genres, I acknowledge here that in truth there is much cross-border communication and reciprocal influence among the texts.

Country of Depth Psychology

In the text country of psychology, my research follows paths germane to the following motifs: women's heroic journeys, feminine psychology, love, psychology of the transference; alchemy and psychology, projection, active imagination, individuation, initiation, death, rebirth, the feminine, the masculine, and the hero/heroine.

Women's heroic journeys and feminine psychology.

I began my initial forays into the literature with psychological texts that address the heroine's journey of transformation because I thought they would provide significant insights into the feminine incorporatio. This country of literature relates to my topic because the *Heart of the Inner Chamber* narrates a transformative process, as well as it is a woman's dream, and its text includes heroic figures. This category includes analyses of the transformation of personality as experienced by a heroine figure (a.k.a. animus-identified woman or patriarchal daughter), and imaginations and interpretations of what women need to live with their yin and yang energies in fruitful balance. For example, such texts as:

1. Dancing in the Flames: The Dark Goddess in the Transformation of Consciousness (Woodman et al., 1993).
2. Descent to the Goddess: A Way of Initiation for Women (Brinton-Perera, 1981).
3. Leaving My Father's House (Woodman et al., 1993).
4. Life Stages of Women's Heroic Journey (Lichtman, 1991).
5. The Heroine's Journey: Women's Quest for Wholeness (Murdock, 1990).
6. The Way of All Women: A Psychological Interpretation (Harding, 1975).

These psychological interpretations of the heroine or animus-identified woman in transformation provide insights into how the heroic masculine archetype influences women's development. These texts also provide insights into how the feminine principle

is obscured by the heroic paradigm whether the heroic figure is feminine or masculine, or whether the person identified with the heroic archetype is a woman or a man.

Scholars from various fields: feminism, depth psychology, arts and literature, anthropology, Egyptology, among others are attempting to bring a perspective forward that includes experiences unique to women and the feminine and that is not unduly scribed by the heroic masculine paradigm. Among others, these include:

1. A Different Voice: Psychological Theory and Women's Development (Gilligan, 1982).
2. Addiction to Perfection: The Still Unravished Bride (Woodman, 1982).
3. Life Stages of Women's Heroic Journey (Lichtman, 1991).
4. The Alphabet and the Goddess (Schlain, 1998).
5. What is the Matter with Mother (Berry, 2008b).

Susan Lichtman (1991), a Freudian based feminist, English professor, and English educator in men's maximum-security prisons, addresses the work of bringing forth a new view of the feminine and women. She uses a symbolic framework made of narratives and images associated with particular female deities, in writing about women's psychological development. She notes that:

Feminist scholars have been wrestling with Jungian theory, attempting to define a process of psychic development that can be called uniquely women's. Although no unified design is agreed upon yet, most scholars find adequate psychological footing in the use of Jung's term "archetypal". . . . With a Jungian base and a cultural feminist point of view, it becomes possible to link individual female archetypal images into a multidimensional, moving portrayal of female experiences. (pp. 4-5)

Her acknowledgement of the awkwardness and challenge of working within a heroic masculine paradigm supports my concern regarding a masculine-centered focus in the literature. Ironically, it is a near heroic endeavor itself to unearth and sustain an active imagination of a fully embodied archetypal feminine.

Other authors maintain that to understand and reclaim relationship with the feminine we must quest toward her, not in a heroic fashion, but by opening up to her reality and how her reality psychologically informs women and men both. For example, Kane (1989, 1995) in both (a) *Recovering from Incest: Imagination and the Healing Process*, and (b) *Recovering Feminine Spirituality: The Mysteries and the Mass as Symbols of Individuation* maintains that women heal once they recover a positive relationship to the divine mother. Hall (1980) in *The Moon and The Virgin*, and Birkhauser-Oeri (1977/1988) in *The Mother: Archetypal Images in Fairy Tales* take a similar stance as Kane. In other texts, for example *Psychotherapy Grounded in the Feminine Principle* (Stevens-Sullivan, 1989), *Women's Dionysian Mysteries* (Fierz-David, 1988), and *The Sacred Prostitute: Eternal Aspect of the Feminine* (Qualls-Corbett, 1988) the authors focus on the particular healing effect of a creative and loving dialectic between the feminine and masculine, and women and men.

The eighteen works mentioned above in this section on women's heroic journeys and feminine psychology are a fair representation of this country of literature and relate to my research. The authors strive to unveil the obfuscated feminine and to highlight her full power and dimensionality. However, none of the authors directly address the feminine incorporatio.

Love and the psychology of the transference.

From a depth psychological perspective, the dynamic interaction between the feminine incorporatio in *Heart of the Inner Chamber* and the fallen heroes is a richly symbolic transference field. This is similarly so between the ancient Egyptian sky goddess Nut and the dying sun god. In those transference fields, the presence of love is essential to the outcome, which makes attention to the psychology of the transference field a necessary consideration. As well, my chosen research methodology requires conscious engagement with the transference field that arises from the interaction between the research and the researcher. Such engagement requires a loving and compassionate attitude for success.¹⁰ In *The Psychology of the Transference* (1954/1966), a collection of essays, Jung outlined his transference theory, which is based on his understanding of how the unconscious dynamics between analyst and analysand manifest in symbolic ways. Using the alchemical text *Rosarium Philosophorum* for a symbolic framework, he concluded that transference occurs in service to individuation; thus necessitating our need to consciously relate and attend to it. Further, he concluded that transformation and healing while engaged with material that arises from the transference field requires of the analyst a loving attitude and the ability to resist acting on the power principle as regards the analysand and the process itself.

There is more discussion in the literature on love and the transference in *Power in the Helping Professions* (1971/1999) by Guggenbuhl-Craig who addressed the presence of the power principle in the transference field as a therapeutic concern. In *The Analytic*

¹⁰ See Chapter 4: Approach and Methodology: Alchemical Hermeneutics.

Encounter: Transference and Human Relationship (1984), Jacoby, an early Jungian analyst, reviewed Jung's (1954/1966) *The Psychology of the Transference*. Jacoby compared and contrasted the dynamics of transference in the analytical relationship with the process of projection in non-analytical relationships. In the chapter "Erotic Love in Analysis" (1984, pp. 105-113) Jacoby intimates, in agreement with Jung, that love between the analysand and analyst is critical for therapeutic transformation. Both of the two above mentioned texts support certain of my thoughts regarding the role of love in transformation.

Typically, where the feminine and masculine engage in relationship, love and chaos arise in the transference field, creating an intimate and dramatic interplay between the coniunctio and the disunctio. Authors Nelson (2012) in *Psyche's Knife: Archetypal Explorations of Love and Power* and Goodchild (2001) in *Eros and Chaos: The Sacred Mysteries and Dark Shadows of Love* discuss the emergence and interplay of love and chaos in the transference field. Nelson (2012) draws symbolically from the myth of Psyche and Eros. Goodchild (2001) uses three myths for her mytho-analytical framework, Psyche and Amor (Eros), Orpheus and Euripides, and Isis and Osiris. Nelson's and Goodchild's work inform my research by illuminating certain dynamics of netherworld love and chaos, as well as provide mythic and symbolic signposts that point back to the time of ancient Egypt. Importantly, Goodchild (2001) proposes that the force opposing love is not hate but chaos; a paradigm shift for the Western mind, but a familiar idea in ancient Egypt. My research is supported by Goodchild's contention that an emergent awareness of the intricacies of love and its chaotic shadow is the major task of

individuation, collectively and individually. Additionally, my research is supported by Nelson's contention that Love requires a worthy adversary in order to develop wholly.

A lack of love in the transference field fuels chaos, which invites disintegration, loss of soul (deadness, or loss of libido), and death. In *The Emptied Soul: On the Nature of the Psychopath* (1980/2008) (a rarely commented on work that relates to and predates Nelson's and Goodchild's works by three decades) Guggenbuhl-Craig introduced the archetype of invalidism. Invalidism represents the aspects of our being that are chronically disordered and deficient. This work informs my research which is concerned with damage to the psyche by giving insights into how a deficiency of eros, or a failure of love disrupts transformation or causes it to fail.¹¹

Alchemy and psychology: Projection and alchemical active imagination.

In *The Psychology of the Transference* (1954/1966), *Alchemical Studies* (1942-1958/1967), *Mysterium Coniunctionis* (Jung, 1956/1970), and *Psychology and Alchemy* (1944/1968) Jung demonstrated the value of active imagination as an analytical tool for reflecting on and evaluating what emerges into the transference field, from analysands' dreams, or as other symbolic material and events (synchronicity). He adopted the foundations of this technique from alchemical traditions, which used a similar projective technique. By studying alchemical texts, Jung discovered a symbolic and imaginal language and practical techniques for discovering the nature of the cosmos, which helped inform his psychological theories and practice, particularly those regarding the objective

¹¹ See Chapter 8: The Archetype of Love as the Glutinum Mundi: Love as a DNA Unwinder, and When Love Fails.

(autonomous) psyche and the process of individuation. Von Franz (1978/1980), a prolific contributor to the depth psychological literature, in *Projection and Re-Collection in Jungian Psychology* described various expressions of the objective psyche; indicating its emergence in the imagery and symbols of modern and ancient religions, in the discoveries of science and medicine, and through the phenomenon of synchronicity as defined by Jung. She made a valid argument for the use of Jung's method of active imagination as a means for co-creative dialog with the objective psyche in the interest of transformation of the personality. In *Alchemical Imagination* (1979) she elaborated on Jung's work on alchemical active imagination and transformation of the personality. She linked ancient Egyptian mummification rites to alchemy and projective techniques, and the Isis and Osiris myth to alchemical imaginations. In *Aurora Consurgens* (1966/2000) von Franz examined the problem of opposites in alchemy, including love and its perceived opposites. In their various works on transference and alchemical active imagination, Jung and von Franz conveyed hints about the significance of love as a catalyst for the transformation of matter and psyche. Relying on the work of Jung and von Franz, Robert Johnson (1986) in *Inner Work* outlines accessible and practical ways to use and benefit from active imagination.

Individuation, initiation, and the death-rebirth archetype.

Jung's works on individuation.

One of the aims of this research is to highlight parallels between the essential processes of individuation with those narrated in *Heart of the Inner Chamber* and the 12 Hours of Night in the body of the ancient Egyptian sky goddess Nut. Thus, a review of

literature that specifically treats the concept of individuation is necessary. It is Jung's later works on alchemy and psychology that most clearly express his abiding interest in the transformation of the personality. Primarily, these comprise three volumes:

1. *Alchemical Studies Vol. 13* (Jung, 1942-1958/1967) a collection of five essays published between 1942 and 1957 in which Jung developed his early thoughts on the relationship between alchemy and psychology.
2. *Psychology and Alchemy Vol. 12*, (Jung, 1944/1968) first published in 1944 in which he refined and expanded on the former text.
3. *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy Vol. 14* (Jung, 1956/1970) first published as two volumes in 1955 and 1956, and which comprises his essential reflections on alchemy and individuation bounded and contextualized by decades of analytical experience.

Jung (1954/1966) also addressed alchemy and psychology, as well as individuation in *The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects*. For Jung alchemy was the predecessor of depth psychology. The ancient practice of alchemy and his own confrontation with the unconscious (Jung, 1961/1965, 2009) informed his most valued works.

In *Psychology and Alchemy* Jung (1944/1968) addressed images associated with Egyptian burial rites as they symbolize “the return of the soul to the sun god from whom it originated” (p. 57 [CW 12, para. 66]). He touched on the Isis mystery as described by Apuleius in *The Golden Ass*, which symbolically addresses transformation of the

masculine and liberation of the feminine, a theme which was later taken up in detail by von Franz (1950/1984; 1992). Jung also examined the shadow as the prima materia for individuation, a theme that I address as regards the dying heroic masculine archetype.

In *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy* (1956/1970), Jung focuses on the phenomenon of the union of opposites to accomplish the mysterium coniunctionis; an archetypal process understood psychologically to represent the development of a conscious and co-creative ego-Self dialectic in order to generate wholeness. This text informs my research in relation to the idea of love as the glutinum mundi joining what has become disparate.

The above noted volumes of Jung's collected works support my research in that they (a) provide references to ancient Egyptian texts and alchemical texts relevant to my topic, (b) provide references to the archetypal feminine in relation to transformation, (c) contain discussions about the renewal, transformation and resurrection of the heroic masculine (ego), (d) discuss the role of disintegration and death with respect to transformation, and (e) contain references to love as a critical transformative factor. However, these volumes do not directly address my research question, nor directly address the feminine incorporatio archetype, or Nut as a manifestation of that archetype.

Von Franz on dreams and death.

In continuing to explicate and develop Jung's theories on individuation and alchemy, von Franz (1984/1987) in *On Dreams and Death* connects the individuation process to the alchemist's work with the soul or subtle-body. She noted that their work "is fundamentally linked . . . with ancient Egyptian religious mummification rituals and

liturgy for the dead” (p. xiii). Unfortunately, von Franz made connections between alchemy and individuation with ancient Egyptian mummification rituals but does not connect the night journey of Re with alchemy. I believe she was beginning to address the latter in some of her final work, which was left unfinished, but which Theodor Abt (2003; 2006) followed up on in *Knowledge for the Afterlife: The Egyptian Amduat—A Quest for Immortality*. As well he completed her translation and interpretive work on ibn Umail’s (2006) *Corpus Alchemicum Arabicum: Book of the Explanation of the Symbols Kitab Hall ar-Rumu*. The themes relevant to my topic discussed by von Franz and Jung are also found in the following works:

1. *A Time to Die* (Pelgrin, 1961).
2. *Dreams and Preparation for Death* (Fortier, 1972).
3. *Ego and Archetype* (Edinger, 1973).
4. *Encounters with the Soul* (Hannah, 1981).
5. *The Psychodynamics of the Dying Process* (Eldred, 1982).

Psychologically the disintegration, death, and transformation of a neurotic ego is the therapeutic work, with an ego engaged in healthy dialog with the Self the desired outcome. To some degree, all psychological transformation is initiated by a perturbation strong enough to disturb our psychological status quo in order to create a state of disintegration and chaos, a state that precedes all transformation leading to renewal.

Formal initiation rites intentionally create perturbations meant to catalyze psychological change. As with all transformational processes, images and symbols associated with death accompany these rites. In *Thresholds of Initiation* (2005)

Henderson established the ways in which initiatory experiences are a psycho-educational means “for accelerating growth, the various rites in each series making possible a passage from one stage to the next” (Henderson, 2005, p. 1). The hero’s netherworld journey is one kind of initiation.

Henderson and Sherwood on the Splendor Solis.

In *Transformation of the Psyche: The Symbolic Alchemy of the Splendor Solis* (2003) Henderson and Sherwood examine elements of initiation and individuation as symbolized by alchemical images and processes; making a number of references to ancient Egyptian texts (including the Isis and Osiris myth). Their interpretation of the *Splendor Solis* alchemical text with respect to individuation is related to works by von Franz (1979, 1980, 1978/1980, 1984/1987, 1966/2000), Jung (1944/1968, 1958/1969, 1956/1970), and Edinger (1985).

In summary of this section of the literature review, it is apparent that depth psychological literature, particularly from the school of Jung and archetypal psychology (Hillman, 1975/1992)) is primarily concerned with the goal of individuation (self-actualization, transformation of the personality, self-realization, or development of wholeness). The literature agrees that individuation requires a confrontation with the personal and collective shadow, a process that involves some degree of suffering and disintegration of our no longer adaptive neurotic behaviors and attitudes. My topic is concerned with the imaginal processes, symbols, and attendant archetypal images associated with individuation and my research into that topic is supported by the literature described in the above section.

Feminine incorporatio in depth psychology.

The figure of the feminine incorporatio is central to my research for three reasons: (a) as it relates to the psychological meaningfulness of her relationship to love and masculine transformation, (b) as it relates to the transformation of the animus of a woman as part of the development of her capacity to love, and (c) as it relates to the conscious reclamation of aspects of the feminine archetype. In the depth psychological literature, the closest idea to the feminine incorporatio is the chthonic feminine, which is widely discussed, with a majority of the literature focusing on figures from early pre-Christian and early post-Christian eras. For example, “*The Dual Mother*” (Jung, 1952/1956a) and *The Origins and History of Consciousness* (Neumann, 1954/1995). Neumann drew on a wide range of mythology to demonstrate the collective imagination of the heroic masculine overcoming the chthonic feminine, which he considered necessary for the development of consciousness and civilization. Neumann’s analysis of chthonic feminine figures in myth and religion across cultures and the ages appear in two of his other works: *Fear of the Feminine and Other Essays on Feminine Psychology* (1959/1994) and *The Great Mother: An Analysis of the Archetype* (1955/1974). The above mentioned texts by Jung and Neumann have been useful for me in differentiating between the chthonic feminine and the feminine incorporatio, as well as to contextualize their different relationships to the heroic masculine.

Country of Mythology and Mythopoeic Texts

The literature indicates that the archetypes that matter significantly to the psyche with respect to transformation of the personality persist through time. Culture and the

evolution of consciousness shape these archetypes into variant forms, yet, their essence remains consistent. In *Modern Man in Search of a Soul* (1933/1939), Jung claimed that certain texts, such as *Faust a Tragedy* (von Goethe, 1827/1976) or *Moby Dick* (Melville, 1977), can by virtue of their archetypal and symbolic richness contribute to meaningful psychological amplification and illumination of the individuation process because of how these texts reflect collective consciousness. Symbol, story, and myth may express a psychological concept more poignantly, directly, and meaningfully than can a rational and reductive analysis. Data relevant to the complexity and power of the feminine incorporatio, the heroic masculine, the disintegration-death-resurrection mysteries, and love as the glutinum mundi, are found in the following mythopoeic texts: (a) books of the dead and katabasis (nekyia)¹² myths, and (b) ancient Egyptian texts that concern the journey of the sungod Re through the netherworld or through the 12 Hours of Night.

In *The Myth of The Descent to the Underworld in Postmodern Literature* (2003) Lansing-Smith demonstrates the presence of “the nekyia as a central, sustaining metaphor” (p. 4) in postmodern literature. He develops a kaleidoscope of necrotypes, meant to represent the most persistent archetypal images associated with the katabasis. His work supports the above-noted idea of how archetypal themes associated with the katabasis narrative are a mythopoeic rendering of the individuation process, and how they

¹² In ancient Greece the nekyia (νέκυια) is a rite of necromancy “by which ghosts were called up and questioned about the future” (Stilwell, 2005, p. 11). Hillman (1979) refers to a nekyia as the Homeric term for the descent to the underworld, though more correctly he is referring to a katabasis. Jung as well conflates the nekyia and katabasis (Jung, 1955/1980, p. 38 [CW 18, para. 80]). Both the nekyia and the katabasis allow for discourse with the dead or certain heroes in Greek and Roman myth. An example is found in Homer’s *Odyssey* Book Eleven: *Nekyia* (Lansing Smith, 2003; Stilwell, 2005). See also *Psychology and Alchemy* (Jung, 1944/1968, p. 53 [CW 12, para. 61, fn2]).

persist in the human imagination. The ancient Sumerian myth of *Inanna Queen of Heaven* (Brinton-Perera, 1981; Wolkstein & Kramer, 1983) illustrates a symbolic transformation of the personality through a descent to and disintegrative and renewing experience in the netherworld.

Commonly, European fairytales and Greco-Roman myths are used in the depth psychological literature to illustrate the dynamics of the human psyche. Though these texts are useful I have found that for my purpose the archetypal figures and symbols in the Greco-Roman myths are often either too moralistically stereotypical or too limited in scope to fully address the interests of my research. Guggenbuhl-Craig (1977/2009), in referring to Greek myth, cautioned us that: “Mythologies, fairy tales, etc., are often full of sharply delineated archetypal symbols, but often they are made up of a mixture of depotentiated, aestheticized, and moralized images” (p. 59). I have found this to be true in searching for images of the feminine incorporatio in European fairy tales and Greco-Roman myth, where I have found none. However, Guggenbuhl-Craig’s perception of Greek myth does not apply to ancient Egyptian mythopoeic texts.

Egyptian rituals, rites, and myths.

As noted earlier, the mythopoeic and mytho-alchemical texts from ancient Egypt (that predate classical Greco-Roman literature) contain symbols, and archetypal figures and processes pertinent to my topic. The texts of interest here are those that comprise the ancient Egyptian’s religious or mystical, ritual, and wisdom or philosophical traditions. Analyses of the texts are numerous and it is not the purpose of this literature review to

represent the depth and breadth of commentaries or interpretations regarding them. The texts relevant to my topic fall into two basic categories as classified by Egyptologists:

1. The ancient Egyptian netherworld journey of the sungod (e.g. *Book of the Dead, Amduat*).
2. The night journey of the sungod through the body of the heavenly sky goddess Nut (e.g. *Book of Night, Book of the Heavenly Cow*, the books of the sky or heavens).

The first category essentially focuses on the netherworld journey of the sungod into the chthonic realm of Sokar-Osiris, and is thus a form of katabasis. The second category focuses on the solar journey in the nighttime heavenly body of Nut, and so strictly speaking is not a katabasis because it does not take place in a chthonic realm, but rather during the night hours of a heavenly realm. However, both categories of these Egyptian texts often draw from the same sources. As well, certain hours of transformation along the journey may have the same or similar names, content or intent. For the purpose of this research, amalgamating both categories of texts is purposeful for they share themes and motifs relevant to my topic. References I have drawn from regarding the ancient Egyptian netherworld with respect to the Book of the Dead and the *Amduat* include:

1. *Awakening Osiris: A New Translation of The Egyptian Book of The Dead* (Ellis, 1988).
2. *Egypt: Myths and Legends* (Spence, 1994).
3. *Knowledge for the Afterlife: The Egyptian Amduat—A Quest for Immortality* (Abt & Hornung, 2003).

4. Osiris and the Egyptian Resurrection (Budge, 2012).
5. The Egyptian Amduat: The Book of the Hidden Chamber (Warburton, 2007).
6. The Egyptian Book of the Dead: The Book of Going Forth by Day (von Dassow & Wasserman, 1972/1998).
7. The Egyptian Book of the Dead—Papyrus of Ani (Budge, 1895/1967).

Texts that I have drawn from regarding the night journey through the heavenly sky goddess Nut (*Book of Night*, *Book of the Heavenly Cow*, the books of the sky or heavens) include:

1. Cult Objects of Hathor: An Iconographic Study (Roberts, A., 1984)
2. Feasts of Light: Celebrations of Life Based on the Egyptian Goddess Mysteries (Ellis, 1999)
3. Golden Shrine, Goddess Queen: Egypt's Anointing Mysteries (Roberts, A., 2008).
4. Hathor Rising: The Serpent Power of Ancient Egypt (Roberts, A., 1997)
5. Isis and Osiris: Exploring the Goddess Myth (Cott, 1994).
6. My Heart, My Mother: Death and Rebirth in Ancient Egypt (Roberts, A., 2000)
7. The Complete Gods and Goddesses of Ancient Egypt (Wilkinson, 2003).
8. The Literature Of Ancient Egypt: An Anthology of Stories, Instructions, Stelae, Autobiographies, and Poetry (Simpson, 2003d), and in particular “The Tale of the Heavenly Cow”, “The Contendings of Horus and Seth”, “The Tale of the Two Brothers”, and “The Inebriety of Hathor” (a.k.a The Destruction of Mankind).
9. The Passion of Isis and Osiris: A Union of Two Souls (Houston, 1995).

These above-mentioned texts include material that is variously categorized as folk-tale, myth, legend, cosmogony, or religious or ritual text. Such categorization does not deter from the fact that they contain the archetypal and imaginal data relevant to my topic.

Jungian analyst Theodor Abt (2003) in *Knowledge for the Afterlife* examines the meaningfulness of the *Amduat* from both a depth psychological and alchemical perspective. The *Amduat* is an ancient Egyptian funerary text (New Kingdom 1534-1069 BCE) that relays the sungod's netherworld journey. A translation of the *Amduat* is provided in *The Egyptian Amduat: The Book of the Hidden Chamber* (Warburton, 2007). Both these beautifully rendered texts contain helpful details about each hour of the night that make up the sungod's dusk to dawn hours of transformation. A translated work by Hornung (1971/1996), *Conceptions of God in Ancient Egypt: The One and the Many* is a well-respected scholarly work that describes the history, character, and iconography of ancient Egyptian deities, in which the author muses on how ancient Egyptians might have related to those deities as numinosum. Unfortunately, despite the value of the three above-mentioned publications to my research, these translations and interpretations of the *Amduat* have a bias toward the heroic masculine and a masculine psychology, and are without a consideration of the feminine incorporatio.

In contrast to the psychological interpretation by Abt and translation by Hornung, the four works by Egyptologist Alison Roberts, as noted above, do not have a heroic masculine bias in their interpretation of the masculine and feminine archetypes in ancient Egyptian texts; a fact which makes them exceptional in the field. In *Hathor Rising: The Serpent Power of Ancient Egypt* (1997), she deepens and brings her doctoral work *Cult*

Objects of Hathor: An Iconographic Study (1984) into the secular domain. In *My Heart, My Mother: Death and Rebirth in Ancient Egypt* (2000) and *Hathor Rising: The Serpent Power of Ancient Egypt* (1997) Roberts demonstrates how the artifacts, poetry, myths, and rituals associated with the ancient Egyptian goddess Hathor (Isis, Hathor-Sekhmet) reveal the power, vitality, and influence of Hathor as a solar goddess in the “art of living” (p. v). The art of living is the ancient Egyptian idea of individuation. Of particular value to my research is the evidence Roberts provides for the significant role of the feminine and her love in transformation of the heroic masculine, especially as it relates to the narrative of Nut in whose heavenly body the sungod traverses through the night hours of the Duat. In *Golden Shrine, Goddess Queen: Egypt’s Anointing Mysteries* (2008) Roberts reveals how ancient Egyptians already understood the concepts of the new ethic that Neumann (1949/1990) wrote about and the new hero that de Castillejo (1997) discussed, concepts enacted by ancient Egyptians to mediate heroic masculine energy for the benefit of all. Roberts’ work archaeologically highlights how knowledge of the feminine and her love were central to transformational mysteries before such knowledge was eroded by Judeo-Christian and Greco-Roman influence. Her work is, admittedly, informed by *Symbols of Transformation* (Jung, 1952/1956b) and other works of Jung.

Jung references Egyptian myth and ritual in relation to individuation in his later works. For example, in *Mysterium Coniunctionis* (Jung, 1956/1970) Isis is described as “the prima materia and forms the core of the drama instigated by the mother-world, without which no union seems possible” (1956/1970, p. 22 [CW 14. para. 17]). Other authors from the depth tradition, for example von Franz, Henderson, and Neumann, as

introduced above refer to ancient Egyptian texts in their discussion of individuation. Though, as already noted, they do so cursorily rather than in depth.

In creating *The Egyptian Book of The Dead: The Book of Going Forth by Day* (1972/1998) James Wasserman has reproduced hieroglyphic text and images from the 3500 year old Theban *Papyrus of Ani* from the New Kingdom and arranged an English translation directly below these. He uses Raymond Faulkner's (1972) translation, which is informed by various versions of the *Papyrus of Ani*, because he considers it the most ideal translation, though not all Egyptologists agree on that point. The *Papyrus of Ani* is a commentary and analysis of one of the better-preserved and well-known Books of the Dead. As noted above, ancient Egyptian texts give insight into the philosophical, religious, and mythopoeic mind of ancient Egyptians, and in particular their concern with the afterlife, transformation of the personality, and the corporeal body. Wasserman's book does not provide a depth psychological analysis of the *Papyrus of Ani*, but it is of value as it provides data regarding the dusk to dawn journey of the deceased to their rebirth. The mythical underpinnings of this text lay in the narrative of the Theban pantheon and the Isis and Osiris myth. Similarly, *Osiris and The Egyptian Resurrection* (Budge, 2012), provides analysis of the Isis and Osiris myth, notwithstanding the author's patriarchal bias regarding the feminine and masculine figures.

Ellis (1988) in *Awakening Osiris: A New Translation of The Egyptian Book of The Dead*, as her title suggests, concludes that the ancient Egyptian text has been mistranslated. She points out that there is no one *Book of the Dead*, and that the idea of such a text arises from Western interpretations and translations of numerous funerary

texts, hymns, rituals, poetry, and myth from circa 3500 to 300 BCE. She states that; “By the Saite Recension (300 BC) Osiris himself had over 150 different forms” (p. 16).

Additionally, she notes that the scribing of any one of these works was never credited to a single author, because the ancient Egyptians considered such work to be divinely inspired and thus not personally attributable. Ellis’s translation embodies the principle of “effective utterance,” which she claims ancient Egyptian scribes used to produce sacred text. The result is an intuitive poetic prose that reads like an alchemical or dream text rather than a translation. The value of this work of hers is how it conveys the idea of becoming (individuation) through an active engagement of living through dying. Though, problematically, Ellis addresses the transformation of Osiris in the absence of the feminine, and so errs toward a masculine-centered invention. In two later works, Ellis redeems her lack of attention to the feminine noticeable in *Awakening Osiris*. In *Dreams of Isis: A Woman's Spiritual Sojourn* (1995) and *Feasts of Light: Celebrations of Life Based on the Egyptian Goddess Mysteries* (1999), both written for a non-academic audience, she imagines into the power and influence of Isis, Hathor, Sekhmet, and other ancient Egyptian goddesses with respect to transformation.

Aspects of the Isis and Osiris myth are classifiable as netherworld themes and are thus relevant to my topic. Additionally, the upper world role of Isis with respect to love of Osiris and his transformation and resurrection are relevant to my topic. Joseph Campbell (1991) in *The Power of Myth* and Clarissa Pinkola Estes (1992) in *Women Who Run with the Wolves* attest that the repeated telling of a myth over centuries by many generations enlivens the archetypal layers of our imagination and that the endurance of a

particular myth reflects the psychological milieu of the culture enraptured by that myth. The endurance of the Isis and Osiris myth and its archetypal resonance is a prime example of their attestation. Psychologist, mythologist, and philosopher Jean Houston, in *The Passion of Isis and Osiris* (1995), claims that the Isis and Osiris myth is the most important love story of world mythology, and an exemplar mythic model of individuation. Addressing a secular audience, she ties the life-death mysteries of this myth to intrapsychic and interpersonal relations between the feminine and masculine, and women and men. She develops a contemporary model for understanding the Isis and Osiris myth psychologically. Interestingly, there is no comprehensive treatment of this myth by Jungian scholars.

A caveat regarding what we think is ancient Egypt.

I am mindful that the literature on ancient Egyptian deities, myths, and rituals has multiple interpretations, and that these interpretations have changed significantly over the past few hundred years in ways that reflect changing cultural assumptions and research models. In addition, many texts present the idea of ancient Egypt as if it were a clearly definable era like the Ming Dynasty or Victorian Era but this is not wholly accurate. What we generally perceive to be ancient Egypt covers the narrative of a people and their environment over about 10,000 years of constantly evolving and shifting geography, and cultural and religious expressions, including the influence of invaders. Roberts (2000) reminds us; “We are always dependent on the often unrepresentative fields of excavators for our knowledge of ancient Egypt” (p. 96). Considering the context and constraints of

this work, my interpretations cannot comprehensively account for all the factors that created the vastly influential ancient Egyptian culture and the texts produced from within.

A caveat concerning ancient Egyptian syncretism.

It is challenging to exactly scribe the sky goddess Nut and sungod Re for research purposes. First, because what they represent for the ancient Egyptians evolved over millennia. Second because ancient Egyptians frequently melded deities together or divided one into various forms. Nut is not exactly a figure of the feminine, nor is Re exactly a heroic masculine figure as defined by the Western/Greco-Roman perspective, which most commonly informs our imagination of the feminine and masculine. The syncretism practiced by the ancient Egyptians with respect to their deities disallows a divine figure to be assigned a static set of traits, when to do so would belie the figure's fundamental function. This approach to delineating the nature of the gods challenges most modern perspectives regarding god. For ancient Egyptians, a deity's nature is fluid and evolving according to the needs of the people in relationship to the divine at any given time (von Dassow & Wasserman, 1972/1998).

The socio-cultural context in which a particular divine figure emerges shapes the figure, but so too does the figure shape the socio-cultural environment. I am mindful that ancient Egyptian divinities as we understand them today, and which we try to define categorically, evolved over several thousand years, more years than the existence of all of the current main religious figures of the world. I think here of how the figure of Christ and our interpretation and relationship to him has become multifarious over time; how he has been shaped within the context of culture, politics, and projection. Re as a symbol of

disintegration-death-resurrection may also be understood as Osiris, or Osiris-Sokar, or Re-Osiris who in turn are ancestral figures for many Greek and Roman gods, as well as Jesus Christ (Harpur, 2004). The essence of Nut is found in syncretistic confluences with the figures Isis, Isis-Hathor, Hathor-Sekhmet, the Duat, or as the sister dyad Isis-Nephthys. Many Greek and Roman goddesses and female figures and others associated with Christianity (e.g. Blessed Virgin Mary, Mary Magdalene, or Hildegard of Bingen) share archetypal genes with Nut.

Hornung denies the existence of monotheism in ancient Egypt, (except for the Amarna period, Akhenaten and Nefertiti 1363-1349 BCE) and instead proposes that worshipers practiced henotheism, choosing a favorite deity from a pantheon of goddesses and gods to worship. He also comments on the practice of syncretism, in which various goddesses and gods are conflated into a new figure that retains all the characteristics of the individual figures of which it is made:

[Syncretism] does not imply identity or fusion of the gods involved; it can combine deities who have different forms and even on occasion ones of opposite sex. . . . such as Ptah-Sokar-Osiris. . . . In such cases one is reminded of chemical compounds; like them, syncretistic combinations can be dissolved at any time into their constituent elements, which can also form part of other combinations without sacrificing their individuality. . . . The Egyptians place the tension and contradictions of the world beside one another and then live with them. Amon-Re is not the synthesis of Amun and Re but a new form that exists along with the two other gods. (Hornung, 1971/1996, p. 97)

The ancient Egyptian propensity for a syncretistic approach to their deities required being at ease with contradictions, which is reflected in their mythic narratives and sacred texts where they concern the reconciliation of opposites. The ability to live at peace with the tension of contradiction and paradox is the goal of individuation. I wonder if the

mercurial nature of the representations of ancient Egyptian deities is closest to how archetypal energy behaves with respect to our imagination's struggle to define it.

Hieroglyphic image-text is worth a thousand words.

My hermeneutical analysis of ancient Egyptian texts related to *Heart of the Inner*

Chamber and the narrative of Nut goes

beyond consideration of text as words

alone, to include the value of how image as

text may provide a deeper understanding of

my subject. Image more fully engages both the left and the right side of the brain,

which text alone is limited to do (Schlain,

1998). The image-based hieroglyphs used

to scribe ancient Egyptian texts may be read

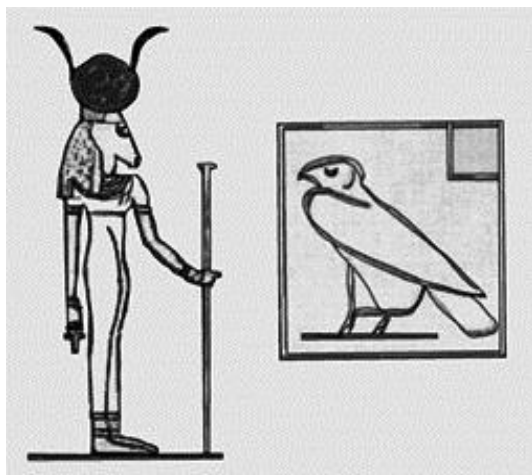


Figure 2: Hathor House of Horus
(Author's personal journal)

as if they are the language of dreams in which a single image or symbol can denote a whole story or a complex concept in ways that words alone cannot achieve:

In an anticipation of depth psychology, Gotthilf Heinrich Schubert (*Symbolik des Traums*, 1814) pointed to, “a striking relationship” between “hieroglyphic picture language” . . . and the picture language of dreams,” seeing in it possibilities for a deeper insight into the natural world around us, “of which our usual natural history does not allow itself to dream. (Hornung, 1999/2001, pp. 136-137)

For example, the Egyptian hieroglyph for Hathor is scribed as a house that contains an image of Horus as a hawk. Hathor is the house or temenos for Horus. Horus is the divine redeemer child of Isis and Osiris conceived after Isis had restored Osiris's dismembered corpse. Horus fed from the udder of Hathor to obtain divinity and thus the right to rule.

Hathor is the cow-headed goddess with the sun caught between her horns and she is conflated with Isis. Hathor is the star-bellied cosmic cow aspect of Nut who carries the sun-god through the cosmos safely held in her horns or on her back. The hieroglyph for Hathor (the image of her name) acts as a symbolic switch for our hippocampus to remind us of the story of Horus and Hathor. This sort of info-dense hieroglyph is ever-present in ancient Egyptian literature. If we resist the urge to engage with a hieroglyph trans literally, and engage with it as a gateway into the imaginal and mythic realm we are more deeply informed of its meaning in the same way that we are when our dreams and visions are similarly approached. It is not possible in this work to address the hieroglyphs associated with the ancient Egyptian texts that concern my research, which makes me mindful of the limitations of my analysis by not doing so.

Other texts on death and dying.

The Sacred Art of Dying: How World Religions Understand Death by American theologian Ken Kramer (1988) is a mainstream theological publication comparing the rituals, myths, and texts related to dying, death, and the afterlife of a number of major world religions. Kramer's work is a valuable synopsis for demonstrating the endurance and evolution of the mythic themes and archetypes related to death and rebirth that are relevant to my research. Kramer's approach to the topic and subject matter is similar to Stanislav Grof's (1994) work *Books of the Dead: Manuals for Living and Dying*.

In *The Pagan Christ: Recovering the Lost Light* (2004), theologian Tom Harpur visits the themes of love, justice, and mercy with respect to the transformation mysteries. Orthodox Christians consider his a radical analysis of the Christ figure. What is

significant about Harpur's text with respect to my topic is his interpretation of the Christ figure as a mythological evolution of the ancient Egyptian Horus figure, the ostensibly resurrected Osiris. He cites ancient Egyptian belief in the divine feminine (Isis) giving birth to a savior figure (Horus son of Osiris). Harpur provides evidence of the connection between ancient Egyptian transformation mysteries and modern imaginations of such.

The Tibetan death text, *The Great Liberation upon Hearing in the Intermediate State* or *Bardo Thodol* (liberation by hearing on the after death plane) is meant to be a guide for the consciousness (ego) of the deceased as they transition from their corporeal existence to the afterlife and what may become either a reincarnation or a state of Nirvana. Jung provided commentary for the 1960 edition of the translation, *The Tibetan Book of the Great Liberation* (Williams, 1998), and claimed that the *Bardo Thodol* has psychological relevance for the western world, and that it is a text that is closed except to those individuals who are open to a spiritual understanding of the world. He revised and expanded his commentary in his essay "*Psychological Commentaries on 'The Tibetan Book of the Great Liberation' and 'The Tibetan Book of the Dead'*" (Jung, 1958/1969a, pp. 475-526) in which he claims that the *Bardo Thodol*, in ways, depicts individuation.

Country of Philosophical, Scientific, and Related Texts

Love, death, and dying.

In *The Art of Loving* (1956/2006), Eric Fromm concluded that it is by wrestling with the shadow of human being, and primarily our existential angst, that we learn to love, and that through love we individuate. *The Art of Loving* is philosophically rooted in the depth psychological tradition (Freud, Rank, and Jung), as well as the work of Habad-

Hassidim and the humanist and socialist movements during the Enlightenment. Fromm wrote this work more than 50 years ago, decades during which many trends in the field of psychology and collective norms regarding love and loving came and went. Yet Fromm's consideration of love as an art and an essential presence for personal development and socio-ethical development and stability remains an essential text.

Fromm's views on love in relation to our existential angst about dying and death are echoed in Guggenbuhl-Craig's (1980/2008) work *The Emptied Soul: On the Nature of the Psychopath*, as well as in *The Denial of Death*, (1973) by Ernest Becker. Becker, a cultural anthropologist and interdisciplinary author, posited that ultimately a response of love and creativity is what relieves us from the suffering of our existential angst, and that a loving attitude organizes and stabilizes society. Becker's Pulitzer Prize winning work was written at the end of his life while dying from cancer, giving him a particularly germane view of the topic. He commented on relevant works of Sigmund Freud and Otto Rank, and criticized Freud for not venturing beyond the scientific world to enter the religious paradigm from where, Becker suggested, Freud could then have fully expounded on his Thanatos theory. Fromm's and Becker's works are informed by Soren Kierkegaard's philosophy on love, which is described in *Works of Love* (1847/2009), considered one of his most important texts. In *Works of Love*, he made a profound analysis of the depth and mystery of human love, especially love as the thing that saves us from psychic disintegration when we experience narcissistic wounding and ultimately our mortality. The above four works support the notion of love as the *glutinum mundi*,

and as a healing and transformative aspect of the individuation process. Fromm, Becker, and Kierkegaard inextricably align love, transformation, dying and death.

The body matters.

As well as Jung's exploration into healing and individuation as it relates to quantum physics, authors such as Macklem (2008) in *Emergent Phenomena and the Secrets of Life* invite us to understand how the rational and concrete and non-rational and ephemeral realms constantly converse in the course of our living and dying. Process oriented psychologist Arnold Mindell (2000) in *Quantum Mind: The Edge between Physics and Psychotherapy* examines the psycho-physiological connection of transformation from the perspectives of quantum theory and depth psychology, and follows up on his earlier work *Dreambody: The Body's Role in Revealing the Self & Quantum Mind* (1982). Other authors who explore the psyche-soma connection after the fashion of Macklem and Mindell include: Barbara Hoberman Levine (2000) in *Your Body Believes Every Word You Say: The Language of the Body Mind Connection*, Dindora Pines (1993) in *A Woman's Unconscious Use of her Body*, and Don Colbert (2003) *Deadly Emotions: Understand the Mind-Body-Spirit Connection That Can Heal or Destroy You*. Most notably the works of Jungian analyst Marion Woodman are primarily concerned with a process toward individuation that focuses on healing the psyche-soma connection by integrating imaginal work with movement, dance, and body gnosis. These works include *The Owl Was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine* (1980), *Addiction to Perfection: The Still Unravished Bride* (1982), *Dancing in the Flames: The Dark Goddess in the Transformation of Consciousness*

(1997), and *Coming Home To Myself: Reflections for Nurturing a Woman's Body and Soul* (1998).

Misogyny and feminism.

Certain texts have provided me with data regarding how the overvalued role of the heroic masculine overshadows the role of the feminine in our living and transformation, and which leads to destructive disharmony. Two texts have been of particular value: *A Brief History of Misogyny: The World's Oldest Prejudice* (2006) by Jack Holland, and *The Alphabet and the Goddess: The Conflict between Word and Image* (1998) by Leonard Schlain. Schlain historically tracks the correlation between an increased incidence of misogyny with the acquisition of the alphabet and written language. He suggests that images of a healing and creatively powerful feminine were suppressed by the emergence of the heroic masculine archetype whose emergence into the archetypal realm lead to the development of patriarchal rule and the devaluation and exploitation of nature, the feminine, and women. Holland described the historical occurrence of the subjugation, persecution, and brutalization of women in relation to Christianity, witch-hunts, the development of modern medicine and theories of psychosexual development, religious fundamentalism, pro-life advocacy, industrialization, famine, war, and disease. Holland's commentary addressed the Western Judeo-Christian paradigm and Greek and Roman times, which limits the value of his work for my purposes because he did not address ancient Egypt. However, his claim that misogyny is the world's oldest prejudice, and that it is ancient, pervasive and enduring despite feminism and humanism supports my observation of a masculine-centered focus

in the literature. Holland and Schlain's work are not psychological works, but have value in that they track the historical denigration of the images and concepts of the feminine. Holland reminded us that a creative and contemplative dialog about misogyny is mostly avoided or dismissed, despite misogyny being at the root of much world suffering. With respect to my topic, these above two works help clarify the roots of the suppression and repression of the feminine incorporation, and its effect on the expression of love.

Conclusion to Literature Review

Visiting the above countries of literature has activated my imagination, both as needful agonist and harmonizer of the research, and has assisted me in articulating concepts with which to express the meaningfulness of my data. Consistent with my methodology, I have aimed to review the literature from as broad a perspective as possible, paying attention to balance logos with eros, and corporeal with imaginal reality.

Transference Dialogs for the Literature Review

Stepping out from a masculine perspective.

At a certain point while creating this document, I became acutely aware of my fear of being professionally annihilated for stepping out with my study on the depths and power of the feminine. I was afraid of speaking out in a field dominated by a masculine viewpoint and psychology; a field either unwittingly or willfully dismissive of the feminine perspective, the feminine principle, and somatic experience. I spoke out and battled in the trenches of the wars of the North American home-birth and sexual and reproductive health freedom movement during the 1970s and 1980s, and was excommunicated for non-compliance with Roman Catholic dogma that is prejudiced against

women's physical and psycho-spiritual freedom. I am aware of how I can tremble before the power of my God-the-fucking-patriarchal-father-Yahweh-Zeus (GFPFYZ) complex that would shut me up in a 19th-century insane asylum—as they did my maternal great-grandmother for simply being a First Nations woman who gave birth to a white man's child—or prescribe me a *Yellow Wallpaper* (Perkins Gilman, 1892/2006) sort of 19th century treatment for a hysteria. Yes I can be hysterical, possessed by madness that is induced by my resistance to the patriarchal oppression of the feminine principle.

Mary Daly helps me resist collusion with a masculine-centered focus.

At the time, thinking of the dangers of stepping out of a masculine perspective, made me restless and anxious. I fell into a manic defense against confronting the reality of the archetypal energy at the core of my GFPFYZ complex. I washed out the cupboards, de-linted the rug, and cleaned the refrigerator, all the time feeling guilty for having abandoned my soul work. Finally, in an attempt to get back to soul I perused my bookshelves to find inspiration. “I need something red,” I thought to myself, and almost simultaneously spotted the red spine of *The Church and the Second Sex* (Daly, 1985).

Using it like an oracle, I opened to a random page. As I read, I began to recover from the paralyzing mire of my GFPFYZ complex. I read the following passage:

For women concerned with philosophical/theological questions, it seems to me this implies the necessity of some sort of choice. One either tries to avoid “acceptable” deviance (“normal” female idiocy) by becoming accepted as a male-identified professional, or else one tries to make the qualitative leap toward self-acceptable deviance as ludic cerebrator, questioner of everything, madwoman and witch./I do mean witch. The heretic who rejects the idols of patriarchy and therefore refuses to bow down before the “God Method” is the blasphemous creatrix of her own thoughts. She is finding her life and intends not to lose it. /The witch that smoulders within feminist philosophical and theological questioners can blaze forth. . . . /The witch that smoulders within every woman who cared and dared enough to become a

theologian or philosopher in the first place seems to be crying out these days “light my fire!” The qualitative leap of those flames of spiritual imagination and cerebral fantasy can be a new dawn. I hope that we won’t trade this birthright (the right to give birth to ourselves) for a mess of professional respectability. (p. 50)

I am enlivened and encouraged to continue coming forward; I am ready to burn in order to find the new dawn of an alchemical transformation and rebirth into my birthright as a woman with the soul of a woman. Nevertheless, I could not just then get back to work, for a crushing migraine headache overcame me as I reorganized my thinking. So I rested for a while with an ice pack on my head and later danced the complex out of my flesh until I could speak my truth once again, give voice to the repressed feminine and the power of love.

Chapter 4 **Approach and Methodology**

A Qualitative Research Approach

My research method is qualitative. My research design is an amalgam of considerations for qualitative research as outlined by Marshall and Rossman (2011) in *Designing Qualitative Research* and by Romanyshyn (2007) in *The Wounded Researcher: Research with Soul in Mind*. In accordance with these authors' theories of qualitative research, the following seven realities shape my approach and method for interpretation and analysis of the research data:

1. Data is collected through analysis of multiple texts relevant to the topic.
2. Consideration and interpretation of the data includes scholarly acknowledgement and analysis of transference responses to the data.
3. Analysis of the data includes a dialectical and imaginative interplay between logos and image, spirit and soma, rational and non-rational knowing, and ordinary and non-ordinary reality.
4. Multiple methods of qualitative inquiry including alchemical active imagination, heuristics, hermeneutics, alchemical hermeneutics, and other ways of knowing in keeping with a depth psychological perspective inform the approach to the data.
5. Any data relevant to the research topic that arrives as emergent phenomena or through personal discovery is considered.
6. How personal narrative shapes perspective is given value.
7. The approach to the data is fundamentally interpretive and subjective.

The foundations for my approach are qualitative, heuristic, alchemical, and imaginal.

Heuristic research.

The heuristic method of research includes as valid experience-based data, which is discovered through the process of contemplating the topic of interest. The development of the heuristic research method is attributed to Clark Moustakas, and is described in

Heuristic Research: Design, Methodology and Applications (Moustakas, 1990):

The root meaning of *heuristic* comes from the Greek word *heuriskein*, meaning to discover or to find. It refers to a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis. The self of the researcher is present throughout the process and, while understanding the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. Heuristic processes incorporate creative self-processes and self-discoveries. (p. 9)

Heuristic research requires that the researcher engage in a process that risks “the opening of wounds and passionate concerns, and undergo a personal transformation that exists as a possibility in every heuristic journey” (p. 14). Moustakas invites researchers to approach data undefended and passionately open to the illuminated emergence of that which is puzzling, intriguing, and wonder filled. He sees the journey of research as culminating in a numinous experience, a journey where the research “will not be satisfied until a natural closing and a sense of wonder has fulfilled its intent and purpose” (p. 55). Heuristic research shares similarities in process to that of creating the alchemical lapis.

Paradoxically, the heuristic process acknowledges that the researcher themselves transform while objectively seeking to transform the field of inquiry. Romanyshyn (2007) dwells on this paradoxical reality in *The Wounded Researcher* as do Coppin and Nelson (2005) in *The Art of Inquiry: A Depth Psychological Perspective*. In both texts, the

authors give value to the use of alchemical active imagination when interpreting data. They also deepen and evolve the heuristic approach by insisting on the importance of accounting for the reality of the unconscious through actively attending to the ways in which the autonomous psyche (soul) might be guiding the research as much if not more than the researcher guides it. These authors' evolution of the heuristic approach reflects a depth psychological perspective; they acknowledge the reality and autonomy of the unconscious and the intersubjective dynamics of the transference field. Romanyshyn, Coppin, and Nelson's approaches to research are rooted in alchemical active imagination and dream analysis approach advocated by Hillman (1975/1992) and Berry (2008a).

Dream image as text: "stick to the image".

One of my first research concerns was how to approach my data (text, image, emergent phenomena, and transference experience) and share my understanding of them ethically, while being respectful of the autonomy of the psyche and the integrity of the image. I have an aversion to using an analytical pickaxe to extract gold from an image or symbol with which to purchase notoriety. I resist engaging in analytical microscopy to identify components of psyche to analyze and reduce them and then claim that one microscopic view in one moment of time is the meaning of the whole. Yet I want to know more about the images that are my data. I want to know what they want of me, since they persist in my awareness. Here I am assisted by Patricia Berry's (2008a) essay "*An Approach to the Dream*". Berry describes a schema for dream interpretation that combines theories of Jung, Hillman (1975/1992) and Rafael Lopez-Pedraza. Regarding dream interpretation, Berry cites Pedraza's mantra: "We must stick to the Image!"

(quoted in Berry, 2008a, p. 58). This approach to the dream or image is the defining feature of archetypal psychology (Hillman, 1975/1992), an approach that invites a deeply compassionate indwelling with the wholeness of an image in the here and now, and eschewing reductive interpretations. Berry's framework for approaching the dream is consistent with the alchemical hermeneutic method. Thus in an attempt to understand and describe what is in truth ineffable, the hermeneutic exegesis of my research data examines images and symbols according to definable components contextualized by their wholeness, as well as examines them as irreducible entities that are evolving, fluid, unfolding and enfolding alchemical active imaginations flowing through human being as part of the cosmos. There are similarities between the approach Berry outlines and those of heuristics, active alchemical imagination, and alchemical hermeneutics.

Alchemical hermeneutics.

The Wounded Researcher (2007) by Robert Romanyshyn, a professor of research and depth psychology, reflects his dual expertise. He outlines what he terms alchemical hermeneutics, a research method that has its genesis in the principles of hermeneutics, heuristics, phenomenology, and alchemical active imagination. The primary intention of alchemical hermeneutics is to hold the researcher responsible whilst engaging in hermeneutical inquiry to account for unconscious influences, which is accomplished by recording that effect in transference dialogues. Additionally, Romanyshyn invites the researcher to be mindful of how the purpose of their work may be related to the unfinished work of their ancestors, encouraging the researcher to deepen into the wounding and mourning that research initiates.

Hermeneutics is the science of interpretation and the character of understanding. Originally, it was a branch of theology concerned with biblical exegesis, the interpretive elucidation and analysis of religious text. Palmer describes in *Hermeneutics* how the principles of biblical exegesis are applicable to all interpretations of data and every act of understanding. Palmer's statement that; "Interpretation is shaped by the questions with which the interpreter approaches his subject" (p. 55) addresses intersubjectivity between the researcher and the research; a critical component of the alchemic hermeneutic method. Text has a broad definition in hermeneutical research and may include the exegesis of printed word, spoken or sung word, image, hieroglyph, symbol, dream, mythic motif, archetypal figures and images, somatic. Richard Palmer (1969), professor of phenomenology and existential philosophy, expressions of a psychological complex, imaginal expressions of somatic reality, metaphor, synchronistic events, transference, or other manifestation of psyche. Considering all types of data derived from the breadth of human experience and expression when conducting research gives hope for a deeper understanding of human psychology.

Alchemical hermeneutics is a means for entering deeply into the interpretation of the meaning of text. Romanyshyn (2007) addresses the necessity of a marriage between soul recovery work and scholarly research into texts that concern human living and being, whether those texts are linguistic or gestural based. He acknowledges the limitations of doing research guided by soul when soul itself is ineffable. This reality then asks that the researcher consciously practice mourning, which is part of an ethical awareness of "the difference between the fullness of an experience and the failure of language to say it" (p.

5); including the failure of all sorts of expressions, such as dance or visual arts to fully articulate soul. He particularly emphasizes the importance of attending consciously to the transference field that arises between the researcher and the research, and suggests recording transference dialogs. He proposes that transference dialogs encourage the researcher to develop research that is more honest and ethical because it engages the researcher in an ethics of self-reflection that accounts for personal woundedness—also emptiness or invalidism (Guggenbuhl-Craig, 1980/2008)—which informs perception and judgment. The mechanism and meaning of this approach becomes clearer in the sections where I address my transference to the topic and my complex vocational ties to the research. There are similarities between the alchemical hermeneutic transference dialog and alchemical active imagination as approaches to research, analysis, and interpretation.

Alchemical active imagination.

As I noted above research approached using alchemical active imagination is research guided by soul. Active imagination is a technique that Jung (1944/1968, 1956/1970) adopted from the alchemists, which he developed into an analytical tool for analyzing dreams, visions, and other imaginal material, as well as transference projections. It is a type of meditative, imaginative, and reflective-projective technique where one interpretively engages with the unconscious content of the psyche as it arises into consciousness as image, symbol, story, imagination, or somatic experience, and which first depends on the process of projection (Cwik, 1991, 1995; Johnson, 1986; Jung, 1957/1990; von Franz, 1979, 1978/1980). The alchemists by projecting the contents of their unconscious onto the inanimate objects and processes of alchemy gained self-

knowledge, and sometimes, personal transformation and enlightenment. Likewise, the therapeutic use of active imagination and analysis of projections provides a similar opportunity for transformation. Jung (1942/1967) believed that projection was unavoidable and necessary to gain awareness of our psychic reality:

So long as one knows nothing of psychic actuality, it will be projected, if it appears at all. Thus the first knowledge of psychic law and order was found in the stars, and was later extended by projections into unknown matter. (p. 237 [CW 13, para. 285]).

The concept of the alchemical hermeneutic transference dialog is synonymous with the idea of alchemical active imagination, the former referring the projective process as purposed for academic research and the latter as purposed for personal psycho-spiritual development.

The psychological process of projection is inevitable and essential for comprehending the world, as well as for human relationship and self-knowledge. It is the means by which the individual psyche is mirrored back to the ego, and the collective psyche mirrored back to the world, a process through which my research topic emerged. According to the theory of projection, that which interests an individual (topics, people, objects, etc.) in some way reflects intra-psychic processes emerging into consciousness (von Franz, 1978/1980). This means that when deeply and honestly examined, our human being is instinctively motivated, inspired, or determined more by unconscious factors (the autonomous or objective psyche) than conscious (ego) factors. In essence, alchemical active imagination and alchemical hermeneutic transference dialogs are governed by the same principles and purpose. The activity of alchemical active imagination is my essential gesture for gathering and responding to the research data.

Transference dialogs when engaging in alchemical hermeneutics.

Alchemical hermeneutic inquiry requires the researcher to record transference dialogs of their subjective perceptions of the dynamic interplay of what arises in the transference field between them (the researcher) and their research. Thus, my approach includes engaging in an alchemical active imagination with the research data, and keeping a formal record of those processes as transference dialogs. These dialogs form part of my data. The following quote has helped guide my imagination of how to best knit together the objective with the subjective when approaching my data:

A true sense of objectivity, then, has to include these subjective dynamics. Objectivity is not secured by denying the presence of the researcher in the process. It is not secured by the fiction of the neutral observer, who is apart from his or her observations, an observer who is split off from what he or she observes. Nor is it secured by including the researcher's conscious assumptions about the work by bracketing them as phenomenology does or by incorporating the researcher's experience of the work as Moustakas does in his heuristic approach. As valuable as each of these approaches is for having bridged the chasm between the neutral observer who and what is observed, for having undone the illusion of the neutral observer, neither one attends systematically to the unconscious participation of the researcher in the research process. Assumptions that can be bracketed are not the same thing as complexes that are unconscious. A bridge thrown across the divide between subject and object has to sink into the depths of that "abysmal" divide. . . . a reliable foundation for any ethical epistemology must include ways of assessing these unconscious factors in the research process. (Romanyshyn, 2007, p. 106)

In acknowledging the necessity of bridging the gap between objectivity and subjectivity, I am made mindful to account for unconscious factors; not only to identify them (bridge the gap) but to willingly be shaped, wounded, and influenced by them (sink into the depths). Indeed this is my experience of engaging with this research.

Actively attending to the researcher's transference to the research is what makes Romanyshyn's method of inquiry unique and revolutionary, and thus makes research

done in this fashion revolutionary. As a method, it authentically applies the technique of depth psychological analysis as envisioned by Jung to research, a technique that credits the transference process with having the potential to be the pivotal and healing factor in analysis when aptly interpreted and understood. So too research done in this fashion revolutionizes the topic and offers the opportunity for healing of researcher and audience. Using this method has encouraged me to lovingly acknowledge and analyze my transference, and to appreciate the profundity of the voluptuous void and “cardio-gnosis” (Goodchild, 2001). This methodological approach is enlivening and nourishing for me as a researcher.

I am mindful that the many number of hours of writing and dancing and dreaming and meditating and pondering that have contained my transference to my topic is a thousand fold to those hours that engendered the text of this dissertation. Acknowledging this fact quantifies my commitment to and love for my topic, as well as the psychic energy with which the topic compels me to respond to it.

Using personal material in scholarly writing.

As noted above, *Heart of the Inner Chamber* is my dream, and creating a meaningful amplification and analysis of it is part of my individuation process. It is in keeping with my methodology to use personal material for research data. However, I address here those who might doubt the academic credibility of using personal material in scholarly writing. First, there is precedence in the field of depth psychology for this sort of scholarship. It is widely known that Freud and Jung used analysis of their own dreams

to further their psychological inquires and theories to benefit others. At the end of his life, Jung concluded:

In the end the only events in my life worth telling are those when the imperishable world irrupted into this transitory one. That is why I speak chiefly of inner experiences, amongst which I include my dreams and visions. These form the *prima materia* of my scientific work. They were the fiery magma out of which the stone that had to be worked was crystallized. (Jung, 1961/1965)

Here Jung points to a rationale for and purposefulness in using personal material as a base for academic research, and certainly, the *prima materia* contained in his *Red Book* (2009) and his distillation of it in his collected works prove that. Additionally, there is an ethical and transpersonal value in the researcher consciously attending to personal psychic material and transference to the research when engaged in academic inquiry.

Stein (1998) writes that:

[I]ndividual dreams of an archetypal nature, for instance, may be in the service of the times, compensating for the one-sidedness of culture, and not only of the individual's consciousness. In this sense, the individual is a cocreator of the reflection of reality that history as a whole reveals. (p. 216)

I concur fully with Jung and Stein on the above points. The creation of this document was made possible only because I feel more supported by and responsive to the imperishable world than the transitory one, the latter being the raw material for the creation of wholeness but never wholeness itself.

Animae mundi colendae gratia.

The mission of Pacifica Graduate Institute, the institution for which I am creating this document, is *animae mundi colendae gratia* (for the sake of tending the soul of the world). This maxim supports my research approach and methodology because by following psyche's lead I am involved in a soul-making process (Hillman, 1975/1992)

intended to serve others and the soul of inquiry. Pacifica's mission is founded on the assumption that the psyche is an autonomous, as well as a co-creative element in all of human being. This assumption about psyche means accepting that the unconscious is really real, accepting that the psyche is objective and subjective, accepting that the psyche in its expression is multifarious, mercurial, supple, subtle, audacious, ambiguous, paradoxical, trickster-like, equiponderant, and voluptuous with mysterious gnosis. It is my hope that my research demonstrates the value of consciously attending to the reality of my personal unconscious while contributing to the elucidation of the transpersonal.

I also take into consideration the shaping of my personal narrative, which enters the transference field between the research and myself. My viewpoint on all matters is influenced by the limits of my experience of the world, limited by time and space and by the unique configuration of my emotional and physical body, and the constellation of the stars at the moment of my birth. How I approach my research is shaped by the facts that, among many things: I identify to a certain degree with being a mixed race Gypsy-Euro-First Nations English speaking Canadian, by having lived in rural and urban centers, by having known poverty and wealth, by having been an orphan, by having suffered severe physical and emotional traumas, by having known profound limitations of health, by having been in a long-term heterosexual marriage, by having travelled the world widely, by having been a dedicated parent and grandparent, and by having been educated in and practiced in the humanities, arts, and medicine. Though it may seem that all the former might provide me with a broad perspective, in fact it barely covers an iota of what the world may ultimately prescribe for experience and shaping of the individual. Therefore, I

acknowledge the limits that my personal perspective places on any attempt I make at an objective stance or in expressing my subjective experience. Also my personal perspective is influenced by unconscious complexes that will, whether I know it or not, affect what I choose to attend to and what I choose to leave out of my research considerations and analysis. Most important to these considerations is my transference to the archetype of love, an archetype that beckons me to this work and provides me with the stamina to persist in grappling with the archetypal figures of love as the *glutinum mundi*, the feminine *incorporatio*, disintegration-death-resurrection, and the wounded and dying heroic masculine.

Transference to the Topic and the Archetype of Love

Love, Blessed Virgin Mary, and divine cow Hathor as early teachers.

I have always been deeply interested in love. Most puzzling and disturbing for me as a child was witnessing others demonstrate a lack of empathy or consideration for others or watching others behave self-destructively. So upsetting were these things that I made a habit of withdrawing from the world to avoid such seeing. I never spoke until I was 4 years old and spent as much time as possible wandering in the pasture with the cows or lying down beside them comforted by their warmth and musky-milky breath. My family thought me an odd but harmless child, so fortunately never interfered with my unusual habits. It was when I was with the cows that the world made the most sense, and when I experienced true and mutual unconditional regard. Perhaps my dwelling with the cows was my early gesture towards relationship with the ancient Egyptian cow goddess Hathor, symbolically related to Nut. Even though, Hathor is fiery and solar and Nut

cosmic or celestial, the interweaving of their power fuels transformation. “It is Hathor’s fiery warmth that infuses so much of Egyptian spirituality” (A. M. Roberts, personal communication, March 14, 2014). Perhaps this is why the dream figure in *Heart of the Inner Chamber* sits on a three-legged milking stool. The very sort of stool I sat on when milking cows as a young girl.

At an early age, I learned that the Christian myth had much to say about love and so I became a faithful student of that myth and the Roman Catholic faith until my early 20s. In particular, I thrived on an imagination of the Blessed Virgin Mary’s (BVM) unconditional love for me and consulted with her daily through prayer and imaginal dialogs. I faithfully wore a Mother of Perpetual Help medal around my neck, which was gifted me on my First Holy Communion. Two days after my mother’s death, when I was 7 years old, the BVM came to me in a vision and assured me that I could ask of her anything and she would help, and so I trusted her as my mediatrix and with good success. In my teens, I explored Paganism, free love, meditation, yoga, mystical and magical practices, and alchemy to understand more about love. However, it was not until early adulthood that I discovered my having any fully nourishing experience and gnosis of love was crippled by the environmental influences that threaded through my personal history.

Birthing as an initiatory event into the complexities of love.

After my first child was born I felt love for him, and surprisingly the biggest love I had ever known. I felt my heart rent open—my ego’s stance and epistemology dissolved by love. Despite this profound gift of loving, it caused me to become awkward in my living and disoriented as to how to proceed in its presence. It was with the question, “how

do I live love—love as a verb” that I entered depth analysis. In analysis, I pondered love: what is it, how it works, who gets it and who does not, how to give it and receive it, when is it tender, when is it tough, and such. Pondering the nature of love, as this work proves, is still an occupation of mine. During my first analytic hour the analyst asked me to read *Love Is Letting Go of Fear* (Jampolsky, 1979). I was puzzled to think that my analyst thought me fearful and unloving but compliantly took the copy offered me. To deepen my curiosity about love, I unwittingly embarked on a dark-night-of-the-soul-journey.

I have learnt much and loved much since that time. Still, here decades later I am still passionately curious about the nature of love, and how best to love. Yet, love and loving slip easily into the voluptuous void from whence I seek to reclaim it or wait empty of empathy until it returns to me—waiting for it with a “heart the shape of a begging bowl” (Cohen, 2004b). I am joyfully bounded by harmony when love graces me. Yet love at times also disrupts my will and turns everything upside down and inside out. I notice that when love leaves willfulness and destructiveness fill the void created by love departing. Love sometimes asks me to collude in the necessary death of things. Love is my loyal friend and love is my harsh adversary. Love is mercurial and baffling, yet I want only to dwell with love, want love be the presence that I bring and which imbues me.

Leonard Cohen a companion in learning about love.

I have learned, and continue to learn, much about love, especially love as the glutinum mundi, from Leonard Cohen¹³, Canadian author of contemporary poetic wisdom literature, singer, songwriter, and Companion of the Order of Canada. Cohen is

¹³ See *The Leonard Cohen Files* www.leonardcohenfiles.com.

important for three reasons. One, his poetry has a particularly strong attraction for and influence on me. His words always comfort and necessarily inform me. Second, I cite his works in this research as examples of the emergence of contemporary images of the feminine incorporatio and love as the glutinum mundi. Third, my dance partner, Felipe Castaneda, and myself choreographed and performed a Viennese waltz to Cohen's song *The Gypsy's Wife* (1979b) as a dance movement transference dialog, which made up part of my dissertation defense¹⁴.

I have no doubt that the work of preparing this dissertation furthers my abiding interest in love and is a fair contribution to a collective articulation about love. In some ways, an articulation of love as the glutinum mundi seems a near impossible task. Admittedly, any attempt to articulate love as the glutinum mundi is to some degree hubristic; for love is an archetype and archetypes are impossible to pin down definitively, and it is knowledgably unwise to attempt to do so. It is clear to me that love resists being harnessed by a single word, idea, theoretical construct, or image. However, I am compelled—I suspect by love itself—to attempt an articulation. As Jung (1954/1969) writes regarding enlargement of the personality; “If some great idea takes hold of us from outside, we must understand that it takes hold of us only because something in us responds to it and goes out to meet it” (Jung, 1954/1969, p. 120 [CW 9i, para. 215]). Therefore, this dissertation is yet another means of my engaging with the archetype of love, to learn from it and in return articulate our conversations for the benefit of others.

¹⁴ The dance was again performed as part of public event (Matus & Castaneda, 2014), and is now part of our dance repertoire. DVD included. See Chapter 1: Transfer Dialogs for Chapter 1: Dance a Healing Elixir.

As I conclude this section on my transference to the topic, I am aware that despite my attempt to articulate my transference, I cannot claim to understand it categorically. For truthfully at this point in my life I do not invest in any particularism or conclusion to this or that. Rather I find myself involved with a vision of the world as a radiant and revelatory mandala of enfolding and unfolding archetypal energies that continually transform the world and me. I find myself responding more to the immediate synchronistic events and emergent phenomena as they arrive on my life path than to collective ideas of what I should or should not think or do. Therefore, this dissertation will only ever succeed in capturing a moment in my continuous transformation, though I believe it is still worthwhile to create. To generate, if for no one other than my granddaughter Hope Agatha Rose who was born at a time when I had little hope of surviving illness, but pulled myself back into the realm of living to witness and support her becoming. Loving her and my other grandchildren is the love highlight of my life—what a miracle for which to return to living!

Complex vocational ties to the work of our ancestors.

Alchemical hermeneutics encourages the researcher to reach back in time and become informed by the ancestors, and then conjoin ancestral knowledge with that of emerging phenomena. It is possible that the researcher's purpose is in part to finish some ancestor's unfinished business. As noted above alchemical hermeneutics supports the disclosure of transference dialogs that serve to further illuminate the research and particularly so if the work comes to us as fate—as a call to finish what our ancestors were not able to finish:

[I]n this complex relationship between the researcher and the topic, there lingers the weight of history that waits to be spoken. . . . [A] work is finished before it is done, indeed it is never done. And this makes research a journey of homecoming, a journey that is never completed. It also makes it a kind of redemption. Research as a vocation is not only about the unfinished business of the work, which carries its archetypal motifs that make their claim upon a researcher through his or her complex relation to these themes, it is also about the researcher who, in taking up the work, transforms a wound into a work.

Research as a vocation places the researcher within a context that is larger than his or her intentions for the work. 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 complex and the archetypal dimensions of the work meet, where the time-bound and the timeless qualities of the work encounter each other. (Romanyshyn, 2007, pp. 4, 123-124)

Romanyshyn acknowledges how complex vocational ties may burden the researcher.

Certainly, I have become aware that my dreams and visions for as long as I remember attest to the processes described in *Heart of the Inner Chamber* and those concerning Nut and Hathor as symbols of transformation. I suspect that though this dissertation is complete my work is not finished, because the complex vocational ties that bind me to my topic as it relates to my ancestors unfinished work continues to erupt into what I know as "I-Am". By this continual process, I paradoxically feel burdened to a degree that seems impossible to bear and immeasurably blessed to have the opportunity to finish their work. Jung (1961/1965) told us that:

The images of the unconscious place a great responsibility upon a man. Failure to understand them, or a shirking of ethical responsibility, deprives him of his wholeness and imposes a painful fragmentariness on his life. (p. 193)

My sense of ethical responsibility to endure engaging with *Heart of the Inner Chamber*, and where it leads me is my most binding complex vocational tie. That dream narrative has roots entwined in the blood of my female ancestors and the men they served and loved. Their un-reconciled complexes are my psychological inheritance.

Since puberty, I have wrestled with bringing greater consciousness to my inherited complexes, searching for the means to reconcile the conflicts contained within, learning how to love amid the chaos they elicit, learning how to realize the significance of the archetypal elements energizing them. Love and chaos embraced by compassionate equiponderance is what I desire for my children's and grandchildren's psychological inheritance, a desire that burdens my personal psycho-spiritual work if I am not to leave them too burdened by an inheritance of un-reconciled conflicts. My desire threads its way through the fabric of my being informing me as a wounded researcher, and is connected to my ancestors unfinished business. My psychologically complexed legacy solicits for a compassionate awareness of the despised and repressed feminine imprisoned in the matter of the collective unconsciousness, so problematically ruled by the unmediated heroic masculine paradigm. My vocation is to solicit for the reclamation of the feminine body and her beauty and blood mysteries; to solicit for recognition of her capacity for love that is so powerful it can knit together the decomposed, dismembered heroic masculine and resurrect him. So who are the ancestors that leave me such a legacy?

Gypsy's Wife.

My ancestors were born on multiple continents and are from several ethnic groups. Through participation in the National Geographic Genome project,¹⁵ I discovered that my genetic migratory profile begins in Egypt, which did not surprise me. I feel most connected with the narrative of my paternal Gypsy heritage and my maternal Mi'kmaq Canadian First Nations heritage. It was a very elderly Mi'kmaq woman who appeared in

¹⁵ <https://genographic.nationalgeographic.com>.

the first dream I had in analysis; a dream that urged me to attend to women's blood mysteries and the fecundity of the deepest regions of being in the red-soiled desert lands (Matus, 2003). The very first woman I attended as a midwife was a Mi'kmaq woman. The above two events occurred before I knew of my maternal First Nations heritage, which had been a long held shameful family secret. I have been bequeathed a tapestry of my female ancestors' stories, brilliantly woven with the threads of their joys and passions, their healing skills and love, their un-lived imaginations, and unbearable sufferings at the hands of those corrupted by a misogynistic and unmediated phallic masculine mindset. Their stories are known to me because they have told me them. What I know of them has coalesced into the imaginal figure of the Gypsy's Wife.

Gypsy's Wife is a conflation of the personalities of my female ancestors and presents herself in my dreams and active imaginations as the body, soul, spirit, and nourishing blood-matter that feed the field of love and relations between the women and men who struggle to love the "otherness" of each other amid the baffling nature of human being. Included in this conflation is Cohen's (1979b) portrayal of *The Gypsy's Wife*. Gypsy's Wife is the body that has birthed my lifelong passions, and imaginal work. She is my mentor, guide, grandmother, mother, aunt, sister, healer, nemesis, and mediatrix for the numinous. She is ever questing to understand love better. She is ever questing to be trust worthy enough in loving and transformation for the wounded masculine hero to deepen into her arms, where she may realize her full skill and power to restore him in her embrace. Without respite, the Gypsy's Wife has urged me through dreams, visions,

intuitive whisperings, and body knowing to restore with love the despised feminine as she lives in others and me.

The Gypsy's Wife is the voice of the despised and marginalized gypsy women who were deported to North America, in lieu of genocide, where on the wild prairies they plowed a new seed of existence, my paternal grandmother among them. Gypsy's Wife urges me to (a) value women's work; to guide women into loving the biological matter of themselves¹⁶, (b) to bring forth a deeper and more conscious valuing of women's beauty and blood mysteries, and (c) to re-member the figures of the feminine that dwell in the underworld abandoned amid the chaos of narcissistic and heroic strivings to get above and beyond the grip of nature and the fear of its voluptuous gnosis. She urges me to imagine women's beauty and blood mysteries, not as shackles to de-potentiate women or as bargaining tools to survive misogynistic and patriarchal projections, but as the mysteries that lead women and men through chaos into love and a conscious valuing of the power of their influence as co-creators. She urges me to speak with a voice that is more than an Echo in the Apollonian mind; to reclaim my whorish desires in the temple of my body as sacred hierodule; and to liberate my menstrum from the confines of hysterical Freudian projection and pharmaceutical commodification.

As a poet and story teller, Gypsy's Wife is alchemist and daughter incarnate of the Sophia-Wisdom of God who through the images unveiled in her stories transforms the matter of her listeners; images that when fired by the heat of her compassion for humanity and reverence of the body become in the hearts of her listeners the lapis—the

¹⁶ www.justisse.ca

holy. Gypsies were the first people to forge metals, and were hired by the Roman Legions to follow along on their conquering quests to provide metallurgy and farrier services (Groome, 1892). They knew about transformation and the alchemy of metal and fire long before the Romans. The Gypsy's Wife is like Black Elk, who when he spoke to his tribe of his visions and dreams he and his tribe were healed (von Franz, 1980). When she comes forward with what she knows of the mundus imaginalis¹⁷ (Corbin, 1976/1995) she is reborn, but so too are her listeners. Gypsy's Wife guides my thoughts as I dance my way toward the gold of this work.

The following poem is the voice of my paternal grandmother, a gypsy's wife, who



Figure 3: Chamber Pot and Spiral Heart (Author's personal journal)

survived: birthing eight children in the wilds of the Western Canadian prairie; being the wife and widow of two malignantly narcissistic sons of the patriarchy; grieving three sons who died from tuberculosis; witnessing the soul-death of three sons who were collateral damage of World War II; and 85 years of hunger and bitter cold prairie winters. She confesses the

state of her heart alienated from love, about her mysterious relationship to needlework and the bloodied content of chamber pots:

Chamber Pots and Flight: Why does your coldness toward love erode my heart fibers? / Why do you not suffer like me / exiled to a solitary bed where I await your coming? / Why is my love for you the prison bars / that will not allow me freedom

¹⁷ The term mundus imaginalis as defined by Corbin refers to the Sufi account of an intermediate world between the corporeal world and the spirit world (Jung's psychoid realm), and which has a consistent topography, but is also influenced and shaped by the physical and the spiritual worlds. It is the place where dwell the archetypes, and where matter and energy shift and shape and become emergent phenomena.

from the torment / of a hope that one day you will come to me / with a whole heart for love? // I am confounded to define the move toward you / that will not cause you to lift off in defensive flight / evading the very nesting place / here in my beating warm-blooded heart-body / you say even a whore would give you. / But you will not come down to mingle with this whore's blood. / Perhaps, the next move is not mine? // Is that why all us women stitch petite-pointe, / spin ornate, cotton webs from the tips of crochet hooks, / adorn ourselves with lace and manners – / patterns scribed from fingertips striving to illuminate / what their voices were impotent to say / against the blustery flight of their man's phallo-centricity, / while in white enamel chamber pots / soak blood-stained hopes from bleeding wombs and hearts? (Author's personal journal, February 1997)

Transpersonally, *Chamber Pots and Flight* imagines the suffering of women martyred by the heroic paradigm that devalues the feminine, represses her voice and soul-directed potential. The woman in the poem appears in my psyche as an ancestral complex that binds me to my vocation as midwife-poet-lover-mother-grandmother-psychotherapist, urging me to comprehend and make peace with the unfinished business of my ancestors. She asks of me (a) to bring forward the fullness of the feminine, (b) free the martyred and wounded feminine from neurotic spinning, (c) to learn about the fullness of the feminine from the feminine incorporatio, and (d) help the fallen heroic masculine surrender into the compassionate, wise, and transformative embrace of the feminine incorporatio for both their benefit. In many ways, this ancestral complex is the shadow, as unlived potential, of women deprived of an imagination or experience of the feminine incorporatio. She is Gypsy's Wife, orphaned daughter of the feminine incorporatio, seeking wholeness through a renewed and meaningful connection to her mother.

Today we find that the wholeness of the feminine is veiled by patriarchal constraints against her emerging with a different perspective. The feminine incorporatio is buried beneath women's woeful vale of symptoms that plague the female body such as

PMS, PCOS, infertility, side effects from the use of artificial hormones, psychosomatic illness, cancer of the breast and reproductive organs, autoimmune disease, depression, anxiety, etcetera. Cultural materialistic compulsions commodify and exploit women's bodies as they inadvertently carry the projections of those who cannot or will not come into conscious relationship with the feminine. She is abandoned, despised, and embedded in the materialism and literalism of the reductive Western Mind. She is the rape victim, the prostitute, the fugitive wife, and the mad woman in the attic (Bronte, 1994; Rhys, 1966). She is the difficult to find sacred feminine that both women and men seek as antidote to the too active masculine principle ruling us.

Goal of the Inquiry.

The goal of my inquiry is not to achieve an incontrovertible truth about my subject. Rather, I seek to examine personal and collective assumptions developed from our projections onto the individuation process, which may limit our discovery of what is true at this time in the evolution of consciousness. These assumptions concern, disintegration-death-resurrection, the fallen heroic masculine, the feminine incorporation, and love as the *glutinum mundi*. This goal accords with how the alchemists engaged with the search for truth, transformation, and communion with eternity. In *The Origins of Alchemy in Greco-Roman Egypt* (1970) Jack Lindsay invites modern scientists to approach the discovery of the truth of our being and connectedness to the cosmos in ways similar to how the alchemists worked:

The alchemist must realise the unity of man and nature—not as a general idea, but by a concentration of his entire mind, body and spirit on the work he is doing, so that he truly feels himself disintegrating, torn apart and put together, reborn in a new form. This identification of the scientist-artisan with the processes he is producing is perhaps the hardest aspect of alchemy for anyone nowadays to understand or enter into. To men in whom the alienation of the intellect from the world

of nature has been carried very much further than among classical Greek thinkers, the whole thing seems fantastic and overstressed, unreal. But in fact it was passionately real, and in my opinion it held an element of truth which we must strive to grasp and recapture if our science is to measure up to the full demands of reality. (Lindsay, 1970, p. 151)

Lindsay's comment essentially describes both alchemical hermeneutics (Romanyshyn, 2007), a modern qualitative research method that is deeply informed by methods of inquiry customary for alchemists, and is how I approach my topic.

Chapter 5

The Triptych Archetype of Disintegration-Death-Resurrection

Disintegration-Death-Resurrection a Symbol of Transformation

Individually the imaginations of disintegration, death and resurrection are archetypal. Herein I configure disintegration-death-resurrection into a triptych archetypal symbol of transformation. Though it may seem paradoxical, the image of resurrection is rightly grouped with disintegration and death, as there is no resurrection without first disintegration and death, which provide the *prima materia* for transformation. This triptych archetype is one of the four main archetypal themes present in *Heart of the Inner Chamber*, as well as narratives associated with the ancient Egyptian sky goddess Nut (*Book of Night*), the *Book of the Dead*, and the netherworld book the *Amduat* all of which provide the symbolic framework for my discussion. Configured as such, this triptych archetype is familiar to the depth psychological tradition; it is a motif common to myth and legend; and a theme dominant in many sacred and ritual texts. Von Franz noted that; “The actual processes of individuation—the conscious coming-to-term with one’s own inner center (psychic nucleus) or Self—generally begins with a wounding of the personality” (quoted in Jung, 1968, p. 169).

The Katabasis Myth and the Archetype of Disintegration-Death-Resurrection.

The collective imagination of a transformative journey of descending into the netherworld that involves a dissolution, death, and renewal is found in numerous myths and religious and magical texts throughout the world and through the centuries. In ancient Greco-Roman times, this type of narrative was known as a katabasis myth and its

protagonist was primarily a heroic masculine figure. Lansing-Smith (2003) considers the katabasis “a central, sustaining metaphor” (p. 4), noting that; “The variations of this myth are staggering: one might even say that there is not a single figure of the twentieth century who does not at some point refer to the myth in one or more major works” (pp. 1-2). The below list demonstrates the ubiquitous nature of the katabasis motif:

1. Ancient Sumerian myth of Inanna’s descent to the underworld (Brinton-Perera, 1981; Wolkstein & Kramer, 1983).
2. Book 11 of *Homer’s Odyssey* (Hillman, 1979).
3. Coleridge’s *Rime of the Ancient Mariner* (Elsner, April 2008; Gardner, 1965).
4. Dante’s *Divine Comedy* (Taylor & Finley, 1997).
1. Egyptian texts: funerary texts such as the *Amduat*, Book of the Dead, and elements of the Isis and Osiris myth (Abt & Hornung, 2003; Budge, 1895/1967; von Dassow & Wasserman, 1972/1998; Warburton, 2007).
5. *Moby Dick* (Melville, 1977).
6. Certain experiences of the Kundalini (Jung, 1958/1969b).
7. *The Golden Ass* by Lucius Apuleius (Neumann, 1956/1971; Rieu & Radice, 1950/1984; von Franz, 1992)
8. *The Gypsy’s Wife* (Cohen, 1979b).
9. The night-sea-journey as in Christ’s entombment, Joseph in the well, or Jonah and the whale (Campbell, 1973).
2. The Tibetan book of the dead: The great liberation through hearing in the bardo by Guru Rinpoche, et. al., (1975).

3. *Tibetan Book of the Dead* (Bardo Thodol) if read in reverse as suggested by Jung (1958/1969a, pp. 509-526 [CW 11, paras. 831-858]).

The innumerable versions of the katabasis are commonly interpreted as analogies of personal transformation. Individuation asks of us not an “aimless or destructive fall into the abyss, but a meaningful katabasis . . . its object the restoration of the whole man” as Jung noted (Jung quoted in Griffin, 1990, p. 118).

Lansing Smith (2003) catalogs archetypal symbols and images associated with the katabasis into what he calls a “kaleidoscope of necrotypes” (p. 339) The word *necrotype* is a compound word that combines the words *nekyia* and *archetype* and refers to “those archetypal images that occur in connection with the descent to the underworld” (p. 3). The netherworld milieu of the sungod’s journey in the *Book of the Dead* and the *Amduat*, the environs of Nut’s body (*Book of Nights*), and the setting of *Heart of the Inner Chamber* include elements from this list of necrotypes: for example, otherworld, temenos, crypt, sun, river, and doors, among others. His discussion of the necrotypes is not psychological, but his cataloging of necrotypes common to the katabasis myth helps to contextualize the narratives of Nut and *Heart of the Inner Chamber* within the katabasis genre. However, as noted above the ancient Egyptian texts I am addressing deviate somewhat from the strict definition of the katabasis. Additionally, what defines the katabasis post-dates the various genres of ancient Egyptian texts.

Jung (1955/1980) averred that those of us suffering from neurosis or schizophrenia will produce creative or dream images of the katabasis as evidence of psychological fragmentation (being overwhelmed by psychic content from the

unconscious) or as evidence of a profound inward focus of the conscious mind into the depths of the unconscious:

This motif of the Nekyia is found everywhere in antiquity and practically all over the world. It expresses the psychological mechanism of introversion of the conscious mind into the deeper layers of the unconscious psyche. (p. 38 [CW 18, para. 80])

At the time *Heart of the Inner Chamber* emerged into consciousness, I was deeply engaged with writing, producing, and directing the performance of a dramatic poetic narrative that is thematically founded on the Isis and Osiris myth, which contain katabasis themes. Additionally, I was preparing a group for making pilgrimage that would follow the trail of Mary Magdalene through France and Spain, as part of an exploration of the role of death and love in masculine transformation (Mary Magdalene and Christ). Considering Jung's comment above, the content of *Heart of the Inner Chamber* and its intensity of affect makes sense, as well as the dream's perseverance in keeping me attending to its intention. *Heart of the Inner Chamber* narrates a katabasis in that it focuses on renewal of the fallen hero. It is symbolic of my own katabasis journey to both transform my heroic-animus and develop my feminine incorporatio. However, it is atypical of a katabasis as regards the particular dynamics between the feminine and masculine.

A heroine's descent to the netherworld.

Though typically katabasis myths concern the transformation of the heroic masculine, some katabasis myths concern the transformation of the heroic feminine, and are relevant for understanding the symbolic transformation of a woman's animus and the feminine archetype itself. For example, the ancient Sumerian myth of Inanna Queen of

Heaven is just such a katabasis. Inanna descends to the underworld where her sister Ereshkigal, Queen of the Underworld, kills her and hangs her on a hook to rot (Brinton-Perera, 1981; Wolkstein & Kramer, 1983)¹⁸. The myth recounts a stage of Inanna's transformation that includes becoming corrupt and decayed flesh; fully helpless like the heroes in *Heart of the Inner Chamber*. By necessity, Inanna must surrender to others good will. An empathetic response to her dilemma by others is critical to the realization of her resurrection and her reinstatement as Queen of Heaven. Through her disintegrative experience and transformation in the underworld, she comes to bear greater wisdom and love; develops clarity about what love really is and grows in her capacity to love.

The Sumerians worshipped Inanna at a time when their culture was in its early stage of developing into a patriarchal society, and Inanna was a patriarchal daughter. Inanna's realm is heaven, not earth, not the netherworld, not the hours of night. The rule of heaven and earth is divided between the sisters Inanna and Ereshkigal. Inanna is unlike the feminine incorporatio Nut whose realm includes equally heaven and the netherworld, and who is not a patriarchal daughter.¹⁹ Inanna bestowed fertility and fecundity on the earth and on mortals from the heavens above, not as part of the fleshy fecund world body, but like the celibate-father-god Yahweh bestowing fertility on Sarah or Rachel. Psychologically speaking, in the netherworld Inanna's shadow and unconscious factors are forefront and her Queen of Heaven status or heroic ego status is diminished and without influence. This is the same situation for other heroes in the netherworld and to

¹⁸ The version of the myth that Brinton-Perera interprets was at the time of her writing an unpublished translation of the underworld journey of the ancient Sumerian goddess Inanna, which is now published as *Inanna Queen of Heaven and Earth* (Wolkstein & Kramer, 1983).

¹⁹ See Chapter 7: The Archetype of the Feminine Incorporatio.

some degree for the sungod Re (though he is not a typical Greco-Roman hero). Brinton-Perera (1981) creates a depth psychological amplification and analysis of Inanna's descent to Ereshkigal's netherworld realm in *Descent to the Goddess*. She suggests that Inanna's story symbolizes the dissolution process of our conscious stance in the world. She claims that if we survive this dissolution process it contributes to our psychological wholeness; "a reconnection to the Self (the archetype of wholeness and regulating center of personality)" (p. 7).

I suggest that in this myth the process of Innana's transformation serves her developing feminine incorporatio traits. The Sumerian version of the myth describes how she returns to earth and encounters her lover, the shepherd god Dumuzi. She becomes angry when she sees him seated on her throne, not mourning the loss of her or demonstrating empathy for her trials in the underworld. Dumuzi identifies with the power position, and devalues the process of disintegration and renewal. He is terrified when she rightly directs her look of death towards him, and consigns him to the underworld for half the year, where he will undergo the same processes she did. Her return from the underworld requires the sacrifice of her lover to disintegration and death so to rightly align the power principle in relation to the love principle. In this way Inanna's is like the feminine incorporatio, and her myth relates to my topic. Interestingly, her myth arose in the human imagination around the same historical time as some of the ancient Egyptian texts I address herein. This myth provides a helpful symbolic framework for women seeking to understand the transformational process of their animus nature, and confrontation with their chthonic feminine shadow.

Are ancient Egyptian goddesses heroines?

In modern interpretations of ancient Egyptian goddesses I have encountered numerous authors, lay and professional, who fashion these figures into heroines after the Greco-Roman style, which I suggest are not accurate interpretations. Isis is not a heroine figure, but rather a feminine incorporatio figure that undergoes trials and transformations that contribute to her transformation and service to love so she may facilitate the transformation of the masculine. Similarly, feminine incorporatio figures Nut, Hathor, and Sekhmet undergo transformation that facilitates them to being more wholly skilled for their participation in the transformation of the masculine, love and eternal becoming. Ultimately, these figures are themselves the transformative vessel, the netherworld and hours of the night, the facilitators of transformation, and the embodiment of love. The figure in *Heart of the Inner Chamber* here has commonality with these Egyptian goddesses. She is the vessel of transformation, and it is through lovingly enacting that role on behalf of the fallen heroes that she transforms him, and is transformed.²⁰

Initiation and individuation: Psyche and soma.

Characteristically, radical and life-saving transformation of the personality (psychic resurrection) follows an initiatory experience of chaotic psychic disintegration. Because we are our bodies, this process incorporates somatic realities as well as psychic ones (Mindell, 1982; Wiseneski & Anderson, 2005; Woodman, 1980). Psychic transformation may be brief and easily managed, or it may be prolonged and managed with great difficulty; it may unfold typically or atypically. Always it involves

²⁰ See Chapter 7: The Archetype of the Feminine Incorporatio.

confrontation with the personal and collective shadow. Jung often emphasized that transformation of the personality cannot be achieved by intellect or insight alone, but rather it needs to include analysis of personal and collective unconscious influences (Jung, 1923/1971), which is the disintegrative work of confronting the shadow. Physical or mental distress and/or illness may initiate journeys through the shadows of the personality. The emergence of images of disintegration and death, herald, or accompany such journeys. Most literature agrees that these journeys require suffering, sacrifice, and the death and reconfiguring of some aspect of our being. Symbolically, what typically suffers during these initiatory journeys is the heroic aspect of the ego archetype, the metaphorical narrative of which we find in katabasis myths analogized as the masculine hero or heroine's netherworld journey (Campbell, 1973; Lansing Smith, 2003; Neumann, 1954/1995). Initiations are intended to provide a strong enough perturbation as a catalyst for psychological transformation.

In *Thresholds of Initiation* (2005) Henderson posited that the initiation archetype catalyzes the energetic influence of what I describe as the archetype of disintegration-death-resurrection. His mytho-analytical conclusions adhere closely to the myth, lore, and rituals of Greece and North American indigenous societies, and do not address ancient Egyptian texts. Regardless, his insight into the heroic masculine archetype with respect to initiatory journeys is valuable, which I explore in more detail in Chapter 6: Dying Heroic Masculine.

On dreams, death and individuation.

In *On Dreams and Death* (1984/1987) von Franz notes that the type of dream images and symbols experienced by people approaching anticipated or unexpected death, or during near death (NDE) or out of body experiences (OBE) are also experienced by those undertaking initiation experiences and those actively engaged with individuation processes. “In principal, individuation dreams do not differ in their psychological symbolism from death dreams” (p. xiii). Von Franz links the individuation process to the alchemist’s work with the soul or subtle-body and notes that their work “is fundamentally linked . . . with ancient Egyptian religious mummification rituals and liturgy for the dead” (p. xiii). For example, some of the images associated with death and individuation that von Franz cites include corpses being devoured, dismembered bodies, caves or tombs, a feminine radiance or guide that restores the sufferer, trance states, and “the light of perfect understanding and perfect love” (p. 75). All the images that von Franz describes are included in *Heart of the Inner Chamber* and in narratives associated with the ancient Egyptian Nut/Duat. However, von Franz’s view of alchemy as deriving from ancient Egyptian mummification rites is not wholly correct, and should have included symbolism from the narrative of Nut and the journey of Re through the hours. Helpfully though, von Franz concludes that the disintegrative and restorative images and symbols associated with death and transformation hint at the continuation of existence beyond the corporeal form (life after death or resurrection) thus linking disintegration and death with resurrection. Stan Grof’s research regarding such NDE, OBE (1985; 1993) corresponds with von Franz’s insights as do interpretations of certain funerary texts, addressed below.

The goal of living is death: Bardo Thodol.

If the desired outcome of symbolic disintegration and death is resurrection, then what is the goal of living? There seem to be clues to that answer in the Bardo Thodol. The acknowledged author of the Bardo Thodol is Padma-Sambhava, an Indian mystic who supposedly introduced Buddhism to Tibet around the 8th century. It was first published in English in 1927 (Walter Evans-Wentz, editor, and Lama Kazi Dawa-Samdub, translator) under the title of *Tibetan Book of the Dead: or, The After-Death Experiences on the Bardo Plane*, which appears now under the title *The Tibetan Book of the Great Liberation* (Williams, 1998). Evans-Wentz first referred to the *Bardo Thodol* as the *Tibetan Book of the Dead* because of the similarities he found between it and the various ancient Egyptian Books of the Dead. Jung (1958/1969a) considered the *Bardo Thodol* to be a katabasis myth if read in reverse; and acknowledged that though it is used as a funerary text it also functions as a Buddhist's symbolic imagination of individuation. He saw in it a way for the individual "to be the microcosm and eidolon of the cosmos the *Anima Mundi*, the world soul" (p. 476 [CW 11, para. 759]). The *Bardo Thodol* narrative includes figures with god-like powers who either help or hinder the deceased when their life is evaluated for its ethical and moral virtue; the hopeful outcome of which is a state of Nirvana where the deceased's soul becomes an immortal soul that lives in eternal freedom from suffering. Jung concluded that the meaning of the *Bardo Thodol* correlates with his contention that the goal of living is death, and that the individuation process, and dwelling with imaginal texts that analogizes that process, is preparation for death:

Like a projectile flying to its goal, life ends in death. . . . But I can at least mention that the *consensus gentium* has decided views about death, unmistakably expressed

in all the great religions of the world. One might even say that the majority of these religions are complicated systems of preparation for death, so much so that life, in agreement with my paradoxical formula, actually has no significance except as preparation for the ultimate goal of death. (Jung, 1934/1969, p. 408 [CW 8, paras. 803-804])

This statement accords the archetype of disintegration-death-resurrection an overarching influence on living. Perhaps, it is more accurate to state that the goal of living is learning to live in ways that prepare us to meet death unafraid, with a sense of satisfaction with how we have engaged with corporeal reality. Certainly, the depth psychological tradition agrees that the process of individuation requires a continual surrender and dying of the ego to the reality of the unconscious and the schema of the Self, and which includes both reconciliation with or impotency over physical death (Becker, 1973; Jung, 1958/1969; von Franz, 1984/1987; Woodman & Dickson, 1997). The ability to surrender to disintegration and death, as well as to resist denying the reality of death, depends on facing our fears and existential angst and developing faith in the soul's eternal existence (Becker, 1973; Goodchild, 2001; Guggenbuhl-Craig, 1980/2008; Jampolsky, 1979), as did the ancient Egyptians.

Disintegration-Death-Resurrection in Egyptian Mythopoeic and Mytho-Alchemical Texts and Rituals

There are a number of mythopoeic and mytho-alchemical texts predating the classical Greco-Roman era, which contain symbols, and archetypal figures and processes related to disintegration-death-resurrection; including those from ancient Babylonia, Sumer, and Egypt. Various works from this genre as noted in the Chapter 3: Literature Review support my assumption that the images and symbols of disintegration-death-resurrection as depicted in *Heart of the Inner Chamber* and in ancient Egyptian narratives

associated with Nut and Re, Isis and Osiris, Sekhmet, and Hathor are symbolic of individuation. All these figures are central to the enactment of the archetypal processes of disintegration-death-resurrection as conveyed symbolically in ancient Egyptian texts. In essence, the mythopoeic gesture of these texts tell of the journey of a masculine sungod figure in either the chthonic realm (netherworld) or the night realm of the heavenly body of Nut (the Duat).

In the *Book of Night*, whilst diminished in energy, Re dwells in the transformative body of Nut where he is renewed and from which he is reborn to continue the solar cycle. Re's descent into the night hours of Nut's body (the Duat) represents a necessary obfuscation of the sun's light and heat, lest his unrelenting energy destroy life. During the night hours Re's sunlight revivifies the night-cooled earth and co-creatively participates with non-sun energy in the continuance of life. Additionally, he experiences his renewal, which is critical for the continuance of life. It is important to note that the sungod is not a patriarchal or heroic figure, as we would understand it in modern times. As well, Nut is not a womb/tomb or chthonic figure as that sort of figure is usually represented in depth psychological literature.²¹

Knowledge for the Afterlife: The Egyptian Amduat.

In *Knowledge for the Afterlife: The Egyptian Amduat—a Quest for Immortality* Theodor Abt (2003) uses both depth psychological and alchemical perspectives to interpret the relationship between the images of disintegration-death-resurrection in the

²¹ See Chapter 6: The Archetype of the Dying Heroic Masculine, for deeper discussion of Re, and Chapter 7: The Archetype of the Feminine Incorporatio for an extensive discussion regarding Nut.

Amduat as representative of individuation. The *Amduat* (circa 1470 BCE Tuthmosis III) is a funerary text concerned with events occurring in the Egyptian netherworld, and strictly speaking is not a *Book of the Dead*. The word *Amduat* is variously translated as the *Book of Gates*, *Treatises of the Hidden Chamber Which Is in the Underworld*, *That Which Is in the Afterworld*, or *Book of What is in the Underworld* (Abt & Hornung, 2003). The *Amduat* relays the transformative journey of the sungod as contained in the netherworld from sunset to sunrise. To assure his soul's immortality the sungod must successfully interrelate with many processes, events, and characters. His is an ambiguous and paradoxical night journey. "He is both the one in need of renewal and the source of this renewal, symbolized by the scarab beetle Khepri 'Becoming' " (A. M. Roberts, personal communication, March 14, 2014). He is both rejuvenated and reborn as well as brings regenerative light and healing to the netherworld, thereby supporting the processes therein that eventually facilitate his transformation.

The knowledge rendered in the *Amduat* is meant for the soul of the dead Pharaoh. However, the *Amduat* contains a tenet that states its wisdom applies to all persons. "It is good for the dead to have this knowledge, but also for a person on earth, a remedy—a million times proven" (Abt & Hornung, 2003, p. 9). This tenet attests perhaps to the fact that ancient Egyptians understood that their ritual narratives were symbolic of psycho-spiritual development. Abt extrapolates from this precept to claim that "the journey of the sungod can also be seen as a symbolic representation of an inner psychic process of transformation and renewal" (p. 9)—an individuation narrative. Other scholars describe the *Amduat*, and similar texts as ritualized imaginations for preserving the incorruptibility

of the soul after death, a ritual engaged with as a means of dealing with our death anxiety, and when understood symbolically, a means of psycho-spiritual development (Becker, 1973; Grof, 1994; Jung, 1958/1969; Neumann, 1954/1995).

There is a temptation here for those of us aligned with rational, logo-centric and empirical science to assume that ancient Egyptians had no consciously systematic grasp of the transformation of the individual psyche, and that such an understanding only came with the development of philosophy and the science of psychology. However, that assumption reflects a Western scientific bias, which contends that evidence for reality be proven by theoretical and rational systems as developed in modernity. I am inclined to believe that the ancient Egyptian literature, which expresses concepts regarding disintegration-death-resurrection, was created from a deep awareness of the psycho-spiritual transformational processes; but that that awareness was understood intuitively and was expressed poetically and symbolically rather than understood and expressed rationally and theoretically. Regardless of how the ancient Egyptians understood these rituals, it is reasonable to assume that they had a powerful influence since rituals such as those demonstrated by the *Amduat* were carried forth in ancient Egyptian living and imagining from at least New Kingdom times (about 3,500 years ago). Compare that to the science of psychology not even 200 years old, or many modern religious or spiritual movements having endured considerably fewer years than ancient Egyptian imaginings. There is particular power in the imagination of a ritual that is enacted in the lives of a people for a period of time that is much longer than our modern history and far longer than that of the Western scientific paradigm. The durability of such rituals and their

accompanying text warrants esteem. Certainly, such longevity of imagination is evidence of powerful and enduring archetypes at play, archetypes that appear as contemporary emergent phenomena in *Heart of the Inner Chamber*.

The myth of Isis and Osiris.

Each night Re travels through the realm of Osiris, which is the netherworld. The Isis and Osiris myth is symbolically and textually associated with the narrative of Nut and Re, and is thus relevant to my topic. The elaborate myth of Isis and Osiris dates circa 2500 BCE. There is no complete version of this myth in ancient Egyptian texts. Rather elements of the myth are repeated variously, with differing emphasis and elaboration throughout millennia of ancient Egyptian literature (Budge, 2012; Dee, 1998; Houston, 1995; Simpson, 2003d; Spence, 1994). Fragments over time have been amalgamated to create the differing versions of what we now commonly understand as the story. The figure of Osiris is one of the earliest death-resurrection gods, and his worship is still present among Egyptian fellaheen (farmers). Some scholars surmise that the Christian myth is a variant of the Osirian narrative (Budge, 2012; Harpur, 2004). Harding, (1975) in *Women's Mysteries Ancient and Modern* gave a detailed account of the evolution of the Isis and Osiris myth (pp. 168-191). "Plutarch is our principal authority for the legend of Osiris" (Spence, 1994, p. 64) from his *De Iside et Osiride* circa 300 BCE. The Greek Plutarch wrote the first known version of the story as a complete tale after having spent a short period of time exploring Egypt (Goelet Jr., 1972/1998). Most likely, an Egyptian might have scribed the tale differently but we have no way of knowing or proving that. Irrespective, the Isis and Osiris myth is one of the most symbolically and allegorically

influential myths from the body of literature we now call ancient Egyptian myth and legend (Goelet Jr., 1972/1998; Simpson, 2003d).

Essentially, the myth's plot unfolds thus: the god and ruler Osiris is murdered and his body is dismembered by his shadow brother-god Seth who covets his throne and envies his fecundity. Seth strews Osiris's dismembered body throughout Egypt. Osiris's murder brings Egypt to ruin. Osiris's sister, wife and lover, goddess Isis and her sister Nephthys (wife of Seth) magically restore Osiris's body, but only after a long period of grieving and overcoming obstacles in their search for the body. During his restoration, Isis magically conceives Horus, son of Osiris. Osiris remains in the netherworld as lord and judge of the deceased. On Earth, Horus and Seth contend for what was once the throne of Osiris. After many conflicts between Horus and Seth, and argument among the gods, Horus gains the throne and restores order to Egypt. It is important to be mindful when considering the myth of Isis and Osiris, that Isis, Osiris, Seth, and Nephthys are all children of Nut.

The mythic motifs that endure in all variations of the story are the endurance of love amid chaos and grief, the eternal struggle for supremacy between the creative and destructive forces, the transformation and resurrection of body and soul after death, transformation mediated by creative and loving forces, and preservation of the immortal soul. These motifs as well as related characters appear in many funerary texts, magical spells, and other stories, as well as in alchemical texts. The archetypes of the feminine and masculine as personified by Isis and Osiris still capture the modern imagination, as evidenced by a number of Isis and Osiris cults worldwide, and the great amount of fiction

and nonfiction literature informed by this myth. Symbolically, the feminine incorporation is related to Isis and the fallen hero to Osiris. The myth of Isis and Osiris is contained within Nut's narrative, and the *Amduat* and the *Book of the Dead*.

“*The Tale of the Two Brothers*” (Simpson, 2003e) is a fully preserved text from the time of Seti II (circa 1200 BCE) on the *Papyrus d'Orbiney*, and contains many elements familiar to the Isis and Osiris myth, though the brothers are human not gods.

The focus of the Osirian rite changed from the time of the:

Old Kingdom *Pyramid Texts*, with their graphic accounts of the Osirian king's ascent to the Imperishable Stars in the northern sky . . . [compared with] his earth destination in New Kingdom rites [indicating] a profound move towards a sense of inward feeling, of personal responsibility for actions. (Roberts, 2000, p. 32)

The New Kingdom rites are more closely aligned with the processes of individuation because of their orientation toward what Neumann calls centroversion and the new ethic (Abt & Hornung, 2003; Neumann, 1949/1990, 1954/1995).

Jonathan Cott (1994) in *Isis and Osiris: Exploring the Goddess Myth* and Jean Houston (Houston, 1995) in *The Passion of Isis and Osiris: A Union of Two Souls* provide depth psychological interpretations of the Isis and Osiris myth. They claim the myth is about the transformative power of love between the feminine and masculine, and that it provides a mythic framework for how we might think about loss and love, forgetting and remembering, suffering and healing in relationships. There is value in Cott's and Houston's interpretation, yet they did not note that the Isis and Osiris myth is an alchemical text, because of how it is linked textually and symbolically to the ancient Egyptian texts (e.g. *Amduat* and *Book of Nigh*) as they are associated with disintegration-death-resurrection. Examining the myth as an alchemical text brings into focus its value

as an allegory of individuation, which then makes the myth not only personal, as Cott and Houston surmise, but also transpersonal as are alchemical texts. My view in the previous statement is supported by both Grof (1994) and Kramer (1988) who acknowledge that there is a thematic correspondence between the archetypes in the Egyptian *Book of the Dead* and the Isis and Osiris myth with respect to individuation. Kramer states that “The myth of Isis and Osiris . . . formed the functional rationale of the cult of the dead . . . since the slain King Osiris’s resurrection assures his followers a new life” (p. 101), the personal transects the transpersonal.

Egyptian books of the dead.

The intention of ancient Egyptian funerary rites was to use magical processes to literally preserve the soul and body so that the heart and soul may live forever (Budge, 1971; David, 2002; von Franz, 1984/1987). Many ancient Egyptian texts provided symbolic foundations for Egyptian alchemy as well as later alchemical traditions. The ancient Egyptian soul, the incorruptible, eternal aspect of being, is similar to our modern ideas of soul, and is what the alchemists called the lapis or philosopher’s stone. A theme common to magical and religious rite is soul salvation through transformative death-rebirth processes during which destructive or depotentiated archetypal energies are renewed by co-creative renewing energies.

The *Papyrus of Ani*, because so much of its length is well preserved, is one of the most studied and interpreted versions of Egyptian *Book of the Dead* from the New Kingdom circa 1540-1070 BCE (Budge, 1895/1967; Grof, 1994; von Dassow & Wasserman, 1972/1998). In Egyptology, the *Book of the Dead* specifically refers to the

collection of spells the Egyptians called the *Book of Coming Forth by Day*. We find spells in some of the versions of the *Book of the Dead* that correlate to various hours of the night, but there is not one single text that depicts a consistent progression of Re through the hours such as we see in texts associated with Nut-Duat. Those unfamiliar with the “complex interaction of myth, ritual, and magic in Egyptian religion” (Goelet Jr., 1972/1998, p. 15) tend to see the *Book of the Dead* as only a collection of magical spells rather than profound texts symbolic of the netherworld journey of a god, who despite his immortal status is not “exempt from the struggle against nonexistence” (p. 15). Transformation and individuation for ancient Egyptians concerned both the mortal and the immortal.

The *Book of the Dead* focuses on figures like the Memphite chthonic and afterlife falcon god Sokar (Sokar-Osiris, Ptah-Sokar, Ptah-Sokar-Osiris) and his creation of the metallurgical generative egg (Wilkinson, 2003), which has associations with the alchemical rubedo or red sulphur (the eternally regenerative stone). Kramer (1988) notes that the ancient Egyptians had “an intensely positive preoccupation with death” (p. 100). He proposes that the ethical and aesthetic nature of societies in Mesopotamia and ancient Egypt developed out of their mythic imagination of death and immortality; imaginations which are interpretable as models of individuation achieved through a loving and creative response to the world (pp. 94-108). Kramer makes note of the ways in which modern society has lost a meaningful connection to the sacred art of dying. In psychological terms, his concern translates to a collective loss of meaningful rites of initiation and transformation, something to which depth psychological practice attends to by facilitating

and supporting the processes of individuation. Compared to Kramer's theological perspective, Grof's (1994) interpretation of the Books of the Dead, using his particular psychological theories regarding NDE and OBE and other altered states, are more grounded in a depth perspective.

Disintegration-Death-Resurrection in Heart of the Inner Chamber

Heart of the Inner Chamber: A contemporary katabasis dream.

Heart of the Inner Chamber is a contemporary woman's dream version of the katabasis, and evidences an evolution of the motifs of that mythic genre. The most common version of the katabasis narrates the heroic masculine's descent to the netherworld, which we understand as analogous to a meaningful and transformative encounter with the unconscious. Though *Heart of the Inner Chamber* is concerned with death, transformation, and rebirth of the masculine, it strays from the Greco-Roman/Western katabasis template. Typically, myths and legends of the heroic netherworld journey cast the hero/heroine as protagonist. However, in this dream the protagonist is not the hero in the literary sense. The feminine incorporatio is the protagonist, because she is the prominent and dramatically active figure. What she does quickens the plot though she is not heroic. She is a symbol of the dynamic workings of the underworld and the feminine principle, workings without which the heroes' transformation is impossible. In *Heart of the Inner Chamber* psyche is communicating a new view of the katabasis by emphasizing how the feminine incorporatio has a role as protagonist because it is on her actions that transformation and resurrection depends. Similarly, Nut and other figures in the Duat facilitate Re's transformation, not Re

himself. Similarly the narrative of Nut like *Heart of the Inner Chamber* is related to the katabasis genre, but does not exactly belong to that genre of literature.

Five elements emblematic of the katabasis.

Heart of the Inner Chamber contains the five elements Evans Lansing-Smith (Lansing Smith, 2003) identifies as emblematic of the katabasis:

1. A temenos or sacred space of transformation.
2. Ancestral wisdom or a being that shapes the hero's destiny and or transformation and resurrection.
3. Descent into the underworld of an emotionally or physically wounded being.
4. The presence of archetypal forms associated with the underworld journey (necrotypes).
5. The quality of suffering unto death and or death.

These five katabasis elements are also present in the narrative of Nut, as we shall see in

Heart of the Inner Chamber an Alchemical Dream

The five elements described above are a modern literary delineation of the katabasis, and can be fairly compared with alchemy's four stages of transformation (nigredo, albedo, citrinitas, rubedo), and its seven major operations (calcination, dissolution, separation, conjunction, fermentation, distillation, coagulation) all as understood by the philosophical and mystical alchemical traditions. Symbolically, *Heart of the Inner Chamber* relates to the images and processes of alchemy as well as those of ancient Egyptian texts and rituals. Egyptian magic and symbols of transformation are some of the antecedents to alchemical theory and practice (Abt & Hornung, 2003; Budge,

1895/1967; Roberts, 1997, 2000; von Franz, 1980) and thus there is an analogous relationship between the two traditions. As noted above, in the depth psychological tradition it is well established that the alchemical stages and operations are considered analogous to individuation (Edinger, 1985; Henderson & Sherwood, 2003; Jung, 1952/1956b, 1944/1968, 1964/1970; von Franz, 1980). More recently the ancient Egyptian netherworld book, the *Amduat*, has been similarly considered (Abt & Hornung, 2003).

Swooning from the stench of death.

In *Heart of the Inner Chamber*, the feminine incorporatio swoons from the stench of death, temporarily falling unconscious:

Heart of the Inner Chamber: The stench of death causes me to swoon, and I fall to the floor in a stupor. I do not notice when the workmen stop bringing in the crates.

Swooning (fainting, syncope) is considered an altered state of consciousness such as occurs in trance states or with migraine headaches (Prazar, 1987), and is a common response to moments of great psychological or physiological stress. Typically swooning occurs when a complex overwhelms us, which in essence is an unsolicited encounter with the archetypal or numinous energy at the core of the complex that draws our attentions towards the unconscious and away from our conscious intentions. Swooning is an unconscious descent into the netherworld, whereas surrender is a conscious descent. Swooning may indicate a lack of readiness or ability to receive the numen consciously, or it may be a moment of gathering and preparing for meeting the numen.

In *Heart of the Inner Chamber*, the presence of fallen heroes becomes the numen of the complex of the shadow of the heroic masculine archetype. The fallen heroes have

some symbolic relation to the dying sungod, a numinous figure, in the Duat. Falling into a swoon is the feminine incorporatio's somatic response to being overwhelmed by the numinous power of the disintegration-death-resurrection archetype as represented by the fallen heroes. Her swooning is also a preparatory moment for evoking the psychological and physical strength and presence of love to fulfill her task. Death takes considerable strength of body and psychological muscle to meet consciously, (Becker, 1973) and it would seem so even for the archetype of the feminine incorporatio. The enormity of the task to which the feminine incorporatio is called to is of supra human or archetypal proportions and though the task cannot be avoided according to the dream, some resistance to it or time for preparation to meet the task is understandable.

No necessary process may be avoided regardless of how unsavory or irreparably chaotic they seem to the conscious mind, when we are engaged in imaginal healing, alchemy, or ancient Egyptian rituals regarding disintegration, death and regeneration that precede rebirth. After existence is established, we live for a while, and then are called to regeneration as the next phase of our recursive being and becoming the shining one in the eastern sky. Ihy, the mercurial and musical son of Hathor, is associated with the light born out of confusion:

To "become Ihy", a person must be prepared to experience the raw materiality of existence—blood, faeces, and bodily fluids—all the messy substances and liquids which are there when life is pushed forth from the female womb. (Roberts, 1997, p. 30)

Disintegration-death-resurrection is an unavoidable, bloody, and messy business. We must endure the disintegration and the stench of our decomposing (no longer defensible) attitudes and behaviors, that is withstand a confrontation with our shadow. In alchemy,

this is the mortificatio stage, a process of death, blackening, torment, defeat, humiliation, mutilation, decomposition, and etcetera. Terrible as the mortificatio process is, it prepares us to discover the lapis. Swooning at this point tells us that we are in a sacred space and state of being, and tells us to prepare to surrender our ego stance.

In ancient Egyptian texts, during the process of what is comparable to the mortification, there is a psychostasia (weighing of the heart). During the preamble to the actual weighing of the heart, the deceased reveals how he has lived ethically (engaged with his feeling function) by means of a negative confession:

The address by the deceased serves as a preamble to this pivotal event [weighing of the heart], purifying him from all misdeeds . . . this “ethical code” is not absolute but reflects restrictions and abstinence preparatory for entrance into a sacred space and state. (Simpson, 2003a, p. 267)

Roberts writes of a *Coffin Text* spell that tells of Ihy’s role in this place of mortificatio:

According to Spell 334 he has lain motionless in the state of death, has been “an inert one in Nun”, (the watery abyss into which the sungod sinks each night for regeneration). There he has “rotted” and “smelt” . . . his body blackening and decaying. But eventually in this place of dissolution and decay, when all seems lost, something stirs within its depths, as the sound of Ihy is heard. Out of the stench and foulness rises up this miraculous shining child, fragrant like the goddess, apparelled with all her adornments, her power residing deep within his bowels. And he describes this wondrous new body given to him by Hathor. (Roberts, 1997, p. 31).

By the power of the feminine incorporatio, the mortificatio is overcome. In *Heart of the Inner Chamber*, though she swoons at the stench of death and the enormity of her task to facilitate the renewal of the fallen heroes, she soon returns to a trance like awareness, during which she feels a great swell of compassionate love for the fallen heroes that facilitates her to surrender to her given task. This is not unusual as during “swoon states, where by all human standards there is every guarantee that conscious activity and sense

perception are suspended, consciousness reproducible ideas, acts of judgment, and perceptions can still continue to exist” (Jung, 1952/1969, p. 509 [CW 8, para. 955]). She is neither unconscious nor conscious; rather she dwells in the timeless spaceless space that bridges both states of being.

Timelessness and liminality in Heart of the Inner Chamber.

The feminine incorporatio arouses from her swoon and enters into a trance state (though there is evidence that she was already approaching a trance state before she swoons), in which she remains in until the end of the dream. Thus, her swoon at the stench of death is a variation of her already altered state:

Heart of the Inner Chamber: I am in serene meditation, simultaneously in deep anticipation of something and indifferent to anything happening. . . . The stench of death causes me to swoon, and I fall to the floor in a stupor. I do not notice when the workmen stop bringing in the crates. . . . I am fully absorbed in my work, my brow sweat-beaded, my hands and clothes bloodied. I am aware that the sunlight, midnight dark, and moonlight of a thousand days and nights have passed across the walls of my chamber.

The induction of a trance state is common practice as part of preparing for rituals. In this state there is greater access to the unconscious and thus the possibility for greater awareness of the archetypes and how archetypal energies align images and ideas into favorable relationship. Jung (1954/1981) wrote that:

Archetypes, so far as we can observe and experience them at all, manifest themselves only through their ability to organize images and ideas, and this is always an unconscious process which cannot be detected until afterwards. (231 [CW 8, para. 440])

It is apparent that we cannot determine the exact moment of transformation, yet we do know that if we keep the therapeutic vessel and process hermetically sealed, and the images cooking (the archetypes dialoging) that eventually something transforms,

something new emerges to inform the situation. Paradoxically, like quanta which is both measurable and predictable and not measurable and predictable, so too is transformation of the personality, so too is the moment of our birth and death.

The sense of timelessness and liminality in *Heart of the Inner Chamber* points us to the idea of the Self. In reference to his personal experiences with life after death and scientific experiments regarding foreknowledge, Jung (1961/1965) states that:

There are indications that at least a part of the psyche is not subject to the laws of space and time. . . . the psyche at times functions outside of the spatio-temporal law of causality. This indicates that our conceptions of space and time, and therefore of causality also, are incomplete. . . . I have been convinced that at least a part of our psychic existence is characterized by a relativity of space and time. This relativity seems to increase, in proportion, to the distance from consciousness, to an absolute condition of timelessness and spacelessness. (pp. 304, 305)

It would seem that in those places of timelessness, spacelessness, trance, and liminality we are closest to the Self, and thus images of the Self emerge; or we see the archetypes in dramatic interplay moving achieving the coniunctio, such as we see in *Heart of the Inner Chamber*. Jung (1954/1976) draws the following conclusion about the relationship between images of the Self and an altered sense of time:

The self as an archetype represents a numinous wholeness, which can be expressed only by symbols (e.g. mandalas, tree, etc.). As a collective image it reaches beyond the individual in time and space and is therefore not subjected to the corruptibility of *one* body: the realization of the self is nearly always connected with the feeling of timelessness, "eternity," or immortality. (Cf. the personal and suprapersonal atman.) We do not know what an archetype is (i.e., consists of), since the nature of the psyche is inaccessible to us, but we know that archetypes exist and work. (p. 694 [CW 18, para 1567]).

Therefore, a sense of altered time is associated with the experience of an archetype and the transformative energy that comes with it.

In *Time Rhythm and Repose* (1978) von Franz explores the paradoxes associated with the emergence of matter, the shaping of forms, and conceptions of time. She stated that; “The universe has two basic aspects: that which is manifest and thus more ‘objective’ and that which is beginning to manifest and is more ‘subjective’ ” (p. 5). She understood time as an archetype, citing examples such as the Egyptian sun god Re, and stated that “ordinary time is transient and meaningless: it disappears when the soul unites with God” (p. 8). I suggest that by “ordinary time” von Franz means that linear construct by which we rule our seconds, minutes, hours, days, etcetera—Chronos not Kairos time. Re’s connection to time is thus paradoxical, though he travels through discrete hours of day and night his reality and meaning is not about ordinary time but about the unmeasurable eternal becoming. Thus, we find that when we are in liminal spaces and states, ordinary time is ultimately meaningless because the situation is concerned with the eternal, which transcends ordinary time. The idea of the sense of ordinary time as being transient and meaningless as described by von Franz is conveyed in *Heart of the Inner Chamber* where the feminine incorporatio is in quietude:

Heart of the Inner Chamber: I am in serene meditation, simultaneously in deep anticipation of something and indifferent to anything happening. . . . The stench of death causes me to swoon, and I fall to the floor in a stupor. I do not notice when the workmen stop bringing in the crates. . . . I am fully absorbed in my work, my brow sweat-beaded, my hands and clothes bloodied. I am aware that the sunlight, midnight dark, and moonlight of a thousand days and nights have passed across the walls of my chamber.

In this dream, time only matters as it relates to engagement with eternal and recursive becoming.

The sungod Re was associated with time in ancient Egypt, but so too was the god Thoth (Thot) a moon god associated with writing, scribes and scholars, and the phases of the moon. “[A]s ‘lord of time’ and ‘reckoning of years’ he recorded the passing of time” (Wilkinson, 2003, p. 216). Thoth is present in the Duat to record the proceedings of the judgment of the deceased, which requires weighing their heart in the Hall of the Double Maat (Hall of Two Truths). Thoth has two guises, as a baboon and an ibis. Roberts tells us that in the time of Akhenaten (1353-1336 BCE) “the moon was sundered from the sun. And time was no longer regulated by Thoth” (Roberts, 1997, p. 158); marking the evolution towards monotheism and a predominance of solar or masculine consciousness. Without the moon, there is lost an important symbol of the feminine rhythms of the oceanic and menstrual tides. It is important to be mindful that the night and day hours that mark the journey of Re are the body of Nut, the divine feminine body that contains the solar process and is governed by the moon rhythms.

In the eleventh hour of the Duat, and penultimate hour, of the netherworld journey there is focus on the mysteries of time and the birth of the hours, and Re is connected with these processes. Here is a description of how this is depicted in the *Amduat* text:

First comes the double-headed Sungod as “*Master of Time*”, pointing to the two aspects of time in Ancient Egypt. The two expressions for time, Neheh and Djet, are concerned with its dynamic and static aspect, with flow and duration of time. Next, Atum grasps the wings of a serpent on legs, which is another of his aspects. The stars around the head of the following serpent are the individual hours, “swallowed” by the serpent’s body, which had “borne” them before. For the Sungod it is crucial not to miss the right moment for his reappearance out of the netherworld. (Abt & Hornung, 2003, p. 130)

In the Duat, the eleventh hour is the threshold of creation; there may be a live birth or a stillbirth, only time will tell. The birth of anything requires the right moment in time, and

that moment is not determined by chronological time but by a communion of events that are rational and non-rational, synchronistic and consciously organized (von Franz, 1978). In the eleventh hour, the archetype of time rules and does not abide by human command, rather it commands and shapes human experience.

Historically, the celebration of seasonal festivals²², particularly before their being overtaken by commercialism and consumerism, is how we engage with the unfolding expression of the archetypes that manifest as various aspects of our projections onto nature. The gluttony and drunkenness associated with these celebrations help us enter into liminal states, remove ourselves from concerns associated with ordinary time, and perhaps commune with the gods for a bit. This is apparent in descriptions of the seasonal festivals associated with ancient Egypt, which were additionally concerned with the mysteries associated with the netherworld and heavenly deities. The feminine incorporatio, personified for example as Hathor-Sekhmet, was integral to these festivals and rituals; “the cycles of nature depend on, this goddess of desire and love, whose influence pervades the whole of life” (Roberts, 1997, p. 15). Throughout the seasons of the year “she was invoked and propitiated, feared, and desired” (p. 16). In relation to unfolding of the solar cycle (dawn to dusk and dusk to dawn) Hathor-Sekhmet is integral. “As a solar goddess the beneficent-destructive Hathor-Sekhmet participates in this daily cycle, a rhythm which also links her qualities with the biological life-cycle of birth,

²² There is a great deal of literature on the seasonal festivals of ancient Egypt but to address that literature would be to heavily burden the purpose of this work and would be better taken up separately.

maturity and death” (p. 16), as well as the symbolic cycle of birth-becoming-disintegration-death-renewal-rebirth.

Disintegration-death-resurrection in Heart of the Inner Chamber.

Heart of the Inner Chamber is a modern manifestation of the ancient Egyptian mythopoeic gesture of the dying sungod Re entering at dusk the netherworld body of Nut where throughout the 12 Hours of Night he is renewed, his soul restored, and resurrected. It narrates a story about the disintegration-death-resurrection archetype, as evidenced by the element of the dream’s setting that evokes the imagination of a tomb like alembic into which are taken “hundreds and thousands of crates” of fallen heroes:

Heart of the Inner Chamber: Below, it is a circular room of ancient stone, dark and far below the surface of the earth, its only access a dark and narrow tunnel. . . . crate after crate of human flesh. . . . The flesh belongs to fallen heroes—young men whose bodies have been dismembered and disemboweled on the battlefield. . . . The stench of death causes me to swoon, and I fall to the floor in a stupor.

Some of the images and symbols associated with death and individuation that von Franz (1984/1987) cites include corpses being devoured, dismembered bodies, caves or tombs, a feminine radiance or guide that restores, trance states, and “the light of perfect understanding and perfect love” (p. 75). *Heart of the Inner Chamber* contains all of these. The images of crates and the body of the feminine incorporatio in the dream and coffins and the body of Nut in the Duat are significant symbols of containment of the transformation process, the vessels that hold the fragmented elements of the one undergoing transformation.²³ Psychologically, the fragmented self must first be gathered

²³See Chapter 1: Transference Dialogs for Chapter 1: Leading into and out of *Heart of the Inner Chamber*: She Who Rears Up to Bestow a Third-Eye Kiss.

into the therapeutic vessel before any integrative work may prove helpful, which is a delicate, complex and painstaking process, as dramatized by the dream and the Duat.

Autonomous self-organizing principle.

Quantum physicist and Nobel Laureate Erwin Schrodinger theorized “that life had two secrets: the passage of an encoded molecule from parents to offspring to explain heritable characteristics, and the spontaneous emergence of self-organized order” (Macklem, 2008, p. 1844). This theory revolutionized the biological sciences and in particular genetics, and has relevance for psychology. If we imagine unconscious influences as a dynamic self-organizing part of being, and that psyche and soma are not separate then we can imagine how psychology and quantum theory conjoin. In the biological sciences, “Spontaneity and self-organization mean that no external agent is sculpting the organism: it sculpts itself. . . . where order is improbable disorder . . . is more probable” (p. 1844). Jung (1951/1969) theorized that the archetype of the Self is the self-organizing principle that has the potential to make coherent and constructive the phenomena that emerges autonomously from the well of the psyche. He surmised that intellectual insight does achieve transformation of the personality, but that consideration of and cooperation with the unconscious, and its influential autonomous and self-organizing archetypes is necessary.

Archetypes are our symbolic genetic coding and inherited instinctual imaginal traits. From a psychological perspective, to imagine the ordering of existence as punctuated by emergent phenomena in an attempt to self-organize, is to begin to see how dreams, visions, complexes, transference, and synchronistic events contribute to

individuation in a spontaneous and self-organizing way. We cannot predict the emergence of phenomena, but we can choose to respond to and assist its manifestation and effect. Certainly, this has been my experience having survived five NDE. No longer do I regulate my life by ordinary time or abide by the dictates of the collective unconscious. Rather my interests and actions are informed by that which emerges from the autonomous psyche. The mystery of human being is that there is an emerging system composed of intrapsychic elements that converse, interrelate, conjoin and disjoin in order to sustain existence, whether or not we are aware of it. Some would say that this emerging system includes all existence not just human. No psychological theory has yet been able to reveal the secrets of human transformation by reductionist approaches alone. Macklem states that; “Consciousness is the most striking . . . example of an emergent phenomenon” (Macklem, 2008, p. 1844).

The emergence of consciousness is related to both the transformation of our psychological matter and our biological matter, for they belong to our being-ness.²⁴ Thus, it makes sense that symbolic imaginations of the individuation process should include images of bodily disintegration and reintegration; that resurrection is as a physical event as well as a metaphysical event. *Heart of the Inner Chamber* and the narrative of Re passing through the 12 Hours of Night in the body of Nut include imaginations of the remembering of the body as it relates to transformation and resurrection. The corporeal reconfigurations refer to physical processes on a metaphoric level. The former and latter noted texts are representative imaginations of the autonomous and self-organizing

²⁴ See Chapter 8: The Archetype of the Glutinum Mundi: Love as a DNA Unwinder.

principle governing our reality. We see the self-organizing principle in action when we are aware of being captured by a personal or collective complex.

Complexes as self-organizing principles.

Complexes autonomously shape our behaviors and attitudes. From a Jungian point-of-view, a complex is a feeling-toned-complex-of-ideas or a constellation of related thoughts, somatic symptoms, and emotions cathected to a particular psychologically influential event (Jung, 1934/1969, pp. 95-96 [CW 8, para. 200-201]). Complexes develop out of both personal and collective unconscious psychic material and trigger emotive and behavioral responses to the world. Complexes are autonomous in that their effect comes about against the will of the individual or a particular collective grouping of individuals, which once activated may have either a constructive or a destructive effect. The presence and character of a complex may be identified by analyzing dreams, fantasies, and identifying powerfully emotive or somatic responses to stimuli that activate the complex. Complexes develop around a particular archetype, which accounts for the power of complexes to drive a person's actions, thoughts, and emotions seemingly against their will. *Heart of the Inner Chamber* reflects both my personal complexes, as well as collective complexes in the ways that relate to the narrative (collective ancient Egyptian imagination) of Nut and the sungod Re. The complexes associated with this work have constructed and deconstructed its process and have governed the imagination of death-disintegration-death as it relates to the images that are the focus of this work.

Conclusion to Chapter 5

In Chapter 5, I have illustrated the various ways in which the triptych archetype disintegration-death-resurrection relates to my topic as a symbol of transformation. I have provided evidence for the necessity of a conscious and imaginal relationship to this archetype to support the individuation process; and tracked its history as such in the depth psychological field, alchemy, and ancient Egypt. I have alluded to how the expression of this archetype as part of individuation is in concert with the expression of the archetypes of the feminine incorporatio, love as the glutinum mundi, and the dying heroic masculine. These latter three archetypes are the topic of the following chapters.

Transference Dialogs on Disintegration-Death-Resurrection

Disintegration, death and doing the dirty work.

Once I started doctoral work in 2007, the archetype of disintegration-death-resurrection became more active in my life than ever before. Illness plunged me into the visceral and inarticulate shadows of corporeality, resulting in four NDEs, and setting me on a journey of restructuring my heart, blood, and circulatory system, immune function, and genetic encoding and expression. All previous adventures into the shadows of my being began to seem like parlor games, as I gleaned a cellular body-gnosis of how it might have been for Inanna to be hung on a hook and left alone to rot in Ereshkigal's realm (Wolkstein & Kramer, 1983) or for Re-Osiris to be dismembered and strewn through-out Egypt. I began to wonder if the tomb or the underworld experience is truly our corporeal experience, in that when our corporeal body is not in agreement with our ego's will our body then bears a projection of hell and we develop a loathing of and fear

of our corporeality. Certainly, there is suffering, for example, in symptoms of illness, desires for food, sex, comfort, and such too often defy our will.

Romanyshyn (2007) claims that the work is finished before it has begun, and this seems to be true with respect to the work of writing this dissertation. The vision of a *Lapis Blue Rose* I had during the first session at Pacifica of my doctoral studies was the completion of the work I had yet to know I would begin. My dreams had warned me to prepare for the disintegrative experience that doctoral work would engender. They instructed me to bring with me “an extra pair of warm socks and a thermos mug to hold warm drinks” because I was to be “forced on a long trek to a concentration camp” where I would be imprisoned under “the rule of a vicious Nazi mentality” (Author’s personal journal, April 26, 2007). In response to such a horrifying prospect, a vision of a “radiant and holy vulva emerging into the rosy dawn” (Author’s personal journal, April, 26, 2007), and a vision of a “*Lapis Blue Rose*” (Author’s personal journal, November 12, 2007) as an enfolding and unfolding reality came to me like Gala-Tura and Kur-Jara, those empathic and helpful creatures who are fashioned from dirt gathered from beneath the fingernails of the gods, and who Enki brought to help Inanna when renewal and resurrection seemed hopeless for her (Wolkstein & Kramer, 1983).

The radiant and holy vulva emerging into the rosy dawn evokes for me the image of the ancient Egyptian sky goddess Nut as she is arched over the earth, her arms reaching over her head toward the West where her mouth takes in the setting sun, and her legs and feet the twin pillars of the Eastern sky into which the dawning sun emerges from her vulva as the fulfilled hope for a safe journey through the darkest hours of

transformation.²⁵ Ultimately, it was my vision of the *Lapis Blue Rose* that held me through all my fears and disintegrations, and helped me embrace the necessity of chaos, disintegration and death in order to complete this work.

A Lapis Blue Rose vision.

The *Lapis Blue Rose* vision started with a number of seizures and migraine headaches over about three weeks as if they were earthquakes shifting the tectonic plates of my psyche. The evening before the vision I could not sleep as my mind was overstimulated by an in-class discussion about considerations for a dissertation topic. I had been reading Abt's (2003) and Hornung's (2007) work on the Egyptian *Amduat* and re-reading Roberts (Roberts, 1997, 2000) work on Hathor and the feminine in ancient Egypt. At four in the morning on November 12, 2007, I awoke experiencing pre-seizure-like auras. Shortly thereafter, the *Lapis Blue Rose* vision erupted into my consciousness, and ruptured my epistemology on truth, love and chaos, compelling me to honor the necessary cosmic connective tissue linking light and shadow. It caused me to deepen my appreciation of how the textural-being of the cosmos includes the known and the unknown, and all complexio oppositorium existing in an eternal undulation of revelation and concealment, of unity and division. This was my attempt at the time to describe this ineffable vision.

Lapis Blue Rose vision: A very bright light is centred at my Third-Eye. It has the quality of sheet lightning, I think of a quasar. At first, I think that the light is in my room and that my eyes are open but I realize that my eyes are closed as I have been meditating. I look at the light from behind closed eyes and see that it is emerging

²⁵ See Chapter 7: The Archetype of the Feminine Incorporatio: Knitting Together the Bones: Journey Through the 12 Hours of the Duat: First Hour of the Duat (6:00pm).

from a very dense darkness, dense like a black hole is dense. I watch this play between light and dark density and from it emerges a Lapis Blue Rose. It looks both natural as a rose would look in the form of its petals but it also looks constructed as if in an exercise to demonstrate geometrical form. It is both symmetrical and asymmetrical simultaneously, it is formed and formless, ordered and chaotic, it is stillness and perpetual movement, it is deep silence and the essential cosmic breath-sound-rhythm, and it is mystery and revelation. It is deeply attractive to me and I feel one with it and it with me. It is my greatest desire fulfilled for beauty, truth, justice and all that is in my heart that I call desire. I exist on earth and in heaven simultaneously. (Author's personal journal, November 12, 2007.)

This vision was and still is impossible for me to fully describe with words or demonstrate through dance movement or visual art.



Figure 4: Lapis Blue Rose, crayon on paper (Author's Personal Journal)

Yet its intention and meaning is fully and inexorably bound within my blood and bones. Somehow, articulating it and its significance relates to the unfinished business of my ancestors. I had no idea at the time of the *Lapis Blue Rose* vision that within days I would find myself coming to a groggy awakening on a hospital gurney beneath the too-bright yellow buzz of

fluorescent light after having been snatched away by well-meaning doctors from the grace of dwelling fully in the *Lapis Blue Rose*—of having been near death but denied its mercy. At the time of the vision, I was, and often still am, consoled by Cohen's (1979c) benediction to chaos and emptiness—"O Bless the continual stutter of the word being made into flesh"—as I struggle to reconcile myself with the world.

That NDE happened within four weeks of starting the doctoral program that led me to write this work. I had three other NDEs within the following three years, making five such events in my life. When I pause to reflect on those events, I find the whole sequence of falling into and climbing out of the tomb so many times rather astonishing really. Each NDE challenged my willingness to come back into life. After having deeply understood how I am one with the *unio mystica* in the *unus imaginalis*, corporeal life and collective human living seemed like a return to hell. The only way I reconcile the despair I feel for not being able to dwell in that ultimately serene and beautiful place beyond death is to take up the challenge of making peace with and learning to love the limitations of human corporeality and human being. This includes accepting the reality of the collective and my personal shadow, and to continue learning how to deepen my patience and love for all that is disordered, unconscious, and destructive for it too belongs to hope for resurrection.

My experience with NDE is not unique as the works of Stanislav Grof (1993) and numerous others have attested (Alexander, 2012; Miller, 2012; Roberts, 2011), but the quality and outcome of my experiences are unique to me. It is helpful and comforting to read about the NDE and OBE of others, but much of my own experiences remain ineffable and mysterious. Each NDE works on me, beyond the moment of the experience into a continuous resonating evolution of those experiences, which I deeply value and respect but which also challenges me to live in a world that became more alien to me following each NDE, and increasingly so since I am most inclined to respond to the autonomous psyche than my ego or the collective will.

After the *Lapis Blue Rose* vision and my NDE and in the fall of 2007, I thought it might be helpful to read von Franz (1984/1987) *On Dreams and Death*. I had bought the book after my first NDE in 1991 but had been afraid to read it. After reading *On Dreams and Death*, I became aware of all the ways that I am atypically comfortable with death and dying. I was surprised and somewhat shocked to realize that the themes of the dreams von Franz described that her patients experienced prior to death were the types of dreams and psychic experiences that I had had as long as I could remember. It seems that I have always been close to the archetype of death. For example, my first remembered psychic experience was the precise foreseeing of my mother's death; my revelation of such created great trouble for my family and for myself. I was 7 years old at the time when I had a vision of her dancing away from my siblings and me into a very bright light that streamed down to the earth from a parting in the clouds. It was her birthday and she was wearing her favorite periwinkle blue cocktail dress, embroidered with silver threads and beads. She died 4 days later on her birthday; my father chose that same blue dress for her to wear in her casket. *On Dreams and Death* is a comforting text for me to read, as it contextualizes my experiences, and reframes what I thought was weird and maladjusted into events that are rather to be expected when we are in close proximity to the disintegration-death-resurrection archetype. Death and dying seem matter of fact events to me, just like birth or the coming and going of seasons. I wonder if my comfort with death might have something to do with the circumstances of my birth, which itself defied the possibilities of living. Yet here I am, having survived five NDEs and the first 8 weeks of my life in an incubator in isolation recovering from infectious hepatitis A, without the

vital comfort of my mother's touch or milk, and in the North American maternity hospital setting circa 1950s that typically brutalized soul and the maternal-infant bond.

As I have written this dissertation, I have noticed that death wants as much of my time and attention, as do the other themes to which I am tending. I notice that when I leave death aside too long while attending to other themes, things start to literally go bump in the night. Poltergeist like activity begins to take place; my altar spontaneously combusts, things fall off shelves, electronic devices spontaneously turn on and off, computer programs inexplicably crash and electronic files mysteriously become corrupt. I have had to petition Santa Barbara (patron saint of firefighters, sailors, artillerymen, protector of gunpowder magazines and anyone who is in danger of sudden death) to save me from exploding magazines of the psychic world and my own vasculature.

I have learned to honor death and not to push it aside though it means the end of things, the stopping of things, asks for the sacrificing of things that I want to live. Friends and colleagues have warned me to create rituals to defend against the presence of death because of my many NDE, but I resist their suggestions because intuitively it seems there is something unwise about doing so. Instead, I invite my chaotic, psychotic, drunken, insane asylum burning, and murderous intrapsychic figures and ancestors to the table to hear what they have to say. My experience is that the chaos that comes with disintegration and death is best met as a welcome guest in the dwelling of my being, and it behooves me to meet it with love and an open heart and mind. Just like I have had to learn to value my return to living five times, I feel it is equally important to value my having experienced disintegration unto death five times. When I am able to do so, a

necessary, though not always immediately welcome, transformation unfolds and I dwell as one with the *Lapis Blue Rose*, without the drama of a NDE and with love and forgiveness. For me the *Lapis Blue Rose* is the abiding image by which I have come to live, for it contains all meaning and comfort, and is the harmonized complexio oppositorium:

Since dogma holds that God is wholly present in each of the three Persons, He is also wholly present in each part of the outpoured Holy Spirit; thus every man can partake of the whole of God and hence of filiation. The *complexio oppositorium* of the God-image thus enters into man, and not as unity, but as *conflict*, the dark half of the image coming into opposition with the accepted view that God is 'Light'. (Jung, 1961/1965, p. 334)

The *Lapis Blue Rose* is my crucifixion on the cross of knowing that living in the denial of the wisdom of the unconsciousness is our greatest offense against our development as individuations and the cosmos.

Chapter 6 The Archetype of the Dying Heroic Masculine

How can the comfort of familiarity rise up like a god, as if change itself had become something demonic? . . . And so, the simple truth . . . the tracks we have walked in for so long become our lives, in themselves prisons. (Erikson, 2000, p. 871)

When you're not feeling holy your loneliness says that you've sinned. (Cohen, 1967)

The door of death I open found
And the worm weaving in the ground
Thou 'art my mother from the womb
Wife, sister, daughter to the tomb
Weaving to dreams the sexual strife
And weeping over the web of life.
(Bindman, 2000, p. 417, plate 135; William Blake: The Gates of Paradise.)

The Dying Heroic Masculine in Depth Psychology

Ego-Self Axis.

In the depth psychological tradition, the signature process of individuation is a conscious dialectical relationship between the ego and the Self archetype (the ego-Self axis). Conscious and healthy activation of the ego-Self axis requires a loving renovation of complexes that aggrandize the ego or cause the ego to unconsciously identify with the Self (Edinger, 1973; Fromm, 1956/2006; Guggenbuhl-Craig, 1971/1999, 1980/2008; Neumann, 1959/1994; Schwartz-Salant, 1982). Consciously or unconsciously engaged with, activation of the ego-Self axis takes us on a psychological journey through the shadowy regions of human being that for the ego is dreadful and disintegrative. Understandably, because of this, we resist entering into dialog with our shadow since to do so risks our ego's stance in the world undergoing dissolution and death. Even if we

have hopes for renewal, renewal is not guaranteed; a fact to which profound mental and physical illness and death attest. Additionally, when our ego is immature it is prone to aligning itself with the will to power. It imagines itself independent from or stronger than unconscious influences, shuns the imagination of a power greater than itself. This aptly describes the ego that drives heroes and heroic endeavors that minds not collateral damage. Yet it seems that activation of the ego-Self dialog is inevitable; we are called to it whether or not we welcome it. If we do not consciously engage with the unconscious and the Self, it engages with us through our symptoms, complexes, synchronistic events, illness, or accident.

The ego-complex and the heroic ego.

Psychologically, the ego-complex is essentially the constellation of all that we would call consciousness, at the core of which is the ego archetype, our individual and collective mediator for emerging consciousness. Transpersonally, the ego-complex operates as collective consciousness or a cultural-complex (Singer & Kimbles, 2004). In *The Origins and History of Human Consciousness* Neumann (1954/1995) analogized the development of personal and collective consciousness with the evolution of the heroic masculine narrative, making that narrative a symbol of the developing ego. In the human imagination, he considered that the ego-complex was a “masculine character” (p. 42) with a heroic nature, or a feminine figure (heroine) identified with the heroic masculine. I suggest that the heroic-ego is an element of the ego-complex, not its totality.

The purpose of the ego-complex and cultural-complex is to draw the individual and the collective into a conscious and self-aware relationship to reality as opposed to an

unconscious and instinctually driven relationship. According to Neumann, early on in the history of the development of human consciousness the newly developing ego necessarily adopted a heroic and defensive attitude against the overwhelming influence that the natural world and instincts had over the ego so that it (the individual or a particular idea of society) could survive objectively and securely positioned in the material world. Research into ego development demonstrates that even now this pattern of hostility manifests as fear and hatred based projections onto the parental body (primarily mother and nature) from infancy onward in order to alleviate our existential angst (Edinger, 1973; Jung, 1928/1966; Neumann, 1959/1994; Schwartz-Salant, 1982). Out of this process have come imaginations of heroic endeavors that order the universe and conquer the terrifying natural and instinctual world. Neumann (1954/1995) defined the natural and intrapsychic environment that the heroic ego must first overcome as the uroboros, which is “the power of the primordial . . . archetype . . . the original state where everything is intermingled and undifferentiated” (1954/, p. 323).

Developmental tasks of the heroic ego include (a) overcoming the Uroboros, (b) conquering his regressive desire for return to the great mother, and (c) emerging out from under the influence of the world parents. Ideally, the heroic ego “learns better with each stage how to protect itself against the [numinous and autonomous] effect of the primordial archetype” (1954/, p. 322). The goal of these developmental tasks is (a) extraversion—adaptation, to the world and things, (b) introversion—adaptation to the objective psyche and the archetypes, and (c) centroverson—self-formation; the

individuating tendency which proceeds within the psyche itself, independent of the progression of the former two tasks.

For the purposes of individuation the heroic ego must find a functional balance between (a) a “regression to the Uroboros” (p. 219)—narcissistic fusion (identification) of the ego with Self (the divine, the holy, cosmic oneness) and (b) an aggrandized ego that is rigidly defended against the autonomous psyche and is unrelated to the Self. Without this balance, there is no movement toward centroversion, which is the ego in a co-creative dialectic with the Self. What concerns this work is the hero, who has not yet achieved centroversion. The first developmental task of the heroic ego toward individuation is to encounter its shadow and undergo disintegration and death—face his existential angst—by which the heroic-ego participates with the wholeness of the ego-complex and becomes able to serve the Self (centroversion).²⁶

Denial of death and getting into the alembic.

Figuratively and typically, the subject of individuation is the heroic masculine, an archetype operating in both women and men. Getting the wounded and dying heroic masculine into the alembic for transformation is a particular challenge when he rails against acknowledging his shadow—his fear of vulnerability, dependency, imperfection, breakdown, and death (Neumann, 1949/1990). Our “knowledge of death is reflective and conceptual” (Becker, 1973, p. 27), and unavoidable, which creates a fundamental anxious fear of death. However, to resist the disintegrative processes of transformation out of fear

²⁶ See Chapter 6: The Archetype of the Dying Heroic Masculine: Resurrection: The Fallen Hero and the New Ethic.

goes against the development of one's life, and thereby evokes perversity and immorality. Jung wrote; "The spirit of evil is the negation of the life force by fear. . . . For the hero, fear is a challenge and a task, because only boldness can deliver from fear" (Jung, 1952/1956b, p. 354 [CW 5, para. 551]). The heroic-ego, fears most his shadow and surrendering to defeat, which cause him to experience existential angst. For the purposes of maintaining a vigorous life force and individuation, his boldness is best applied toward withstanding the disintegrative processes of transformation that take place when reconciling ego-shadow conflicts, and becoming humble before the Self, processes which require descent to the netherworld to create a new hero and a new ethic.

Entering the transformative realm, as *Heart of the Inner Chamber* suggests, requires nothing less than surrender of our corrupt and disintegrated selves unto the care of those more physically and psychically vital than us, such as the "well-muscled workmen" and the deeply compassionate feminine incorporatio. Symbolically and psychologically, this holds true for both women and men. At the root of our terror and sometimes hatred of the natural and instinctual world is a fear of death—the fear of the annihilation of I-Am because we sense on a very subtle level our profound fragility. This fear may be literal as regards the end of our corporeality, or psychological and figurative as regards the death of an aspect of our ego that we hold dear or the death of our defenses against the psyche.

Drawing on the works of Kierkegaard, Rank, Freud, Jung, and Adler among others, Ernest Becker (1973) in *The Denial of Death* concisely and potently theorized that the underlying motivation for human behavior lies in our refusal to acknowledge the

limits of our corporeality and mortality—to acknowledge our fear of death. He wrote that the heroic pursuit:

[C]overs over the rumbling of man's fundamental creatureliness . . . his hopeless lack of genuine centering on his own energies to assure the victory of his life. . . . the deepest, completest, total emotional admission that there is no strength within oneself, no power to bear the superfluity of experience. To yield is to admit that support has to come from outside oneself and that justification for one's life has to come totally from some self-transcending web in which one consents to be suspended. (Becker, 1973, p. 107)

This fear-laden denial is the arterial blood of the disordered heroic masculine archetype.

In the chapter titled “*The Failures of Heroism*” (pp. 125-158) Becker stated that our existential guilt and our fear of living and dying are expressed through transference. “The transference object carries the weight” (p. 148) of the gods and heroes we create to save us from the terrifying and myriad manifestations of our guilt and fear:

Man is always hungry; as Rank so well put it, for material for his own immortalization. Groups need it too, which explains the constant hunger for heroes: “Every group, however small or great, has, as such an ‘individual’ impulse for externalization, which manifests itself in the creation of and care for national, religious, and artistic heroes . . . the individual paves the way for this collective eternity impulse. . . .” No matter how many churches are closed or how humanistic a leader or a movement may claim to be, there will never be anything wholly secular about human fear. Man's terror is always “holy terror”. . . . Terror always refers to the ultimates of life and death. (pp. 148-149)

Becker commented on Rank's idea further by noting that the heroic response to our terror has the potential to be a creative response that facilitates the transformation of personality and the development of an ethical being, which is good for us but also society. Becker's thinking is in line with Neumann's (1954/1995) idea of the new ethic, and Castillejo's (1997) idea of the new hero, both of which are imaginations of individuation.

I suggest that the hero's response to the *holy terror* include an admission of needful support as part of a conscious reconciliation with the reality of his absolute dependency on his corporeality, on that of others, and, in particular, on the body of world to survive. Without a body we can have no awareness of I-Am, without a world we have no way to live out our imagination of I-Am. Heroism attempts to resolve the tension and anxiety of the reality and finitude, our fragility and dependency, and our impotency, nevertheless if engaged in unconsciously may incite denial of our wholeness. Our heroic efforts to defeat that which is uncontrollable about our living, or to rescue that which is affected by the uncontrollable becomes the transference field that allows us to transcend our creatureliness, and imagine that we will not die. Yet, much to our frustration, the reality of our corporeality consistently interposes on the ecstasy of transcendence for which heroism strives.

Our imaginal and creative self, expressive of the heroic, is not constrained by death as it ultimately transcends time. Paradoxically we experience the reality of a body that aches, bleeds, becomes diseased and dies and a body that through its capacity to imagine and function symbolically can experience a transcendence of death. Human pursuits to reconcile this paradox include the development of religions, rituals, culture, alchemy, and philosophies. Two examples of religious philosophies that attempt to reconcile this paradoxical human experience are, the Tibetan Buddhist idea of living into dying and the ancient Egyptian idea of the incorruptible soul and eternal becoming. To fight our death anxiety we are compelled to justify ourselves as an object of primary importance in the universe, that is to be heroic. However, an unconstrained and

unconscious heroic impetus denies the body, denies reality, and denies the autonomous psyche. Ultimately the hero must fall, die, experience the alchemical nigredo and putrefactio, experience the dark night of the soul—return to corporeal reality and creatureliness—be affected by that over which there is no control. None escape, though many deny this reality.

So too it seems on a psycho-spiritual level. To avoid the recursive nature of ego disintegration, death, and renewal is to jeopardize well-being. The more we try to escape our shadow or deny difficult realities because we are in some way unwilling or ill equipped to reconcile them then the more neurotic or mentally ill we become; the more the archetype of the invalid rules and we lose hope for renewal. This is the paradox. We must be willing for our ego to disintegrate enough, despite the pain and terrors, for us to be renewed. The depth psychological approach calls for the reconciliation and integration of the shadow as the fundamental approach for achieving individuation. Yet, when we are overly identified with the heroic ego we interfere with that process we avoid intrapsychic disintegration and death by becoming busy slaying the dragons that we project onto the material world, or likewise erecting monuments to imaginations that serve to aggrandize our heroic-ego.

The dragon slaying and monument building aspects of the heroic masculine's defensive posture against his shadow typically manifests, (a) as regards the former, through wars and collectively sanctioned violence intended to amass power and control, and misogyny, and (b) as regards the latter, through gross materialism and religious and epistemological extremism. Additionally, and typically, the defensive heroic masculine

denies the beckoning of his physical body to care for it, denies the reality of body symptoms and emotions. Think of all the hero action movies and narrative wherein the protagonist goes for days chasing the antagonist and does not eat, drink, sleep, defecate, laugh, or cry—though there may be plenty of vengeful anger. On a collective basis we see this sort of heroic denial of the body and emotions when we eat unhealthy diets, over eat, over use recreational drugs and alcohol, under or over sleep, under or over exercise, and fail to make time for love and play. Our overwork or overplay may seem virtuous but ultimately they deny the limits of corporeal reality, and interfere with our opportunity for disintegration-death-resurrection:

There is a pervasive form of contemporary violence to which the idealist most easily succumbs: activism and overwork. The rush and pressure of modern life are a form, perhaps the most common form, of its innate violence. To allow oneself to be carried away by a multitude of conflicting concerns, to surrender to too many demands, to commit oneself to too many projects, to want to help everyone in everything, is to succumb to violence. The frenzy of our activism neutralizes our work for peace. It destroys our own inner capacity for peace. It destroys the fruitfulness of our own work, because it kills the root of inner wisdom which makes work fruitful. (Merton, 1965/2009, pp. 80-81)

The root of inner wisdom not only makes work fruitful but also supports ethical development and participation in restorative justice. The heroic masculine that evades and escapes confrontation with his shadow also denies the need for restorative justice, which accounts for his collusion in the corruption of the creative masculine and his repression of and injury to the transformative and harmonizing feminine. Such a hero is unreceptive to learning from the autonomous psyche and interferes with the development of a dialogical relationship with the Self. Here I am mindful of Brinton-Perera's (1981) interpretation of Inanna's descent to the underworld which reminds us that the myth

points to a process of restorative justice and transformation through a conscious and viscerally disintegrative confrontation with the shadow. Likewise, in the *Book of Night* during the 9th hour of the Duat the awakened dead come forth and receive their offerings, saying that Anubis has examined their hearts, that is they have undergone a psychostasia imaginally represented by weighing the heart of the deceased to see how it balances with Maat's feather of truth and justice.²⁷

Fear of the feminine and the roots of misogyny.

Neumann's (1955/1974, 1959/1994) scholarly work on the heroic archetype in relation to the feminine and the great mother provides insight into the development of the fear of the feminine and its consequence--misogyny, which are a concretization of an intrapsychic aggression toward the autonomous psyche. However, Neumann, unlike Becker (1973), Kierkegaard (1849/1954), and Rank (1931/1968, 1950/1968) for example, did not explicitly state that the heroic quest is a denial of creatureliness/corporeality and ultimately of death, or that heroism is fundamentally fueled by an anxious fear of death. Neumann engaged with the topic of the existential angst indirectly and metaphorically as the heroic ego's fear of assimilation into the primordial mother (instincts and the autonomy of nature), framing it as a fear of the feminine. The age-old symbolic agenda that equates the primordial mother with disintegration, death and powerlessness persists

²⁷ The psychostasis is explicitly described in the *Book of Night* during the 9th hour of the journey through the Duat that is contained in Nut's body the god Sia calls the awakened dead to come forth and receive their offerings, saying that Anubis has examined their hearts. This is not shown in the *Book of the Dead*, rather it but the process is more implied in Spell 125 *The Negative Confession* (Simpson, 2003a) or in *The Declaration of Innocence* (Wilkinson, 2003, p. 84) but both these passages are accompanied by that accompanies the image of the deceased's weighing of the heart on one pan of the balance scale and deceased (psychostasis) against Maat's feather of truth on the other pan. . (See Chapter 7: The Archetype of the Feminine Incorporation: Knitting Together the Bones: Journey through the 12 Hours of the Duat..).

in modernity, and when traced forward through time demonstrates the development of misogyny. Neumann's work is valid in that the archetypal feminine has for centuries carried human projections of the fear of nature, corporeality and death, and by proxy flesh and blood women who have suffered on account of those projections. For women and men who identify with the heroic masculine archetype it is an unfortunate symbolic framework, one that is contra to Neumann's idea of centroversion (new ethic).

Women's profound connection to life through their body and blood aligns them closely to nature and death and thus the archetypal feminine. Patricia Berry (2008b) in her essay "*What's the Matter with Mother*" suggests that the ambiguity of the natural world (not wholly good nor wholly bad) may also account for how emerging ego consciousness might demonize it, and by proxy mothers and women, and the feminine. Awareness of our corporeality reminds us of our relationship to our mother and our dependency on her because of how her very blood and milk sustains our life; it also reminds us of our dependency on Mother Nature. If our ego cannot tolerate ambiguity and the fact that sometimes what happens to us on account of nature is not personal then we will desire to stabilize the goodness of nature (materialism) and will narcissistically interfere with disintegration, suffering, and death (see above denial of death).

I greatly appreciate how Neumann (1954/1995) carefully traces the rise of the patriarchy and the development of the heroic masculine's fearful and devaluing attitude toward nature in *The Origins and History of Consciousness*. Appropriately and helpfully, he addresses the effect of this shift in human consciousness on society, and identifies clearly the source of the fear of the feminine. However, he does not articulate fully the

problems of undervaluing the feminine with respect to the development of consciousness. He does not examine what it would mean for the evolution of the heroic aspect of the ego archetype if it were to encounter, unafraid, the feminine incorporation as a power unto herself and the critical factor of his transformation as regards how her love influences his developmental processes. How might the ego archetype that lays down its heroic strivings meet the feminine incorporation as a lover of the autonomous psyche (soul), the lover of that which would dissolve and transform the hero? The symbolic answer to this lies in processes that unfold in the 12 Hours of Night (Duat) within Nut's body, which Chapter 7 examines.

The heroic archetype in mythopoeic literature.

According to Neumann (1954/1995) the lineage of the earliest heroes is only known by their mother's blood. In Greek myth, it is with the figure Hypermnestra that "love relationship in mythology begins to be a matter for personal decision" (p. 194). From Hypermnestra and her husband Lynceus develops the Greek lineage of heroes such as Perseus and Herakles, and who are the beginning of the "stage of the strugglers [that] marks the separation of the conscious ego from the unconscious, but the ego is not yet stable enough to push on to the separation of the First Parents and the victorious struggle of the hero" (p. 96). That line of heroes are the first consciously fathered by male deities, and who actively destroy the power of the chthonic feminine and the mother in order to establish patriarchal culture.

Ironically, the patriarchal hero has associations with red and purple flowers, menstrual blood, and Aphrodite's love, which create an intersubjective intermingling of

his process with feminine beauty, power and love. Barbara Walker (1983) writes that the word hero comes from the Greek word “for a man sacrificed to Hera, possibly from Sanskrit, Heruka, a Knowledge-Holding-Deity, via Egyptian Heru or Harakhti, or Horus-Osiris as a dying god” (p. 399). There are Egyptian scholars who disagree with these etymological connections. “Walker may be incautiously extrapolating the Greek word for hero with Horus/Harakhti” (A. M. Roberts, personal communication, March 14, 2014). I agree with Roberts, in that the ancient Egyptians did not regard their divine masculine figures in the same way as the Greeks did their heroic masculine figures. The Platonic Greek split between corporeality and spirituality governs the intrapsychic structure of the Greek hero. The modern idea of the hero we typically see is grounded in the Greco-Roman invention of that figure rather than in earlier figures such as Horus, Harakhti, Horus-Osiris, or the sungod Re, who are heroic as best defined by the concepts of the new ethic (Neumann, 1949/1990) or new hero (de Castillejo, 1997) and not by the idea of the mother/dragon slayer heroes. Von Franz noted that the ancient Egyptian religious attitude is distinguished from that of the Greco-Romans by an attitudinal “balance between masculine and feminine elements as well as between spirit and matter. . . . [which] characterized matter as containing a divine and psychic element” (2006, p. 30), that is matter itself was connected to the objective psyche. Von Franz emphasized the necessity for the hero to develop an attitude of love, and co-creative relationship with the feminine.

Joseph Campbell (1973), in *The Hero with a Thousand Faces*, identified the archetype of the hero and the heroic quest from a great variety of world myth and legend.

The hero that Campbell wrote of is prototypical of the Greco-Roman era. He called the hero's narrative a monomyth, which he divided into seventeen stages²⁸. Vis-à-vis *Heart of the Inner Chamber* and the narrative of Nut this type of hero, respectively, enters the narrative as the fallen heroes and the masculine figures that descend into the Duat but who have not yet evolved to become de Castillejo's new hero or heroes living by Neumann's new ethic. This is so because with Campbell's type of hero's narrative the role of the feminine remains that of seductress, antagonist, or depotentiated female.

Campbell's interpretation of the feminine in the monomyth is patriarchal, in that the feminine is mother, or maid, crone, or consort. She is never assigned the full power of the feminine incorporatio. For example, he describes Isis as a mother figure, which betrays the mythological facts that assign Isis a more complex personage. For example, among her dozens of attributes she is mistress of magic and transformational love, and has other traits similar to Nut and Hathor.²⁹ When Campbell wrote of the mystical marriage, the Queen Goddess of the World is referred to as only a consort:

The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. . . . The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity, amor fati), which is life itself enjoyed as the encasement of eternity. . . . And when the adventurer, in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her

²⁸ The 17 Stages of the Monomyth: Departure (Call to Adventure, Refusal to the Call, Supernatural Aid, Crossing of the First Threshold, Belly of the Whale), Initiation (Road of Trials, Meeting With the Goddess, Woman as the Temptress, Atonement With the Father, Apotheosis, Ultimate Boon), Return (Refusal of The Return, Magic Flight, Rescue from Without, Crossing of the Return Threshold, Master of the Two Worlds, Freedom to Live).

²⁹ See Chapter 7: The Archetype of the Feminine Incorporatio.

yearning, is fit to become the consort of an immortal. Then the heavenly husband descends to her and conducts her to his bed—whether she will or not. And if she has shunned him, the scales fall from her eyes; if she has sought him; her desire finds its peace. (Campbell, 1973, pp. 109,118,119)

The hero conducts her to his bed “whether she will or not”, and maintains control of the event. The Queen Goddess of the World is essentially described as a prostitute or rape victim, not feminine symbol of masculine transformation. The mythic patriarchal bias keeps her powerless and as the above passage indicates rape of the maid is an acceptable option for the hero. However, I suspect that when the heroic masculine makes his descent he is not so much in control of things as is the autonomous psyche, and the feminine archetypes therein, including the feminine incorporatio. When viewed without a patriarchal lens, without fear of the feminine, the Queen Goddess of the World is more likely the feminine overseer of the hero’s process of renewal and resurrection. She is more likely a feminine incorporatio figure, rather than a maid whose main qualifications to be the immortal hero’s consort are her beauty and sexual yearning. Additionally, the perception of love as a boon rather than a grace or blessing commodifies love, which then makes the boon not love, but seduction and coercion dressed up in the garments of love—certainly not the love of the feminine incorporatio or love as the *glutinum mundi*. In this passage the Queen Goddess of the World strikes me as a misogynistic fantasy of the feminine—nothing too powerful or influential, nothing that can successfully challenge the heroic stance and perhaps ill-guided will.

The narratives regarding the hero archetype and his journey or quest are surprisingly numerous and invariant, as noted above with respect to the katabasis myth. The katabasis and monomyth are essentially synonymous. As many authors as there are

variants of the monomyth discuss the hero's journey. Most authors and scholars in the field of depth psychology follow Campbell's model for the interpretation of the hero archetype, which contains the same difficulties with respect to masculine-centered focus and splitting of the feminine into patriarchal constructs of the feminine as addressed in Chapter 2: Statement of the Research Problem and Research Question: Where is the Feminine Incorporation and Love as the *Glutinium Mundi* in Depth Psychological Literature?

Carol Pearson's (1991) *Awakening the Heroes Within* is a popularized self-help reworking of Campbell's ideas about the hero, in which she describes and psychologizes the hero and his journey. She partitions the hero archetype into 12 distinct archetypes, each of which follows a heroic quest and is identified by the quest's initiating factor, its goal, and which boon the hero receives. Pearson surmises that all heroes set out on their quest unaware that they are indeed on a quest until it is too late to retreat. Such quests are a form of initiation, which typically come uninvited by falling into complexes or ruptures to ego-reality by emergent phenomena that undoes the heroic-ego. This trajectory is typical for Western and Greco-Roman heroes but, as noted earlier, not the ancient Egyptian sun god who surrenders willingly to his descent and transformation. Pearson cites fear of annihilation as the typical motivating factor that causes the hero (typically unconsciously so) to follow his quest. She notes that the hero needs to be most afraid of his shadow.

Pearson interprets the dragon that the hero must face and overcome as quandaries to solve, obstacles, or opposition as related to their shadow, rather than the typical

interpretation of the dragon as a manifestation of the negative mother complex or the chthonic feminine. This interpretation is a welcome shift as it removes some of the hero's negative-shadow projection away from the feminine archetype. Using what is a common perspective; Pearson frames the heroic quest as a power struggle to subdue the unknown and feared something rather than a dialogical engagement with an unknown something. The hero either wins by overcoming that something or loses by something overwhelming him. According to her interpretation, the issues at hand are still about power, still about war, and the dualistic splitting of good and bad that the ego constructs in order to defend against the autonomous psyche. Opposition or paradox are not reconciled for Pearson's heroes. That process is repressed in favor of the power principle that insists that something has to win, to remain dominant. For Pearson the hero's virtue comes when he earns the reward of greater self-awareness. From a depth psychological perspective, I am cautious about getting too excited over this, unless that self-awareness is accompanied by a receptive and contemplative-dialogical attitude toward the unconscious, a letting go of the power principle. Insight and self-awareness are only valuable when accompanied by genuine suffering of reality.

The heroic archetypes that Pearson delineates are innocent, orphan, warrior, caregiver, seeker, lover, destroyer, creator, ruler, magician, sage, and fool, and she aligns all human endeavor with the heroic endeavor. Hers is a problematic interpretation in that it colludes with the aggrandizement of the heroic paradigm at a point in history when that paradigm primarily rule the heroic masculine who has yet to acknowledge his own

demise. Additionally, such an interpretation leaves out the role of the transformative feminine.

Women's individuation and the heroine's quest for a new ethic.

Neumann (1959/1994) theorized that women's individuation parallels that of men, which is that for both sexes the process of individuation unfolds through the stages of heroic development all the way to centroverson and the new ethic. The differentiation he makes between the process of women and men is that the feminine image for women is the Self, and for men the feminine is the guiding anima (soul) that leads him toward the Self. Consequently, in that manner, for women the journey to the Self encompasses her animus or masculine development. Heroes depicted as masculine may represent the heroic ego of women as well as men. A woman's intrapsychic masculine energy (animus) typically appears as male figures in her dreams and fantasies, and may be heroic in nature. A woman's animus undergoes developmental processes somewhat like those of the heroic masculine ego. Jung argued that a woman's animus is not exactly like the masculine heroic ego and that it appears as multiple masculine figures in her dreams and fantasies, which "symbolizes the fact that the animus represents a collective rather than a personal element" (Jung, 1968, p. 205). This may account for how the heroine's downfall and transformation is associated with her needing to overcome the ways in which she is identified with collective values, and particularly those defined by the heroic paradigm. (Whereas the hero's downfall is more likely related to his failures of ethic, feeling, and relationship to the feminine and his soul.) There are examples of women's heroic developmental processes in *Leaving My Father's House* (Woodman et al., 1993) and *The*

Heroine's Journey: Women's Quest for Wholeness (Murdock, 1990) wherein women share psychological and imaginal processes of their animus development.

A mature animus serves a woman in helping her become more confident and capable of directly and creatively bringing to life her ideas and imaginations. The more mature a woman's animus is, the more he works with her to serve a dialogical relationship with the Self. Her animus becomes the virile, and well-muscled men we see in *Heart of the Inner Chamber*, continuously presenting the matter in need of transformation to the compassionate heart and body of her feminine self. The final developmental stage of a man's life is his realization of an intrapsychic new hero who embodies a new ethic, one that values the feminine principle. The final developmental stage for women is also the need to develop a new ethic, but an ethic of love that is more related symbolically to the feminine incorporatio than to the new hero.

Heroines as part of masculine psychology.

For the most part, in the literature, the heroine's behaviors are modeled after the patriarchal heroic masculine. Interpretations of the literature on heroines tend to follow a masculine psychology, not giving particular attention to the autonomous influence (the activity and character of the transformative field itself) when addressing the heroine's progress. Further, those interpretations do not imagine a feminine incorporatio, her invocation of love as the *glutinum mundi*, nor her transformative influence on the heroic. Still, and problematically, there is a tendency to imagine the heroine and the hero as engineers of their own transformation. Yet It is the activity of Nut as Duat that transforms and rebirths the diminished sungod, not the god himself. The hero/sungod is acted upon

in his disintegrated state and his activity is limited to being receptive—to being the one acted upon by the autonomous netherworld. Other than the contribution of his diminished light to the darkness of the night hours, he does not act except to receive and be receptive to his process until his vitality and power are restored. In fact the hero has to cease being heroic and learn to love that which transforms him. So too for the heroine. A heroine dressed in garments embroidered with the power and influence of the heroic masculine is just as vulnerable to becoming a fallen hero (Kane, 1995; Woodman et al., 1993). A heroine is not the fullness of the archetypal feminine nor has she the transformative powers of the feminine incorporatio, for the heroine is still identified with the masculine hero. Currently, the fullness of the feminine is obscured by cultural preoccupations with the heroic, especially so when those fixations are applied to images of heroines assumed to represent the feminine wholeness, and thus mistakenly presented as exemplar models for women's individuation. Actually, women's and men's individuation necessarily includes the excavation and restoration of the feminine in order to mediate the heroic masculine energy—the bringing forth of the yin energy to balance the yang.

Murdock on women's heroic quest.

Doctor of mythological studies Maureen Murdock (1990), in *The Heroine's Journey: Woman's Quest for Wholeness*, uses myth to decode women's psychology and their relationship to the heroic. She describes the modern woman's individuation process as defined by a culture that is engrossed with the interests of the heroic masculine. Murdock draws from a number of cultural myths and fairy tales, goddess figures, and modern women's dreams for her mytho-analytical framework. She acknowledges the

reality of the feminine (cultural and personal) as it is found symbolically in the stories of women's journeys (mythic or human). Her mythic framework does not refer to material earlier than the Greco-Roman eras. She claims that women, during their development, must necessarily move away from the feminine to identify with the heroic masculine in order to develop their ego, and then later to return to the divine feminine (Self). I find her claim problematic. First, women's development is not so lateral; second to take on a heroic animus for most women means the loss of harmonious relationship to their corporeality and other symbols of the feminine; and third the prerequisite for healthy animus development include recovery of the lost feminine (Kane, 1995; Woodman, 1982). Already, most women are over identified with patriarchal constructs of the masculine, good father's daughters. I appreciate that Murdock is trying to demonstrate the current reality of the masculine and feminine archetypes in a woman's psychic development but I think her model errs in that her framework places the feminine and masculine in a dualistic, either/or framework, which disallows for an imagination of the simultaneous development of feminine and masculine aspects of being. It is ironic then that she criticizes Joseph Campbell, author of *The Power of Myth* (1991) and *The Hero with a Thousand Faces* (1973), for failing to specifically address modern women's psycho-spiritual journey, yet Campbell seems to grasp what she does not. Record of a conversation between Murdock and Campbell states:

[Murdock] developed a model of the feminine journey based on her work with women in therapy and showed it to him in 1983. Campbell's response was, "Women don't need to make the journey. In the whole mythological journey, the woman is there. All she has to do is realize that she's the place that people are trying to get to." (Campbell, 2012)

I agree with Campbell on this point, even though his representation of the role of the feminine seems limited from my perspective. I suggest that the place a woman identified with the heroic is ultimately questing toward is not a manifestation of the masculine, but rather the fullness of the divine feminine, a process mediated by the feminine incorporatio. A woman who is a patriarchal daughter meets her ultimate developmental task by unveiling the feminine incorporatio dwelling in her psyche, even though she may have once been encouraged and even benefited from being hostile toward it. When she unveils that feminine incorporatio figure she then has help in the development of her animus.

In ancient Egyptian myth, Isis, a feminine incorporatio figure, is active and challenges the gods but she is not heroic in the Greco-Roman sense. Her purpose for acting is not to aggrandize herself but to preserve love and the land of Egypt. She acts from the ground of what she is, the feminine incorporatio, and loves the masculine but does not identify with the masculine. Even when she tricks Seth to modify his violence, lust, greed, and misdirected love; even when she tricks Re to obtain his secret name, she still acts from the principles and attributes associated with her the feminine (Roberts, 1997, 2000; Simpson, 2003b).

Kane and Woodman on embodied and conscious femininity.

Jungian oriented psychotherapist Evangeline Kane (1995) in *Recovering Feminine Spirituality: The Mysteries and The Mass As Symbols of Individuation* proposes that women's way out of entrenchment in the heroic masculine paradigm with its repression of the feminine and female body is by salvaging their relationship to their

bodies and the divine feminine. Kane uses the Christian myth and Roman Catholic Rite for her symbolic template to demonstrate the healing power of women's return to the divine feminine-body-Self. Kane sees in this return the means for women to heal from the suffering caused them when they carry the projections of the feminine put on them by men who are both wounded by the heroic masculine paradigm and are not well related to the feminine. As well the suffering caused when a woman has become over identified with the unmediated patriarchal masculine energy—is animus driven.

Kane suggests therapeutic ways for women to shift away from their obsession with the machinations of the heroic masculine when it is destructive toward relations with their divine feminine-Self, and what I see as the feminine incorporatio. What defines Kane's work is her emphasis on the need for women to reclaim a loving relationship to their female-body as the vessel that contains and informs their transformation, including her discussion on the ways in which female biology shapes female psychology and transformation. See also M. Esther Harding (1975, 1976) for a similar discussion. Kane's work supports my assumption that both the feminine figure in *Heart of the Inner Chamber* and the ancient Egyptian sky goddess Nut are symbols of the vessels that contain transformation, renewal, and resurrection. As well, her work supports the idea that love as the glutinum mundi is the catalyzing and styptic force within the vessel of women's body that houses their spirit, mind, and soul. The genesis of Kane's work is found in the work of Jungian analyst Marion Woodman (1980, 1982, 1985).

In *Leaving My Father's House: A Journey to Conscious Femininity* (1993), Woodman and her co-authors compile the narratives of three contemporary women as

they journey toward conscious femininity. Conscious femininity, according to Woodman, is a woman's embodied sense of harmony with her body and spirit. It is derived from embodying conscious dialogs with feminine wisdom and is a critical component of individuation. Embodied feminine wisdom is not Athena like, that hard intellectual knowing that concerns law and governance; rather it is intuitive and holistic wisdom, grounded in an ethical relationship to the nature of all things, especially body-gnosis. Embodied feminine wisdom is a concept that lives in the ancient Egyptian imagination of the feminine, as we shall see below.

The narratives in *Leaving My Father's House* are those of women recounting their recovery from an over-identification with the heroic masculine. They learn how to develop a deeper relationship to the Self by being less obedient daughters to father and mother figures who are identified with and dominated by the heroic masculine archetype. Examples of mothers over identified with the heroic paradigm include the Greek goddesses Hera, Aphrodite³⁰, and Athena; all born from their father's bodies; all raised motherless; all ruling their young female charges from a will to power principle rather than a loving heart-center. Even Demeter, born from her mother's body, heartlessly colludes with the patriarchal masculine in the rape and abduction of her daughter

³⁰ “According to Homer, Aphrodite is the daughter of Zeus and Dione. But this tradition seems to have been supplanted by the version of her arising from the foam of the sea after Cronus had castrated Uranus, and thrown his genitals into the sea” (A. M. Roberts, personal communication March 14, 2014.). The differences in these versions of Aphrodites's origins demonstrates the evolution of the patriarchy, which moved the feminine farther away from her mother-ground and associated attributes to develop feminine figures that became more and more patriarchal (father's) daughters.

Persephone.³¹ The authors of *Leaving My Father's House* conclude that a woman's ability to resist being overwhelmed by the heroic masculine lies in developing a relationship to a creative intra-psychic helpful masculine figure (animus) who is guided by and respectful of embodied feminine-wisdom. They write that:

The creative masculine is not the mythical father of our childhood ... to know him is also knowing Sophia. . . . we are the mothers of the new consciousness. We are virgins empowered in the ever-present, ever-evolving images of Now. We are the crones trusting the unknowable. Mother, virgin, crone, nature open to the fire of imagination. This is our way toward affirming our own I am. (1993, pp. 165-166)

This helpful animus is what de Castillejo (1997) called the new hero. Sophia is the same as Christ who appeared to Mary Magdalene as a woman (as noted above). It has yet to be proven that women are the mothers of the new consciousness as the authors suggest.

Perhaps to assume so is a form of female hubris that seeks to compensate for a sense of inferiority born from being a patriarchal daughter. I think, more likely new consciousness develops out of the activity of archetypal energy working through both women and men, activity that is both personal and collective. However, I do agree that we need to learn how to trust in the unknowable, within which dwells the feminine incorporatio, she who graces us with the capacity for embodied feminine wisdom, as we shall see in Chapter 7: *The Archetype of the Feminine Incorporatio*.

The model of the divine feminine (the maid-mother-crone triptych) that the authors of *Leaving My Father's House* use is a prototype of the fractured feminine derived out of a heroic masculine consciousness. This is problematic, as attention to this

³¹ See *The Alphabet and the Goddess* (Schlain, 1998, pp. 129-131) for more about the birth and nature of goddesses with respect to the heroic and patriarchal masculine.

model obscures feminine wholeness. As noted already, the image of the maid-mother-crone triptych does not express the wholeness of the feminine beyond patriarchal constructs. So, relating to that image alone restricts women's movement toward a broader and deeper imagination of the feminine. I suggest that there is greater richness for engaging with the archetypal feminine when we go beyond Greco-Roman and early European ideas of the feminine, from which the maid-mother-crone triptych derives, into ancient Egypt where there exists a more complete imaginations of the feminine. In addition, the stories conveyed in *Leaving My Father's House* problematically cast the masculine, albeit a creative animus, as the protagonist in women's healing narratives. There is neither a model of a feminine figure that leads the way for women, nor a model of the divine feminine taking in a woman's problematic animus as a disintegrated and ineffectual entity. We do find these models in *Heart of the Inner Chamber* and in the narrative of Nut, and that of Isis and Osiris.

The limitations of heroines.

In trying to understand more about fallen heroes, I became interested in Susan Lichtman's work of bringing myth and symbol through the study of literature to men in maximum security prisons, and was led to read her work *Life Stages of Woman's Heroic Journey* (1991). The theme of her work does not stand alone in the field; rather it is representative of a certain collective feminist thought regarding heroines, which I see as problematic. Below I examine her work at length to demonstrate how it is problematic. Lichtman writes that:

Just as the images of male gods can illustrate male passages from infancy to old age, the images of female deities can also be linked together to form an unbroken

chain of female development. The retrieval of myths that illustrate this full development can allow a woman to reclaim the personal power inherent in the quest for individuation. (pp. 87-88)

Certainly, Lichtman's statement finds support from a number of authors in the depth psychology field, some of them discussed above. As with Woodman's work most recently mentioned, Lichtman's mytho-analytical framework focuses on female deities associated with the Greco-Roman heroic paradigm (virgin-mother-crone). When she attempts to move away from that paradigm, she misrepresents the Sumerian Inanna. She makes no mention of Nut, Hathor, or Isis. With a limited repertoire of the feminine it is difficult for women to encounter the feminine incorporation or the fullness of the feminine archetype. Lichtman weaves a fantasy common among feminist scholars of a powerful feminine heroine who overcomes all worldly limitations to achieve her will. Again, this problematic stance favors a will to power over relatedness. Alluding to Campbell's work, she proposes "a model of the female monomyth of heroic self-actualization that validates woman's experience and celebrates her development of self as hero of her own life epic" (Lichtman, 1991, p. xi). This frank alignment with the heroic power principle is unlikely to facilitate individuation, as there is no surrender to a power greater than the woman's ego. There is no conscious descent into disintegration-transformation-death.

Lichtman describes Inanna Queen of Heaven as a wise hero, which makes sense in certain ways, because Inanna was a patriarchal daughter, and thus likely to be identified with the heroic. However, Lichtman's description of Inanna seems to skew the mythic evidence in order to make Inanna fit her model of the heroic feminine. More commonly Inanna is understood as "the goddess of amorous liaisons and sexual love . . .

a young woman free of the usual responsibilities of a wife and mother” (Lothian & Kerrigan, 1998, p. 36). Perhaps a woman free from the tasks typically assigned to women might seem more of a heroic or masculine figure. Schlain (1998) sees Inanna as such; “She had no domestic duties and lived like a young man” (p. 47). Living like a young man connotes a lack of development, a *puer aeternus* complex (Sharp, 1991). Perhaps Lichtman and Schlain cannot see a woman free from domestic duties as anything other than masculine or heroic, and perhaps they cannot imagine a woman adept at both domestic duties and other skills commonly associated with the masculine.

What Lichtman does not address is that before her descent Inanna’s wisdom was scholarly wisdom not intuitive body wisdom gained from dwelling deeply within the autonomous netherworld. She describes Inanna as “having vanquished and conquered her own death” (Lichtman, 1991, p. 52), but fails to see that Inanna was reliant on the process and was not the director of the process. After Inanna was killed and hung on a meat hook by Ereshkigal, she was helpless, depending for empathy and help from Enki and his miniscule under-the-fingernail-creatures, as well as other underworld energies to facilitate her transformation. In a state of death and decay, Inanna is incapable of conquering anything, let alone death. The fatal and tragic flaw of the hero archetype, that which leads him to his fall, is his belief that he needs nothing but his own will and power to transform a situation—a flaw common to and problematic for heroines and heroes alike. To assume to be the all-powerful instrument of our own transformation is hubris, and an assumption that fails to account for the autonomous psyche and the wholeness of the archetypal feminine, which receives the brokenness of being and facilitates its

transformation and rebirth. Lichtman's perspective demonstrates a fundamental blind spot in seeing the whole of the hero's underworld journey; missing the fact that the hero is dead and not fully functional, and is dependent on the intervention of the underworld matrix itself for renewal.

I cannot agree with Lichtman's line of thought that dresses up a masculine psychology in women's garments and calls it a feminine psychology. Patriarchal daughters who align with her perspective risk losing valuable relationship with the feminine. Superimposing the heroic archetype onto a feminine psychology does not illuminate the ways that the divine feminine operates in the individuation process. Ironically, Lichtman's monomyth aggrandizes a masculinized-feminine by devaluing the masculine, an approach that is mindful of the 1960s to 1990s second-wave feminism (Daly, 1990); an approach that has not been particularly helpful for bringing women or men into an embodied hierogamos. Her monomyth actually aggravates the repression of the feminine principle by favoring the power principle, and misleads women wounded by the masculine and who are trying to recover a sense of personal power that is not dependent on the injurious or oppressive masculine. Superimposing the heroic archetype onto the feminine does not create a true feminine psychology and does not necessarily serve to illuminate the ways that the feminine operates non-heroically in personal development and transformation. Lichtman provides a mythic and symbolic imagination for women's ego development so they may become whole. Problematically she, and others who share her perspective, assume that the heroic masculine rather than the Self governs ego development. Though the task of individuation requires a well-developed

ego, ego development is not individuation. For ultimately the ego's purpose to serve the Self rather than the heroic.

Another problematic interpretation that Lichtman (1991) makes is that she conflates women's biological potential for creating life (the power symbolically associated with the archetypal mother or creatress) with the hero archetype; "it was her psychological evolution in relation to her biological status which provided her with the power and stature of a hero" (pp. 8-9). This is a problematic conflation because the feminine capacity for creating life does not belong to the heroic archetype; rather the heroic is born from the feminine and his contention and reconciliation with her is what shapes his manifest expression. Though Lichtman (1991) is seeking to honor the power and unique features of women's physiological reality the heroic archetype does not appropriately represent it. She states that "One of the most challenging endeavors for feminist scholars is to redefine female archetypal images to correspond to the female experience in order to invalidate those defined and codified by patriarchal interpretation" (p. 5). I do not think these archetypal images yield to redefinition by feminist scholars, since archetypes arise autonomously from the psyche into our awareness, and are not subject to being shaped by human will or rational or feminist thought. Archetypes that aptly reflect women's experience do emerge spontaneously. If we are open to the autonomous psyche, we may witness their emergence and learn of the feminine's attributes, skill, and power in ways support individuation. The feminine incorporation as seen in *Heart of the Inner Chamber* is one such emergent phenomena.

It does not behoove us to engage with the power principle in a theoretical feminist thrust to create a war between the masculine and feminine with the hopes that the feminine will master the masculine. For that, war does not differ in outcome from the power-based emergence of the patriarchal heroic masculine paradigm that, though perhaps once purposeful for the development of human consciousness, has now become problematic for humanity and the feminine and women in particular. It seems purposeful to continue to imagine deeply into what is real for us, whether a woman or a man, as well as to welcome fearlessly the fullness of the feminine autonomously emerging into our life and being. Perhaps if we patiently attend to what arises in women's dreams and imaginings we might encounter archetypes that express women's unique psychological development.

Perhaps Neumann (1959/1994) in *Fear of the Feminine* provides a more helpful imagination of the woman's psychological development in relation to the hero archetype. He does not set the feminine at war with the masculine, nor make the heroine the instrument of her own transformation. Rather, Neumann presents ideas of how the feminine and masculine may be mutually beneficial in the development of wholeness. Neumann expresses that the descent into the netherworld represents for the masculine hero (a) a confrontation with his shadow, which is primarily a confrontation with the chthonic feminine (or mother) so he may become freed from any incestuous involvement (identification) with that aspect of the feminine, and then (b) a quest to find union with his soul (anima) and through her know the Self. Also according to Neumann (and like other authors noted above), the heroine's purpose for descending into the netherworld

includes (a) a confrontation with her shadow as an animus figure, with whom she is ill advised to identify, and (b) to come to know the Self as a divine feminine figure.

Importantly, the two above stated perspectives on the descent process needs also include an emphasis on the importance for the heroine and hero to confront both their masculine and feminine shadow, and to surrender themselves unto that process by the facilitation of the transformative feminine. The challenge for both the heroine and hero is to discover the transformative feminine. The heroine/hero in descent is best served when they have an open heart and mind to receive input from the objective psyche (the underworld itself) regarding the transformative feminine; a stance like that of Re-Osiris.

It is interesting to note that Egyptian royal tombs portraying the sungod's journey in the netherworld are ornamented with images of feminine and masculine netherworld figures that facilitate his transformation and rebirth. Yet, I have noticed in my research that there is no evidence that Christ's tomb had any figures scribed on its interior that might assist his transformation and resurrection. There is a minimum of evidence of Mary Magdalene playing a role in his death and resurrection. Biblical scholars suggest she anointed Christ with spikenard, a funerary balm, shortly before his crucifixion. She was first to see him emerge from the tomb. However, her work regarding Christ's transformation takes place on earth and temporally so, not in the netherworld nor the heavens. Christ is a mythological descendent of Osiris, so it is reasonable to expect that Isis's love, power, and influence would evolve forward in time as the character of some feminine figure as companion to Christ. Though scholars and popular movements name the Magdalene as Christ's companion and imagine her as a feminine symbol of masculine

transformation, she hardly compares to the likes of Isis. However, the lack of evolution of a feminine figure like Isis along with the Christ figure is understandable. During the mythical transformation of Osiris into Christ, Christ was disassociated from the feminine by Jewish patristic and monotheistic influence on the evolution of Christianity. Without any feminine figures, we are led to assume that Christ's transformation and resurrection occurs by the divine intervention of the sky god Yahweh, the spiritualized faceless, formless, male god not partnered by the feminine. Perhaps this is the genesis of the imagination of the heroine/hero facilitating their transformation independently of the feminine incorporation or any imagination of the feminine. Perhaps it is time for a new imagination.

The Dying Heroic Masculine in Heart of the Inner Chamber

When I ask myself "Who is the fallen hero?" I am reminded of a scene from *Monty Python and the Holy Grail* (Jones, 1975), a parody of the legend of King Arthur and his quest to find the Holy Grail. It is a well-known scene and for me presents a comic-tragic image of the hero who will not acknowledge he has fallen. What makes it such an incredibly comedic scene is its stark truthfulness in depicting the problem of the hero, a problem no one really wants to discuss. In the film, King Arthur and his page are travelling through the forest when they come upon the Black Knight in the throes of claiming victory over the Green Knight with whom he has just fought. King Arthur congratulates him and invites him to join his court. The Black Knight does not respond until Arthur tries to cross the bridge where nearby lies the corpse of the Green Knight. The Black Knight declares that "none shall pass" and despite Arthur's attempts to enter

into a contemplative dialog with the Knight, the Knight remains intractable. By the rules of knightly honor, Arthur is compelled, to fight the Knight, though reluctantly so. Very quickly, Arthur slashes off the Knight's left arm with his sword. The Knight still refuses to let Arthur pass, insisting his wound "tis but a scratch". So the battle continues and Arthur slashes off the Knight's right arm. Arthur then assumes he has won the battle and kneels to offer his gratitude to God, but the Knight kicks Arthur in the head and calls him a coward. Arthur insists that there can be no more fight because the Knight is armless, to which the Knight replies, "It's just a flesh wound" and continues to kick and insult Arthur's courage and prowess. Arthur then chops off the Knight's right leg. Still the Knight will not admit defeat and he hops on his left leg toward Arthur trying to ram his torso into the King. Arthur is incredulous, and after an angry interchange between the two men during which the Knight declares, "I'm invincible" Arthur chops off the Knight's left leg and returns his sword to its scabbard and leaves the scene. The Knight shouts after him, "Running away, eh? You yellow bastards! Come back here and take what's coming to you! I'll bite your legs off!" The comedic element of this scene makes palatable the tragedy of the hero who is fallen but who has no resource to find the realm wherein he may surrender to the reality of his dismemberment let alone to the process of his restoration. This scene represents a man's conflict with himself—wise king or reckless hero, who will prevail? Without some compassionate humor, the fallen hero is too pathetic an image to bear, which is perhaps why we collectively avoid it, and why the above-described drama is a useful entry into this difficult territory.

Who is the fallen hero, and what corrupts his flesh?

In *Heart of the Inner Chamber*, the fallen hero emerges already in a state of helpless disintegration in need of support from others:

Heart of the Inner Chamber: A seemingly endless line of virile and well-muscled workmen bring crate after crate of human flesh. . . . The flesh belongs to fallen heroes—young men whose bodies have been dismembered and disemboweled on the battlefield. The stench of death causes me to swoon . . . I awake later to find my chamber filled, floor to ceiling, with thousands of crates.

I imagine the fallen heroes of the Western paradigm among other thing, primarily as:

1. Marginalized individuals who survive negatively under the influence of the heroic masculine paradigm, who wittingly or not are identified with the repressed and despised aspects of the masculine that are not tolerated by the heroic ego.
2. Persons overcome by fear of the feminine and who are caught in either a state of undifferentiated impotence or narcissistic rage.
3. Persons inflexibly in denial of the limitations of corporeality and death, though all indications are that their bodies and lives are disintegrating.
4. Persons living willfully and persistently defended against the autonomous psyche

These four delineations of the character of the fallen heroes are not necessarily complete nor so discretely scribed in real life where we find various permutations or intersections of each characteristic. The fallen heroic masculine is a personal and transpersonal image with respect to individual and cultural development and expression, and manifests accordingly.

Heart of the Inner Chamber indicates that the image of the fallen heroes is a collective archetype, by the sheer number of heroes represented in the dream; there are

thousands of crates “filling my chamber from floor to ceiling.” Collectively the fallen heroes represent the unmediated heroic masculine energy of an overly rational, materialistic, and misogynistic culture that is deeply defended against the feminine. This is especially so when the feminine carries a negative projection of the autonomous nature of the physical world and non-ordinary reality. In contrast, the dying masculine as represented by the ancient Egyptian sun god Re, as noted above, differs from the fallen hero of the Western paradigm in that Re is conscious of his diminishment and thus willingly surrenders to his disintegration-death-resurrection. Ideally, the Re-like hero serves best as a model for renewal of the individual and cultural ego, as he is continuously engaged in a co-creative dialectic with the Self.

The greater the ego’s defense against the autonomous psyche the more a person loses their symbolic function, that is, access to the imaginal and archetypal realm, which is, ironically, the ego’s source of survival whether or not there is consciousness of this fact. The autonomous psyche maintains relations with the ego, and attempts to maintain psychic wholeness, by rupturing consciousness with a wealth of images, dreams, and symbols that are essentially a playback of the fragmented products produced by ego-consciousness in its defensive objectification and division of the unity of the psyche. Neumann (1954/1995) asserts that the ego’s hostility toward, and split perception of the autonomous psyche is necessary for the “development of human consciousness as it manifests in the patriarchate” (1954/, p. 324). If this is so, then the heroic endeavor is necessary but so too is its fall, disintegration and resurrection. If the heroic masculine endeavors to maintain his I-Am beyond what is necessary for ego development and

function then he becomes corrupt and falls. His self-aggrandizement and love of the power-principle cost him constructive and functional relationship, personally and with the autonomous psyche, the latter of which has the power to soothe his secret holy terror at the idea of his own fall and annihilation.

Symbolically, the heroic ego will fail to achieve generative relations with the principles of relatedness (feminine principle) if the personal father or father-society has not modeled that process; a failing which perpetuates intergenerational violence toward and betrayal of the feminine and eros. Additionally, the heroic masculine's corruption and fall may also be related to fundamental wounding by the personal mother or mother-society to provide secure attachment, mirroring, and healthful interpretation of the world (Bion, 1990; Grotstein, 1997; Jacoby, 1985/2006). Typically, this type of failed mother is already wounded by the patriarchy, and perpetuates the patriarchal wounding and/or is powerless to stop the intergenerational violence against the feminine. Wounding by the parental body is what erupts symbolically as the heroes' corrupt, decomposing, and dismembered bodies. Outside of the symbolic realm this manifests as "hate and rage and other negative emotions and disintegrative products caused by wounds to self-esteem" (Schwartz-Salant, 1982, p. 32), which are directed toward self, others and the material world.

The battlefield.

The battlefield in *Heart of the Inner Chamber* may be viewed variously; (a) as the intrapsychic milieu that engenders the character of the fallen hero as noted above, (b) as the undifferentiated collective heroic masculine matrix in non-generative and non-loving

relationship with the feminine, and (c) as the transference field between oppositional aspects of the masculine archetype (e.g. Mephistopheles and Yahweh, Seth and Osiris) who wrestle for or against reconciliation. Symbolically, the masculine hero comes to the battlefield when all he has strived for and gained is threatened. This may include his grasp of knowledge and awareness, his sense of independence and individuality, his sense of achievement and ownership, or his sense of power and control. Typically, he comes to the battlefield unconsciously. He may come there beckoned by the Self through somatic or psychic events pointing to an imbalance between heroic endeavor and relatedness to the feminine principle (feeling, body, rest, balanced activity, penetrability, and ethics).

The battlefield is a personal as well as collective environment. For the heroic masculine to complete the developmental stage of centroverson (Neumann, 1954/1995) he must by necessity fall in battle or fail at his quest and turn his fight or questing energy inward so he can wrestle with his shadow:

[T]he overthrow of masculinity always follows the path of regression. It entails dissolution of the higher masculinity in its lower phallic form and therefore loss of consciousness, of the light of knowledge, of the eye, and a relapse into the body-bound chthonic world of animality. (p. 311)

The heroic ego experiences this fall on the battlefield as a defeat, a regression, and an unwelcome and humbling recognition of his boundedness to corporeality and instinct; whether it is the first call to that field or a return to it after having thought to have achieved victory over the unconscious. Yet the very purpose of the fall is for him to reconcile consciously his dependency on his corporeality and instinct, for him to engage with the unconscious, personal and collective, to reconcile his shadow to achieve wholeness. In the literature, this fall is commonly described from the wounded or

defeated ego's perspective, in a derogatory manner. If I were to describe it from the perspective of the Self or the intention of wholeness, it would be described as a happily pathetic event, and celebrations would be in order or preparations for initiation rituals made, or any such activity that would facilitate the fall.

There is jubilation when the sungod Re enters the netherworld of Nut's body because the world happily anticipates the renewing effect of his descent and return (Roberts, 1997). Neumann referred to the hero's gaining access to his incorruptible self:

The ego-hero who falls in battle is not destroyed as an individual personality, in the sense that the ego is blotted out in uroboric or matriarchal incest. By passing through the archetypal stages of mythology, the ego advances toward the goal of the dragon fight, this, as we have seen, means immortality and everlastingness. The gaining of something suprapersonal and indestructive through this fight is the ultimate and deepest meaning of the treasure, so far as the development of the personality is concerned. (Neumann, 1954/1995, p. 320)

The deepest meaning of the treasure may be interpreted as the hero gaining a way of being that simultaneously allows for masculine vitality and virility, and a heart devoted to the mysteries of the feminine. We see a consciously initiated transformation of Re in the Duat, who must survive the dangers of the netherworld though he is not at war with the netherworld or chthonic figures as is the Greco-Roman hero. In the narrative of Re the intervention of the feminine is paramount to the preservation of his incorruptible self. Similarly the feminine, as the goddess Isis, saves the soul of Lucius in *The Golden Ass* (Neumann, 1956/1971; von Franz, 1992). Isis facilitates his transformation from a socially rejected, lecherous, and narcissistic ass (the battlefield of his psychic world) to an acolyte devoted to her mysteries and unconditional love. His joyous devotion to Isis is

not an incestuous regression into the maternal realm but a fully potent masculine relatedness with the feminine incorporatio.

Initiation: Virile, well-muscled men as elders.

“[V]irile and well-muscled workmen” carry in the multitude of crates filled with fallen heroes to the world’s geography of love. Who are these men? I imagine that they are the elders, the initiated ones, who facilitate the fallen hero’s progress to the realm where they will be renewed. I see these men as elders because they are well-muscled, which denotes strength and power that has developed out of their experience of having survived their own initiation into the world’s geography of love. Their well-muscled quality also represents the physical strength of ego, and psychological and spiritual muscle. They have the ability to withstand and transcend the stench of death so they may fully bear the tremendous weight of the fallen heroes. They are the men who initiate the process, who have the wisdom to bring the problematic heroic masculine to the realm of the feminine incorporatio for her ministrations.

Henderson (2005) suggested that narratives of the hero’s quest may symbolize either the individuation process or a young man’s initiation into selfhood; a selfhood that seeks to appropriately adapt to the material world and culture. Both these possibilities are also included in Neumann’s delineation of the developmental stages of the heroic masculine. “The principle of death and rebirth [is] at the heart of initiation into manhood, whether it should lead to life or death” (Henderson, 2005, p. 7), a notion common to literature on initiation. Of all the mythic themes Henderson addressed regarding the initiation archetype as a process of individuation, he did not examine ancient Egyptian

texts, except for one cursory reference to the Isis and Osiris myth. Mostly, his mytho-analytical commentary adheres to the myth, lore, and rituals of Greece and North American indigenous societies, and his own clinical material. The heroes he wrote of are not those who surrender willingly to transformation or the feminine principle.

For Henderson (2005) initiation is not just a mental or spiritual affair but also serves to introduce the male to the sexual mysteries. He understood this as a profound and intimate relationship with the corporeal feminine that is both earthy and transcendent.

Sex under the aegis of the hero myth is . . . experienced as a triumphant act. Under the aegis of initiation it becomes rather an act of communion and liberation. . . . It carried him [Henderson's analysand] into a new and very active period of his life in which he began to realize his capacity for receiving and giving love, and discovered that the capacity for love is a far more valuable acquisition than the illusory charms of the loved ones, since it is part of a civilizing process in general. (Henderson, 2005, pp. 160-161)

The ideas of communion, liberation and return of the spirit and soul, and resurrection in alchemy are linked to the mysteries of corporeal and spiritual love between the feminine and masculine. These same ideas are represented in the narrative of Nut. In *Heart of the Inner Chamber*, the feminine incorporatio participates in the fallen heroes' renewal in the most intimate of ways, taking them in through her mouth, giving over the workings of her body for their renewal, and resurrecting them from her vulva, and all this with the most profound love.³² It is a vital part of the process that the virile and well-muscled men acknowledge the fallen heroes' need for renewal through the feminine body and love, and facilitate their initiation into her mysteries. The virile and well-muscled men are the wise

³² See Chapter 7: The Archetype of the Feminine Incorporatio: The World's Geography of Love and a Swell of Compassion.

men. They are the new heroes no longer identified with the heroic masculine paradigm that defend against love, the feminine, or the descent into the netherworld realm of death and disintegration. They have already known the benefit of surrendering to the descent and receiving the ministrations of the feminine incorporatio and the grace of love as the *glutinium mundi*.

Helpfully, Henderson (2005) delineated between initiation into the heroic quest, the goal of which is ego development, and the heroic quest that serves individuation. The outcome of the heroic quest in service to individuation is identified by the gained ability to engage in a profoundly creative dialectic with the Self:

But we should not delude ourselves into thinking that because we understand the obvious archetypal journey as a Hero Quest, we therefore understand its meaning as an initiation. . . . It is questionable to regard the archetypal journey purely as a hero's journey, a pattern of conquest over the regressive forces which would be holding a young man back from achieving a sense of his identity. On the other hand, we can see it as a journey of individuation undertaken at the zenith of life in order to allow a mature person to come into possession of that psychic wholeness by which the claims of the ego are subordinated to the claims of the Self. (2005, p. 135)

The hero working in service to the self that Henderson described is equivalent to the new hero Castillejo (1997) defined in *Knowing Woman: A Feminine Psychology*, or the hero committed to the new ethic that Neumann (1949/1990, 1954/1995) wrote about, or the masculine who preserves "morality, ethics, law, order and justice" (Whitmont, 1982, p. 61). The hero who undergoes transformation in the body of the feminine incorporatio who invokes love as the *glutinium mundi* on his behalf is resurrected with a capacity to embody the new ethic. He is Re-Osiris, one of the earliest imaginations of the new hero.

What about women's initiation?

In the above citation from *Thresholds of Initiation* (2005), Henderson referred to a mature person with respect to the individuation process, allowing his readers to assume he included women in his thoughts. However, his work is principally devoted to articulating male initiation and individuation. Henderson did not explicitly address women's initiation as regards to individuation, and only briefly touched on menstrual and marriage rites. Essentially, he placed women's initiation solely in the realm of female physiology and heterosexual relations and did not allow for a full imagination of women's initiation. His ten page appendix on the bear archetype shows some intention to address women's individuation, though problematically it utilizes a masculine-centered psychology, unlike the work of others regarding the same topic (Pinkola-Estes, 1992).

We might suppose Henderson attended to female initiation in his statement that “at the level of the initiation archetype, masculine and feminine are interchangeable” (Henderson, 2005, p. 160). However, this statement seems to circumvent the work of sorting out psyche's purpose in presenting initiatory figures as masculine or feminine to discover what is unique about women's psychology with respect to the individuation process. There is no evidence that Henderson examined perspectives outside of a masculine-centered focus to discover images unique to women's initiation. It is my contention that if psyche meant masculine and feminine to be interchangeable then there would be only one hermaphroditic figure that emerges into our imaginations instead of two contrasexual figures. I suggest Henderson's conflation of the masculine and feminine in this instance colludes with the too frequent obfuscation of what is unique about

women's initiation. Because *Thresholds of Initiation*, first published in 1967, is considered an authoritative text, I am concerned that its author is unreflective about its dominant focus on articulating male initiation to the near exclusion of female initiation.

Brinton-Perera (1981) picks up the thread of women's initiation and individuation processes left dangling by Henderson in her respected and scholarly interpretation of the Inanna myth psychologically framed as a woman's heroic journey. The value of this text to the depth psychological field is its clear articulation of features comprising women's initiation into and quest toward individuation, which includes an encounter with the transformative feminine and a repair of the heroic attitude toward relatedness and love. She outlines a mythopoeic guide for the recovery of a women's heroic masculine animus through a surrender to the mysterious workings of their own "chthonic and chaotic, ineluctable depths" (p. 7)—their body of Nut as the Duat, their feminine incorporatio. Her idea of the heroic masculine animus here obliquely relates to Lichtman's making of Inanna a hero, and Schlain making of her a puer aeternus figure. However, Brinton-Perera points out how the chthonic feminine and love are part of a woman's transformation, whereas Lichtman does not, and Schlain's focus is not concerned with transformation. It is reasonable to conjecture that a woman who has undergone transformation such as Inanna, may well have gained the skills to consciously embody the feminine incorporatio. The processes Inanna undergoes in the underworld is related to the types of processes that take place in the body of Nut as the Duat and related feminine symbols of transformation as delineated by Roberts (1997, 2000). This makes sense, since the myth of Inanna is contemporary with that of Nut, and like the archetypal figures

in the ancient Egyptian netherworld who act on the fallen hero-sungod, the ancient Sumerian netherworld figures are active participants in Inanna's transformation.

Resurrection: The fallen hero and the new ethic.

Neumann (1954/1995) developed his theory of the new ethic more fully in *The Origins and History of Consciousness* than in *Depth Psychology and the New Ethic* (1949/1990). Yet his theory remains underdeveloped, and it seems that the thread of it has not yet been picked up by others in the field. This also seems the case with de Castillejo's (1997) concept of the new hero. Perhaps this is because the collective is not yet able to assimilate the concepts of, respectively, the new ethic and the new hero, and thus both ideas are in a faltering and ephemeral place of becoming articulated.

Regardless, the above noted works of Neumann and de Castillejo witness the stutter of an imagination of the heroic masculine incarnating into a hero who resolves his fear of the power of the feminine incorporation who serves the birth of his wholeness by surrendering to the netherworld where he receives her gifts.

I am mindful that the heroic ego's machinations against the autonomous psyche do not represent the totality of human conscious development nor human wholeness. Neumann's new hero does not have to resort to violence and the will to power in order to achieve the boon of a conscious and beneficial relationship to the autonomous psyche and nature. This hero develops an attitude of relatedness rather than hostile defense against the great mother and the autonomous psyche. He enters the process of centroverson, to further develop the personality of the heroic ego that first wrestled the conscious idea of I-Am out of the collective matrix. This individuated hero is not the fallen hero in *Heart of*

the Inner Chamber. He is the renewed fallen hero. He is one of the virile men that carry the fallen hero into the chamber that is the world's geography of love. However, before he can become the renewed hero he must enter the battle and fall. Once he has achieved that then he becomes Re-Osiris, the new hero who surrenders to a recursive dying and entering into and being reborn from the body of Nut.

Neumann (1954/1995) suggested that the functional evolution of the heroic-ego archetype requires that the autonomous psyche rupture the ego consciousness with compensatory dreams and other psychic phenomena “under the guidance of centroversion, which strives for balance and tries to correct the aberrations, the one-sided-nesses and oversights, which threaten the whole” (pp. 372-373). He goes on to say that compensation is “the first requisite for a productive relationship between the ego and the unconscious . . . [and that the] connection of the conscious system with the emotionally toned substrata of the unconscious alone makes creativity possible” (pp. 385, 387). I have no argument with Neumann on these points; however, he does not provide practical means for how the fallen hero might recover from the deadening and corrupting effect of having lived too long in hostile defense against the autonomous psyche.

Jung provided practical means for centroversion in his psychology of individuation, which is based on the use of alchemical active imagination for engaging with emergent phenomena. Neumann's theories of centroversion and compensation under the guidance of centroversion anticipate the idea of a conscious dialectic along the ego-Self axis. Generally, depth psychology regards the ego-Self axis as the “centre of a complex of parallel and opposing processes which take place between the directing

totality centre [Self] on the one hand, and consciousness and the ego centre on the other” (Jacoby, 1985/2006, p. 53). Jung (1952/1969) notably demonstrated the necessity for a mutually reflective relationship between ego-consciousness and the autonomous psyche in “*Answer to Job*” (pp. 357-470) a psychoanalytical interpretation of the Old Testament Book of Job. Corbett’s (2007) more recent analysis of the ego-Self axis does not separate the ego from the Self and considers that “the ego is actually contained within the Self and is not a separate entity” (p. 199), a perspective toward which I lean. From a non-dualistic perspective Corbett’s statement makes sense. However, the individual still split-off from intrapsychic wholeness initially regards the Self as other in their process of developing a symbolic imagination of the sort of non-dualistic reality to which Corbett refers. The attainment of a non-dualistic reality is in fact the goal of alchemy and individuation, and as I understand the outcome of the process of the fallen heroes in *Heart of the Inner Chamber* and the sungod Re in the body of Nut. As noted earlier such a non-dualistic perspective was that of the ancient Egyptians.

Jungian analyst Nathan Schwartz-Salant (1982) addresses the archetypal hero image in *Narcissism and Character Transformation*. He maintains that “the ego’s stability is dependent on an inner sense of being mirrored by the Self. . . . [in that] mirroring is an externalization of an internal, psychic reality” (p. 46), which is essential for the achievement of any creative task. He considers the archetypal hero a symbol of the mirroring relationship between emerging ego-consciousness and the unconscious, and regards ego experiences of disorder, anxiety, or aggressiveness toward the autonomous psyche as “a natural consequence of the emergence of consciousness, a new ordering

potential, into a time-bound system” (p. 46), aligning his thoughts with Neumann’s. I wonder if a non-patriarchal collective perspective would consider aggression “a natural consequence” of emerging consciousness. Schwartz-Salant iterates Melanie Klein’s emphasis on the necessity of emerging ego consciousness to be contained by a good-enough mother figure as “the first carrier of the archetypal Self-image, the central source of order in the personality” (p. 46). When this central source of order is not available, we lose our imaginative and instinctual abilities, as well as body-awareness and physical vitality. We in essence become a fallen hero. I propose that this central source of order may be imagined as the feminine incorporatio and love as the *glutinum mundi*.

De Castillejo (1997) maintained that the new hero uses “all the qualities of a hero to turn from the pleasant harmless persona mask which one has so carefully cultivated, and which one really believed one was, to find the elements of cruelty,” (p. 51)—and I add—ambition, malevolence, and un-lived genius within themselves. I understand that she means that the new hero uses his psychological muscle and capacity for eros to reconcile conflicts between the ego and shadow for serving the Self as a lover and co-creator of the individual personality. De Castillejo believed the new heroes will be the visionary women and men “who refuse to lose their vision and yet do manage to live in the materialistic world . . . holding the opposites together with them . . . among the ranks of these are the artists, poets, musicians, [and] painters” (p. 51).

In his essay “*Mass Man and the Phenomena of Recollectivization*” (1954/1995) Neumann provided a vision of the new hero that is similar to de Castillejo’s. He proposed that the feminine and masculine in the collective psyche become balanced and co-creative

through a profound and conscious engagement between the ego and the emergence of the Self through dream, visions, myth, and numina. It seems important to be mindful here that a woman's heroic animus may also be endowed with qualities of cruelty, ambition, and narcissistic malevolence toward the feminine principles; and that she may not be harmoniously reconciled to the feminine incorporatio. However if the feminine incorporatio is alive and engaged with a woman's psyche her animus develops to become a new hero living by a new ethic, a Re-Osiris. I believe that much of the intention of my dreams and visions as related herein have been to transform my animus into a new hero, a warrior for love who lives devoted to the feminine principles, as well as to express the coming forth of a greater expression of the archetypal energy of the feminine incorporatio.

In a different voice.

In *A Different Voice: Psychological Theory and Women's Development* (1982), American feminist, ethicist, and psychologist Carol Gilligan demonstrates two things through her research. One, how a preponderance of women's psycho-social growth, development, and behavior are governed by their innate propensity to accord primacy to dialectical social interactions calculated to maintain social connectedness. Two, how much of American psychological research, theory, and practice is developed by observing men's lives, the result of which gives priority to a male perspective and creates a systematic and obstinate perversion of women's relational motives, their ethical and moral obligations, their psychological development, and in particular, their valuing of relatedness.

Gilligan's research makes explicit the ways that society devalues human relational skills typically associated with women. For the benefit of a harmonious society, Gilligan appeals for equal valuing of women and men's unique relational styles. Though Gilligan is not a depth psychologist, her work is in alignment, as noted above, with de Castillejo's re-visioning of the heroic archetype through a greater inclusion of the feminine principles in personal and social interactions. However, as noted regarding Woodman's (1982) work *Addiction to Perfection*, valuing the feminine principle is challenging in a world over-identified with the heroic masculine. Valuing the feminine requires an honest confrontation with and reconciliation of the power driven heroic shadow, which essentially is narcissistically related to love and the feminine. In effect, love and the feminine are objectified and commoditized, in both women and men.

Examined from a depth psychological perspective, Gilligan's work does not address how complex-driven qualities of the archetypal feminine and masculine may or may not manifest as sex-stereotyped behaviors. She errs in assuming strict genderization of psychic processes, and does not account for the effect of unconscious contra-sexual aspects of the psyche (animus and anima) that influence women and men's behaviors in typical and atypical ways.³³ She does not account for how women's heroic animus may be also endowed with qualities hateful toward the feminine, nor how their heroic animus influence their colluding with the devaluation of the primacy of relatedness and repression of the feminine. She does not consider the fact that being born female does not

³³ See Chapter 1: Introduction to the World's Geography of Love: Clarifying the Use of the Terms Feminine and Masculine.

necessarily endow a woman with a co-creative and relational nature or a “different voice.” Many women abandon the feminine principles in order to survive living in a heroic masculine paradigm, adopting the heroic-masculine’s voice and behavior. Though Gilligan does not approach her topic from a depth psychological perspective, her work is still instrumental in challenging the psychology community to note the differences in relational behaviors between women and men with respect to love and ethics. If the behaviors that she draws our attention to are viewed symbolically then her work is even more helpful. It is important that her work demonstrates, albeit unwittingly, how the masculine shadow’s hatred, repression, and devaluation of the feminine is verifiable by witnessing the relational styles and ethical decision making of women and men. Also of importance is that she brings attention to the devaluation of the behaviors that allow for love and relatedness for a harmonized society.

Addiction to perfection and loss of the feminine.

We encounter issues of suspicion and hatred of the feminine in *Addiction to Perfection: The Still Unravished Bride* (1982), where Woodman examines transformation of the personality among contemporary women from a depth perspective. She addresses women’s distrust and hatred of the feminine principle, and in particular distrust and hatred of their bodies as living symbols of the feminine. Woodman proposes that women’s intra-psychic identification with the cruel and sadistic archetype of the death mother (e.g. negative mother, dark sorceress or witch, Medusa, Lady Macbeth, and Baba Yaga) creates in them an addiction to perfection. Woodman demonstrates through dream analysis how this destructive figure functions autonomously in women’s psyche as the

will to power. She petrifies their spirit energy, and impedes development of creativity and receptivity—feminine qualities that make possible a co-creative relationship with a helpful animus (masculine). Woodman (1982) calls to mind the importance of a balanced relationship between the masculine and feminine principles. Otherwise a “woman is robbed of her femininity through her pursuit of masculine goals” (p. 7) and fails to thrive physically and psychologically. In effect, the archetypal death mother is a feminine figure overly identified with the heroic masculine and poorly related to the creative and restorative feminine, whom she seeks to destroy and control in the same way that the masculine does when he is the dragon slayer hero.

Our addiction to perfection is grounded in an unsustainable desire for absolute dominion over the corporeal world as a defense against our dependency on nature, on our powerlessness to control it, and on our interdependence on others. Historically, nature carries the projection of the archetypal feminine, and human women carry the projection of the archetypal feminine. Thus, what nature suffers at the hands of the heroic masculine so too will the feminine and women tend to suffer. Literature suggests that the once earthy wise-woman healer developed into an imagination of the forbidding and sadistic witch through the projection of evil onto her by the heroic masculine. The projection of evil onto the feminine serves to justify the heroic masculine’s attack on her, an attack that is often fueled by fear of his dependency on nature as the physical world and the feminine as the mother (Neumann, 1959/1994), as well as his fear of impotency in the face of those archetypal forces. In the *Alphabet and the Goddess* (1998) Leonard Schlain notes the difficulties created for motherless daughters like Athene who are raised by fathers like

Zeus, who make a habit of violating the feminine in their pursuit of power. A mother overly identified with the heroic masculine will interfere with the role of the feminine incorporatio and other helpful feminine figures in her child's life. Schlain's research indicates that wherever the heroic masculine paradigm is dominant the mythical and divine images of the feminine become demonized or perverted in some manner, or feminine attributes are incorporated by a masculine figure.

Some authors suggest that the projection of the evil witch onto the feminine derives from the heroic masculine's envy and fear of the feminine, her powerful and healing connection to magic, nature, sexuality, the body, and birth and death (Ehrenreich & English, 1973; Neumann, 1959/1994; Schlain, 1998). Woodman (1982) claims that her book *Addiction to Perfection* "is all about taking the head off an evil witch" (p. 7) alluding to her perception that women addicted to perfection are ruled by an evil witch functioning autonomously within their psyche. I suggest that the evil witch is a masquerade put on by the heroic animus that clutches to his breast a veiled hatred toward the feminine. In addition, I believe it is therapeutically problematic to cut off the head of the witch, since decapitation belies the basic curative principle of depth psychology, which is the integration and reconciliation of the shadow not its surgical removal. Here I propose that the witch not be decapitated but rather be engaged in a discovery of who she is and what she wants, to learn more about her ancestral wise-women healers and their role in the transformation of the corrupting and killing masculine energy.

A woman addicted to perfection, as detailed by Woodman, is unlikely to have the intra-psychic make-up to embody an expression of the feminine incorporatio. So then,

how does a woman connect with the intra-psychic feminine attributes that can facilitate the transformation of the death mother and corrupt masculine within and without? On this point Woodman invites women to develop a healing imagination and relationship to the feminine image of the wise Sophia (Holy Spirit), an image ancestrally related to the feminine incorporatio. Woodman (1982) also reframes the mythical notion of ravishment as the psychological opportunity for a woman to become receptive to enlivening her sexuality, creativity, and love—in ways that celebrate the integration of body and spirit, noting that “the body is the unconscious in its most immediate and continuous form” (p. 79). This notion supports my understanding that the creative body and love of the feminine incorporatio are critical factors for transformation of the fallen hero—that is the corrupt flesh and blood of human being overly identified with what I have described above as the fallen hero.

I wish to make an additional note regarding Woodman’s work with respect to the bias in the literature toward a masculine perspective that I mention above. In all of her works, Woodman challenges this bias by writing about the transformation of the feminine psyche as a process unique to women but related to and involving the masculine (Woodman, 1980, 1982, 1985, 1990; Woodman et al., 1993; Woodman & Dickson, 1997; Woodman & Mellick, 1998). For example, in *The Pregnant Virgin* (1985) she suggests alternatives to the heroic preoccupation with doing and conquering the natural world to attain an ideal of perfection. She suggests a non-manipulative approach to self-development, one that is less driven by a will to power over nature and the unconscious and is more welcoming to emergent phenomena from the autonomous psyche. This

approach is an evolution of Woodman's thoughts expressed in *Addiction to Perfection* (1982), where she suggests cutting off the head of the death-mother witch as a way to resolve the conflict rather than an engagement in contemplative and imaginative dialog with that figure.

Woodman posits that individuation is a lifelong process of becoming profoundly related to the Self; an approach that asks of us the willingness to dwell organically with psychic processes as may be symbolized by the unfolding nature of conception, gestation, birth, death, transformation, and rebirth. This is what the feminine incorporatio does. She is not afraid to wait for the womb-tomb that is the voluptuous gnosis to birth into knowing the next dream, next imagination, next intuition, or next action. She seeks to balance the goal-driven heroic masculine approach. She helps women to develop a helpful and creative inner masculine (animus). She offers men a transformative alembic for surrender. She supports a loving and creative dialectic between the feminine and masculine, and between women and men.

The Dying Heroic Masculine in ancient Egypt

Sungod Re: The ego's ever becoming and evolving "I-am".

Numerous authors recount the myth of Re, for example, Roberts (2000), Simpson (2003d), von Dassow & Wasserman (1972/1998) and (Wilkinson, 2003). "The earliest extant version of this myth is inscribed on one of the large golden shrines that surround the sarcophagus found in Tutankhamun's tomb, and so dates to the time immediately after Akhenaten's reign" (Roberts, 2000, p. 20). The falcon-god Horus predates the sungod Re, but it was at some point in the Early Dynastic period (circa 3080-2727 BCE)

that Horus was merged with Re to become Re-Horakhty (the morning sun). In the New Kingdom texts (circa 1534-1069 BCE) we see Re variously in a syncretic fusion with Horakhty, Atum (the setting sun), Horus, Khepri, Osiris, and Sekhmet the cosmic lion (von Dassow & Wasserman, 1972/1998; Wilkinson, 2003). According to ancient Egyptian myth, Re ruled life on earth. He was a symbolic acknowledgement of the sun's importance for providing the heat and light necessary for growing crops.

The Egyptian pharaoh was considered an incarnation of Re's power on earth—rule by divine right. “Sacred books kept in the temple scriptoria or ‘Houses of Life’ were said to be emanations of Re . . . and as the head of the divine tribunal Re decided many cases which affected life on earth” (Wilkinson, 2003, p. 206). Re is the ancestor of both the fallen hero in *Heart of the Inner Chamber* and the Western or Greco-Roman model of the heroic masculine, though unlike the latter Re retains a willingness to descend to the netherworld and his feminine connections to ethical behavior for the sake of the world. Characteristically, Re-Osiris is eternal in nature, bears a soul that is incorruptible, and he was incarnated on earth and was sacrificed unto death and then eternally resides in the divine realm, with his son Horus being his recursive reincarnation. In many ways Re-Osiris and Horus pre-figure Christ (Harpur, 2004), who like Re goes through a sacrificial death and is eternally renewed every Easter. Importantly, the ancient Egyptian's perspective regarding Re included a conscious acknowledgement of the necessity for the sun god to descend into the netherworld and return renewed to heaven and earth, an imagination around which they created rituals and ritual texts. Concerns about death and dying were both literal and metaphoric for ancient Egyptians. At the root of the ancient

Egyptian concern with death was the desire to realize the indestructible and ever becoming and evolving I-Am of the ego bound to an incorruptible soul, which is represented by images of the new ethic hero in the guise of the renewed sungod Re.

Ancient Egyptians did not defend against the nature of the process of dying, death and corruption. They did not split death from life, or heaven and earth and the netherworld into oppositional realms as does the Western paradigm. The Western paradigm is imaginally founded on Greco-Roman modifications to the mythic figures that first came out of ancient Egypt, Sumer, and the Akkadian) pantheons (Schlain, 1998; Tarnas, 1991), and are represented in the patriarchal katabasis or monomyth. The solar deity Re is more complex than Greco-Roman heroic masculine figures, for he had power and influence in all realms, heaven, earth, and netherworld as creator and ruler, and more closely resembles what is outlined above as the new hero. Re had a corporeal body and a celestial body as Re-Osiris. Psychologically he represents our corporeal reality reconciled with our transcendent reality.

What allows for Re to never fully die, yet deepen into the uncertainty of the night hours and still have power and influence there? The feminine incorporatio facilitates this. For example, as the figure of Nut in the myth preserved in the “*The Book of the Heavenly Cow*” (Simpson, 2003b)³⁴, where she safely carries Re through the night hours on her back or between her horns. This comes about by the intervention of Nun, who places Re on Nut’s back so that he may return from his dying. The back is a symbol of that which

³⁴ The *Book of the Heavenly Cow* is inscribed near a depiction of the heavenly cow on one of the Tutankhamun shrines, and also in the tomb of Seti I.

bears a burden; in this case the burden of the diminished or failing masculine. The back contains the spinal column, through which flows the cerebro-spinal fluid, associated with the flow of life energy that enlivens various vital body regions. By carrying Re on her back Nut keeps him connected to vital life energy. Below the association of the body regions through which the spine transects is detailed in my analysis of the 12 hours of the Duat.

In an abbreviated way, Re's narrative goes thus. While ruling over earth, Re's body becomes aged and weary and because of his diminished capacity, he is no longer a credible ruler to his subjects, and they forget to worship him. He falls into despair and longs to return to the Nun, the primal waters, so he may be renewed. The excerpt of the story below begins with Re expressing his weariness and rage at humankind, who no longer honor him. He had previously sent out his Eye in the form of his daughter the raging lion-headed goddess Sekhmet to exact bloody revenge on his subjects. He then tricks her into calming her rage as he does not want the complete annihilation of humankind, for then there would be no one to honor him and the world would die. He rules that there will be feasts to honor Sekhmet-Hathor and reconsiders his dilemma. This following excerpt from "*The Book of the Heavenly Cow*" (Simpson, 2003b)—also known as *The Destruction of Humanity*--tells the tale of the interplay between the solar masculine energy and the feminine incorporatio who manifests as Nut, Hathor, and Sekhmet.

The Majesty of Re said to this goddess, "Has the heat of sickness become painful?" *And no respect is bound to originate through pain.* Then said the Majesty of Re, "As I live for myself, my heart is too weary to remain with them [mankind], that I should slay them to the very last one. The reach of my arm shall in no way

diminish.” What the gods who were in his retinue said: “Don’t withdraw in your weariness, for you (still) have power over what you desire.” The Majesty of this god then said to the Majesty of Nun, “My body is weak for the first time, I won’t wait until another gets me.” Then said the Majesty of Nun, “(My) son Shu, [your] eye / shall serve [your] father (Re) as his protection. (My) daughter Nut, you shall place him [upon your back].” Nut replied, “But how, my father Nun?” Said Nut, “Don’t [be silly], Nun.” [And so] Nut became [a cow]. The Majesty of RE [placed] himself upon her back.

Thereupon these men [came . . .], and they saw him on the back of this cow. Then these men said to him, “[... have re]belled against you¹]. We have [come] so that we might overthrow your enemies, who conspired against those who created them.” He did [not] set off with them. So the land lay in darkness.

When it is dawn in the early morning, these men / came out carrying bows and clubs [...], and they [found] a way of shooting at the enemies. The Majesty of this god said, “Your baseness be behind you, o slaughterers; may your slaughtering be far removed [from ‘me’].” *And so murderousness [original] ted among mankind.*

This god then said to Nut, “It is in order that I may be uplifted that I have placed myself on your back.” “What’s this?” asked Nut. *And so she came to be there in both the heavens³⁵*. The Majesty of this god [said¹], “Stay far away from them! Lift me up! Look at me!” *And so she became the sky*. Then the Majesty of [this] god was visible within her. She said, “If only you would provide me with a multitude!” [And so ¹*the Milky Way*¹] *came into being*.

His Majesty, l.p.h., said, “Peaceful is the field here.” *And so the Field of Offerings came into being*. “I shall make vegetation grow / in it.” *And so the Field of Rushes (came into being)*. “I shall provide them with everything.” *And so* [planets¹ *and stars (came into being)*. Then Nut started trembling because of the height. So the Majesty of Re said, “If only I had millions supporting her!” *And so the Infinite Ones came into being*. (pp. 292-293 [lines 29-44])

Re’s weariness is related to what Neumann would refer to as a desire for uroboric regression to the mother. At first Re’s desire is for a passive return to Nun to escape his dilemma. However, Nun disallows this, thus facilitating a conscious descent into the netherworld where Re resolves his dilemma by renewing his solar self. In the netherworld, his narcissistic rage is channeled to fight what needs to be fought in order to reconcile his shadow. This is so that the earth and humankind will not be harmed, but

³⁵ Heavenly sky and the netherworld sky.

brought back into right life and co-creative relationship. Re climbs on the back of Nut so he may be lifted up, that is, be reborn. Out of this process is created the eternal and scintillating quintessence, the incorruptible being of Re.

Another example of the masculine surrendering to destruction for the sake of life is when Osiris in the netherworld declares; “I have fallen upon my side, so that the gods may live on me” (Roberts, 2000, p. 30). It is a socially responsible and ethical act he commits—in some ways like that of Christ. Osiris’s surrender is altruistic as it allows for the eternal and universal soul to survive, as well as the transformation and renewal of his own self. Unlike Osiris, Re does not need to be tricked into an encounter with the netherworld; nor does Re unconsciously fall into the netherworld, as is the course of events, for example, for the heroes of Campbell’s monomyth. At the culmination of Re’s narrative, Nun instructs Nut, in her cow aspect, to pick up Re between her horns (or on her back in some versions) and carry him across the heavens. Once Nut elevates Re she becomes the sky and he the solar deity of heaven. From sunrise to sunset Re crosses through the heavenly body of Nut in his solar barque (mandjet). Typically, Maat and other deities who collectively represent the wholeness of the cosmos and being accompany him on his journey. By the time of the Old Kingdom Pyramid Texts, the Pharaoh is imagined as joining Re on his journey across the heavens and through the Duat. From sunset to sunrise Re travels through the body of Nut as the Duat.

The *Amduat* describes how Re enters the body of Nut as the Duat at dusk “in the *mesketet* or ‘evening barque’ ” (Wilkinson, 2003, p. 206). In the *Book of Night* he is shown sailing in the evening solar barque depicted as the ram-headed god called *Flesh of*

Re and accompanied by the creative forces of Sia “perception”, Hu “creative utterance” and the goddess Maat. Other texts variously show him accompanied by Isis, Nephthys, Neith, Serket, Anubis or other deities. At times, the Pharaoh is depicted accompanying *Re* to indicate his alignment with divine power, and to support his renewal and resurrection into the *Field of Reeds (Amduat)*. In the Duat, various events transform *Re*. In this environment *Re*, Osiris and Horus are somewhat merged. Osiris becomes the body of *Re*, and *Re-Horus* is the Ba or soul of Osiris. *Re-Horus* is able to ascend to the heavens during the day and then return to the body of Osiris during the 12 Hours of Night as part of gathering up what is necessary for his renewal and rebirth. “*Re* is said to visit multiple forms of himself in the underworld” (p. 206), which calls to mind the confrontation with the shadow which is a hallmark of individuation. *Re* is renewed in the Duat. His shadow includes a figure that might be considered the equivalent of the dragon element of the Western heroic masculine’s quest.

In ancient Egypt, this dragon had the form of the serpent Apophis. Apophis was a New Kingdom “embodiment of the powers of dissolution, darkness, and non-being” (p. 221); in essence a symbol of existential angst and irreparable disintegration of being. There is no continuous account of the story of Apophis, though conflict with him is shown to occur in different hours in the various netherworld and Duat related texts. For example, *Re* encounters Apophis in the seventh hour in the *Amduat* where he attempts to hinder the passage of the barque, and hypnotize or paralyze *Re* and his entourage of deities. In some renditions of the story, all but Seth (brother of Osiris) were vulnerable to Apophis’s deadly powers. Seth is able to defeat Apophis with a thrust of his spear. In that

version of the story, Seth is a shadow aspect of Osiris who must contend with the killing aspect of the unconscious. Paradoxically, on the earthly realm Seth murders and dismembers Osiris, and yet in the netherworld Seth saves Re-Osiris from annihilation.

Seth and Osiris belong to the mythic motif of the twin or shadow brothers (Campbell, 1973, 1991). If we look at Osiris and Seth as two faces of the heroic masculine, Osiris is associated with the death-rebirth cycle in a creative way and Seth is related to the same cycle in a chaotic or destructive way. Together the two brothers represent the whole of the heroic masculine, but Egyptian not Western. Psychologically the motif of the twin or paired figures is associated with the emergence of unconscious (shadow) material into the field. Seth murdering Osiris is the catalytic perturbation (Conforti, 2003) that initiates Osiris's descent into the netherworld, where, after his transformation, he becomes the eternal netherworld king. His son Horus then rules the earthly realm in his stead. In the netherworld, Re for a time becomes joined with Osiris as Re-Osiris before he emerges into the new dawn.

Where myth speaks of Re as a creator god, he emerges from the Nun to create the entire world. Variously he emerges from the lotus flower that grows in the Nile delta, or from a mound of Nile silt, and may appear as a heron, a child, a scarab, a phoenix, or a falcon. Re has associations with Atum of the Heliopolitan Ennead and may also be conflated with Ptah, or "Ptah-Naunet a primordial male-female" deity (Wilkinson, 2003, p. 19). Variously, some myths tell that Re fashioned human beings from his tears, or from the blood that fell to the earth when he cut his own penis. Tears and blood are substances typically associated with the feminine and Isis, which I address in Chapter 7 and Chapter

8. For now take note that Isis and Osiris as a sister-brother couple both have their tears and blood associated with creative acts. As a creator deity Re “was called both ‘father’ and ‘mother’ of all living things” (p. 207). “In the *Memphite Theology*, the demiurge [Ptah] depends upon the connection of his heart and phallus for his creative activity” (Roberts, 2000, p. 23). Sekhmet the lion-headed goddess is daughter of Re as well as the eye of Re. Sekhmet is associated with Hathor, Isis, and Nut who too are associated with creation and transformation. Ancient Egyptians also understood the creator god Re as an exemplary ruler, who undertook the burden of creating and maintaining civilization. Re is the ancestor of all the Pharaohs, who ruled by divine right. What I have noted above regarding Re is not intended to be comprehensive. I am mindful that the creation myths of ancient Egypt are complex and vary over time and place of origin, their expression behaving like fractals stimulating imagination and transformation.

Re-Osiris in the Duat.

At sunset, as recorded in the Books of the Heavens, Re descends into the Duat through the mouth of Nut. The body of Nut is both heavenly sky and the netherworld. The netherworld is also the Duat, and the Duat is contained in Nut.³⁶ In the *Book of Night and Day*, which form part of the *Book of the Heavens*, Re’s feminine aspect manifests as his daughter the solar Eye Hathor-Sekhmet. She remains with him during his day and night journeys though differently aspected for each of the hours. As Re grows old his body becomes mineral, gold, silver, and lapis lazuli and that:

³⁶ See Chapter 7: The Archetype of the Feminine Incorporatio.

[T]his “mineral” sungod is also closely bound up with the female Sun Eye of ancient Memphis—the turbulent, excitable, goddess of dread and attraction, Hathor-Sekhmet. . . . It is she who infuses the Maker’s form with life, she who bestows on them all her vitality, her feelings and passions, all the arrows, the raying darts, the smiles and tears, all the fiery warmth of love and desire which pervades mortal life on earth. (Roberts, 2000, pp. 20-21).

The divine feminine energy penetrates the interstitial spaces of the dying masculine to facilitate his restoration. When Re comes into Nut as the Duat, he is affected by the particular power and influence of Hathor-Sekhmet for renewal. The above description of Hathor-Sekhmet’s passionate love for Re aligns her with the feminine incorporation in *Heart of the Inner Chamber*. The transformation of Re-Osiris during the 12 Hours of Night is of such importance that it became a ritualized daily event, one that represents 50% of Re’s purposeful activity and meaningfulness in the ancient Egyptians’ imagination.

Abt (2003) in his depth psychological interpretation of the netherworld journey of Re as told in the *Amduat* describes the purpose of Re’s descent as a “dissolving of the old order as a prerequisite for renewed fertility” (p. 48), a process analogous to reconciliation of the shadow. The *Amduat*, represented in New Kingdom royal tombs, reflects how the Osirian rites at that time focused on the power of Osiris’s corporeal and earth bound existence as well as his responsibility to maintain his existence because of how the world depended on his vitality. Elsewhere, we see this in the Hall of Justice (Hall of Maat, Hall of the Two Truths, Hall of Judgment, and Hall of the Double Maat) scene in the Duat where Osiris’s heart must balance in weight to the feather that represents Maat. This rite is part of a confessional process that holds him accountable for his ethical relationship to

the world and others. Osiris is referred to as “lord of Maat” (Wilkinson, 2003, p. 150). Maat is the ancient Egyptian archetype of truth, justice and cosmic order.

In the Old Kingdom rites, after death Osiris became a star among the *Imperishable Stars*. At that time, he was more spiritualized; there was no accounting for his shadow. From the Middle Kingdom forward, the Osirian rites increasingly included focus on the preservation of Osiris’s corporeality, as well as “a profound move towards a sense of inward feeling, of personal responsibility for actions” (Roberts, 2000, p. 32), the latter of which carries forward into modern religious ideas concerning charity, mercy, justice, truth, and reconciliation. When these values are lived honestly and meaningfully, they essentially become a process of individuation, as to live them requires reconciliation with the shadow. The Osirian rites are an ancient model of the new hero/new ethic. They attest to the necessity of acknowledging and preserving the corporeal reality and potency of Osiris, as well as valuing his feeling and ethical existence (as the ancient Egyptian incorruptible heart and soul). This model of the masculine archetype has powerful implications with respect to personal and collective individuation.

Unfortunately, a full acknowledgement of this model is bypassed by scholars. For example, Abt (2003; 2007) superimposes a modern heroic masculine perspective onto ancient Egyptian society, depicting it as a society ruled by chieftains and kings in which women were auxiliary. The masculine and feminine archetypes are likewise treated. Abt’s psychological interpretation assumes that the sungod is a self-transforming heroic figure in the netherworld. Yet, when I review Hornung’s (2007) translation of the *Amduat* it is clear that the underworld acts on the sungod in ways critical to his transformation.

This is important to note, because the individuation process requires a person to give up their heroic approach to the world and in particular to the unconscious, so that they may surrender interactively to unconscious influences. The sun god is diminished and dying when he enters the underworld, that is, psychologically, his heroic ego is dead (alchemically in the nigredo). Unlike the Greco-Roman fallen hero, Re surrenders willingly to the death process, does not fight it or rail against it, or seek to slay the material body of the netherworld as an act of defense against descent. This important fact is what Abt misses in his depth psychological interpretation of the *Amduat*.

Roberts (1997, 2000, 2008) intentionally moves away from an interpretive bias toward the heroic masculine in her elucidation of ancient Egyptian masculine and feminine archetypes. She describes the feminine figures in the ancient Egyptian transformation mysteries in ways that challenge the field of Egyptology; a field that has traditionally kept the feminine obfuscated by a heroic masculine perspective. Roberts's perspective describes how the feminine is complementary to the masculine and exerts her unique power and influence for the sake of both their transformation. Her observations fill in the lacunae in psychological interpretation of the rituals and myths of ancient Egypt. Her work provides insights into the symbols of transformation where Abt's work falls short, and aids me in defining the individuation process in ways that include a feminine psychology and the roles and wholeness of the feminine; and in particular to the influence and power of the feminine as regards transformative love.

Restoring the heart and soul.

In the netherworld, the heart of Osiris and his Ba (soul) are returned to him only after he goes through a process of dismemberment and reconstruction of his physical body. During each aspect of those processes, he must account for his earthly behaviors and thoughts. In addition to the renewal of his heart and ethical orientation to corporeal existence, Osiris is renewed in sexual feeling and fecundity by the magical powers of Isis. She fashions for him a new penis to replace the one that was eaten by the Oxyrhynchus fish after his body, dismembered by Seth, had been scattered throughout Egypt. Though Osiris is in the realm of the dead, Isis, with love and the power of her magic, fashions for him a penis made of gold and cedar wood, enables his ability to become erect and emit semen, and thus, they conceive the Horus child, and the renewal of Osiris is assured. This sort of profound attention to corporeality is also notable in *Heart of the Inner Chamber* and points to how the process of individuation is a corporeal as well as an intellectual and spiritual pursuit. Attention to the sacredness of material existence and its birth-life-death cycle on all levels is what allows for a civilized existence, and an embodied sense of living in a renewed and eternally becoming state.

Roberts (2000) contends Osiris's "earth existence provides the stable foundation, the deep, dark life that grounds the whole of the Egyptian materialized world . . . [without which] it is impossible to imagine that [ancient] Egyptian culture could have survived for three thousand years" (p. 34). The Osirian rite is a model for how to attend sacredly to our corporeality, which may bring us to death and beyond death by the power of our imagination. It is a helpful model for informing us of how to balance the overly

spiritualized Western perspective. Materialism and capitalism are the hallmarks of Western civilization's typically unconscious and non-sacred relationship to the matter of our bodies, and our natural and socio-economic environment. Thus our materia becomes corrupt, and intrapsychically we develop into the fallen hero of *Heart of the Inner Chamber*. Osiris, son of heaven (Nut) and earth (Geb), is a symbol of conscious and non-dualistic relationship to spirit and matter, as analogized by the Osirian disintegration, death, renewal, and rebirth mysteries the stage of which is Nut as the Duat. Symbolically, Osiris is the magic and mystery of physical and spiritual renewal; he is the mysterious inundation of floodwaters that revives the scorched earth.

Re-Osiris brings light to the netherworld dispelling the darkness. Metaphorically this refers to bringing light to the shadows of human being, which both refreshes the spirit and renews the body.

In the Book of Night's second hour, the text states that Re "sets in life" when he enters the West, "bringing light in the darkness". Paradoxically, Re both illuminates the Duat's hidden depths and is himself regenerated in this female "life world", where forms are continuously brought forth ever-new. He is both the vulnerable ageing sun (Atum) and the renewed sun as the scarab Khepri in the East, renewing and renewed, continuously transforming through day and night. (A. M. Roberts, personal communication, April 18, 2013)

Re-Osiris in the netherworld is a symbol of the continuance of life, on earth and in the eternal realm—an imagination that quells existential angst. As noted earlier, the sungod does not navigate the netherworld unassisted. Associated with each of the 12 hours of the Duat, which are defined temporally and topographically, there are protective and assistive deities, many of them feminine in aspect. For example, during the second hour Re-Osiris is protected and aided by the goddess of the hour, "the wise guardian of her lord"

(Wilkinson, 2003, p. 83). The assignation of feminine protectorates for each hour attests to the profound acknowledgement given by ancient Egyptians to the power and necessity of the feminine archetype in facilitating transformation, renewal, and rebirth. Re-Osiris is no Greco-Roman hero in trouble, because he is consciously related to his disintegration and death, and willingly and ritually surrenders to the transformative power of the divine feminine during each hour of the Duat.

In some texts Osiris carries “earthly air” (Spence, 1994, p. 114) with him so he may survive the vicissitudes of the netherworld. That air is an attribute of Nut, something she provides for the deceased.³⁷ Essentially and paradoxically, Osiris carries with him Nut and he is contained in Nut. Likewise, psychologically, whether or not we are aware of it, we are contained within and contain our wholeness. In some texts, Osiris is the Duat, and in some Nut is the Duat. We can see here the conflation of images, but this does not make these imaginations nonsensical; rather it speaks to how the intrapsychic environment behaves in a syncretistic fashion and how it is variously populated with symbolic figures that are separate and at the same time one cosmic reality.

The darkest hours in the Duat.

In describing the fallen hero, I imaged both the disintegration of the ego’s stance and somatic responses to the un-reconciled shadow as the dismembered and decomposed flesh of the fallen heroes in *Heart of the Inner Chamber*. To a certain extent we may imagine the figure of Re at dusk who is about to enter the netherworld as a fallen hero, but more precisely a fallen hero with a good prognosis because he surrenders and

³⁷ See Chapter 7: The Archetype of the Feminine Incorporatio: Who is Nut as the Feminine Incorporatio?

participates in the process. He surrenders because there is a knowing shared by all those who join him on his journey that not only his life depends on his recursive transformation but also that of the whole of the world depends, as is so for Re-Osiris. As noted above, Re as a mythic figure predates the modern idea of the hero and is unlike him in that Re is more evolved towards an imagination of the new hero/new ethic. Regardless, Re must, like all those who make the netherworld journey, face the darkest and most intense moments of disintegration—the darkest and most despairing hours where even hope is unattainable, and one must proceed on faith alone.

The fourth to sixth hours of the Duat are the darkest and most dangerous hours, and the moment of greatest disintegration of Re's power. In the *Amduat* (Abt & Hornung, 2003; Warburton, 2007) the environment is described as chaotic and confusing; a dismal and limitless wasteland of sand. Here hordes of many-headed serpents hiss and roar, either crawling on the ground or taking to the air threatening Re and his entourage with a nebulous, untargeted anger. As Re passes by the serpents, the landscape morphs into a high and steeply walled ravine plagued by a ceaseless howling wind. At the urging of the goddess of the fourth hour, known as “Great of Power” (Wilkinson, 2003, p. 83) or “She Who Arouses Trembling before the Sinless One Who Removes All Wrong Doing” (Roberts, 2000, p. 117), the sacred boat becomes the beautiful and luminous Kebehwet who bears Re on her back, eyes watchful and fangs ready to attack Apophis. Kebehwet is associated with Anubis (the jackal-headed god that oversees mummification and rituals for the dead) and protects Re's “middle and hindparts” (Wilkinson, 2003, p. 223), and his solar plexus and root chakras. Re's barque is “dragged overland in complete darkness,

guided only by the flames coming from the mouths of the serpents at the boat's stern and prow" (Roberts, 2000, p. 34). The god Anubis predates Osiris as the central funerary god. In the Osirian rites, he embalms Osiris, companions him constantly in the Duat. "One Egyptian text derives the name Anubis from a verb meaning 'putrefy'" (Wilkinson, 2003, p. 187). The events of the fourth to sixth hours symbolize the intensity of the putrefaction of corporeal and emotional reality during transformation.

During the fifth hour, rumblings take place inside a cavern guarded by Isis and Nephthys as Re passes by and his light "illumines the hawk-headed figure of Sokar . . . reborn from the snake larva amidst great thunder" (Roberts, 2000, p. 36). In this place of greatest darkness and death, there comes the rumbling of new life, and there is an awakening of eros and the heart. By the sixth hour Re and Osiris are united as one, the lord of light and the lord of death as one Re-Osiris, an event "which enunciates the mystery of life in death and death in life" (p. 36). The Morning Star and the Unwearying Stars continue to guide the retinue through the Duat. Full sexual power is regained, and the lungs of Re-Osiris breathe again. The ascent towards dawn can begin, and the Ba soars through the sky along the riverbanks, sailing between the Duat, heaven and earth and in all directions heralding the return of Re from the darkest time. These fifth and sixth hour events are related to the alchemical process of sublimation, which is referred to in *Heart of the Inner Chamber*:

Heart of the Inner Chamber: By assembling pieces from several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

Envy and the heroic masculine.

The alchemical and psychological issue associated with transformation is not solely a conflict between the masculine and chthonic or maternal feminine, as is most commonly represented in the depth psychological tradition. As noted above, to realize wholeness the masculine hero needs to harmonize with his masculine shadow. We see this conveyed in the ancient Egyptian tale *The Contendings of Horus and Seth*, which regards the reconciliation between Osiris (his son Horus as his proxy) and his masculine shadow-brother Seth. In the myth of Isis and Osiris, Seth slays Osiris, initiating his netherworld experience that leads to his becoming the netherworld ruler. It is in the netherworld that Isis restores his potency and thus they conceive Horus, who then must contend with Seth for his father's earthly throne. Our perspective on the process of individuation becomes broader when we attend as much to a man's reconciliation with his heroic masculine shadow as with his harmonizing with his anima, other feminine archetypes, and earthly women. It is not until he has made peace with his masculine shadow that there can be a fruitful harmonizing with the feminine. In *Heart of the Inner Chamber*, the first action is the well-muscled and virile men bringing the fallen heroes into the chamber, an indication of a healing factor being catalyzed between the masculine figures before the transformative skills of the feminine incorporation are summoned.

The attack on the chthonic feminine and other feminine figures by the masculine hero as described by Neumann (1959/1994, 1954/1995) may indeed be about differentiation for the mother matrix, but it is also undoubtedly about masculine envy and shame. For example, in Coleridge's *Rime of the Ancient Mariner*, it is envy that

compelled the Mariner to kill the albatross (“with my cross-bow / I shot the albatross”) (Elsner, April 2008; Gardner, 1965, p. 127). If we view the albatross as a symbol of the voluptuous gnosis of the autonomous psyche that guides us through stormy psychophysiological seas, then it is reasonable to surmise that the mariner’s envy of the power and ability of the albatross to save him from treacherous darkness caused the Mariner to attack the albatross. Shame of his own fear and vulnerability in light of the albatross’s skillful presence fuels the Mariner’s envy.³⁸ The albatross was acting in the manner of a guiding figure like Dante’s anima figure Beatrice, or a more powerful archetype like the feminine incorporatio. Envy and shame often arise as twinned feeling defenses against realizing our dependency and impotency. An envious attack does not serve the development of consciousness nor individuation because it kills goodness, thwarting connectedness and the healing powers of love as the *glutinum mundi*. The Mariner could not tolerate the Albatross’s goodness or skill and so was driven to destroy her, and for that act against goodness he was condemned to relentless neurotic suffering. Analysis of other mythic figures, for example, Cinderella and her sisters, demonstrate that envy is a tragic character flaw, because of its genesis from a particularly “wounded space in human relationship” (Ulanov & Ulanov, 1983, p. 6). Envy incorrigibly resists revelation as a part of the shadow, despite how being envied for goodness and envying goodness is singularly destructive. In the case of envy, one hopes for a disintegrative fall from grace to catalyze a healing response to the damage done by the shadows of our envy.

³⁸ See <https://www.youtube.com/watch?v=iCvmsMzIF7o> Brene Brown’s TED Talk on vulnerability and shame.

Envy issues are sure to accompany the other six of the Seven Deadly Sins when a person hits bottom—enters the nigredo. Jung (1968) emphatically links unconsciousness of our instinct and shadow with evil and destructiveness:

Envy, lust, sensuality, deceit, and all known vices are the negative, “dark” aspect of the unconscious, which can manifest itself in two ways. In the positive sense, it appears as a “spirit of nature”, creatively animating Man, things and the world. It is the “chthonic spirit”. . . . In the negative sense, the unconscious (that same spirit) manifests itself as a spirit of evil, as a drive to destroy. (Jung, 1968, p. 267)³⁹

Envy of feminine wisdom is a particular barrier to wholeness, and creates great suffering as the Ancient Mariner’s story attests. Certain feminist perspectives state that men are naturally envious of women’s ability for pregnancy, birth, breastfeeding, and menstruation, which compels them to subordinate women and to symbolically replicate these envied female functions (Horney, 1967; Warnes & Hill, 1974). This *womb envy* connotes a psychological opposite to Freud’s concept of *penis envy*. The masculine’s or men’s envy of these traits of the feminine or women, which in truth he may never attain, contributes to the war between the sexes, archetypal and earthly. Fairly, we must also consider the reciprocal nature of the feminine’s and women’s envy of the masculine and men as contributing to the war between the sexes. Archetypally, the heroic masculine’s envy of the feminine, as much as his fear, interferes with his descent to the netherworld and his transformation.

In the ancient Egyptian texts, envious or defensive attack of the feminine does not interfere with sungod Re’s descent to the netherworld. Rather, his attitude is one of desire

³⁹ See Step 4 in *12 Steps and 12 Traditions* (Alcoholics Anonymous, 2002), which provides a guideline for an examination of our moral self and problematic relationship to our instincts.

to enter the night hours and engage with Nut as the Duat. As noted earlier, the ancient Egyptians valued equally netherworld, earthly, and heavenly processes. Such a balanced valuing of all aspects of being is a powerful model for making a conscious descent to the feminine incorporatio's realm. Re surrenders to the feminine wisdom and guidance so he may be renewed. His fate is never that of the miserable Ancient Mariner.

In ancient Egyptian literature, there are examples of envious behavior between Osiris and Seth, and Seth and Horus. Some textual analyses infer that the focus of Seth's envy was Osiris's goodness, wealth, power, and the love and praise received by his people, which caused Seth to murder Osiris and dismember his corpse, and tricking Osiris's sister-wife Isis into having sexual relations with him. In the *Contendings of Horus and Seth* the envy between brothers is clearly rooted in power issues. Envy between masculine figures is prevalent in myth (Uranus and Chronus, Chronus and Zeus, Othello and Iago, Yahweh and Satan). Between various aspects of the masculine, envy stems from issues of power or access and relations to the feminine. In most myth, envious attacks are not justly resolved and end destructively. However, in the narratives of Osiris and Seth, and Seth and Horus the divine feminine (Isis) and the other deities intervene to bring about a just outcome. Envy and shame are traits that contribute to the corruption and fall of the hero. Regardless of an envious attack's etiology, individuation requires that the shadow aspects of envy and shame be addressed.

There is a ritual depicted as having taken place at the court of the Egyptian pharaoh Seti I. It addresses both the masculine's willingness to surrender to

transformation and renewal, and an alternative imagination to the prevalent mythic theme of the old king's envious attack on the masculine who is soon to be king:

Seti . . . enthroned upon the seat of Geb, enfolds his son [Ramesses] in a ritualized embrace, enacting the mythical act whereby the tradition of kinship is passed on through the generations. . . . He said concerning [Ramesses]: "Let him appear as king so that I may see his beauty while I yet live". (Roberts, 2000, p. 54)

Roberts goes on to describe how Seti I holds Ramesses in his arms and he weeps from the depth of his love and admiration for his son's beauty and worth. Later he gifts his son with a "beautiful Hathorian women, the 'vital ones', with whom Ramesses can enjoy the pleasures of sexuality" (p. 55) and be influenced by Hathorian energy. Seti I wants his son well established on the throne as the fecundity of Egypt depends on a sexually and administratively strong and vital ruler. Additionally, in the afterlife Seti I is dependent on Ramesses offerings and love for sustenance. This ritual is a touching example of how one must consider unrenderable any envious attack by the old king on the new, any envious attack on goodness and dependency if one wishes to achieve the blessings of recursive living and dying.

Conclusion to Chapter 6

In Chapter 6, I tracked the psychological and mythopoetic evolution of the heroic masculine archetype in human consciousness. I demonstrated how the heroic masculine narrative is analogous to the development of the ego consciousness, or the ego archetype and ego complex. I demonstrated how (a) envy, shame, and fear of death, (b) fear of the feminine, and fear of nature, creatureliness, and corporeality shape the heroic masculine's actions, keeping him at war with his shadow, the feminine, and the world. I shared the symbolic processes of the ancient Egyptian masculine in recursive transformation and

renewal, to provide a model for the modern day fallen heroic masculine's renewal and return to ethical and loving relationship with all that he fears and envies. I showed how the heroic masculine's development toward ethical and loving relationship depends on his surrender to the archetype of disintegration-death-resurrection, which symbolically initiates and renders a transformation of the personality through a profound confrontation with the shadow. I suggested that the dying heroic masculine's renewal is dependent on the feminine incorporatio and love as the *glutinum mundi*, which I address in more detail in Chapters 7 and 8.

Transference Dialogs on the Dying Heroic Masculine

In service to the fallen hero.

I was asked by a professor of depth psychology and mythology the following question about *Heart of the Inner Chamber*; "This dream is all in the service to the fallen hero, so what do you make of this?" Puzzled as to why he should ask me such an obvious question, I replied, "Well of course the dream work serves the fallen hero, for that is exactly what the dream intends." As our dialog ensued, it became clear to me that he had expected from me a defensive response, as he had assumed I held a patriarchy-blaming feminist perspective. He mistook me. My response to the dream with its clear focus on the fallen hero is far from blaming. Rather, it is an opening of my heart to the challenging reality of the heroic masculine, as well as hope for his healing because of the presence of the feminine incorporatio's transformative love. His question continued to puzzle and somewhat irritate me for a few months before I established, what was for me, a more satisfactory response to it. The dream serves the fallen hero as it relates to his undergoing

transformation as aided by the transformative feminine and so is not just about him, but about a particular dynamic that is rarely articulated. We all need to be concerned with the fallen hero state of our psyches and the world psyche. The problematic behaviors and attitudes associated with unmediated heroic masculine energy instigates non-creative chaos. His suffering and corruption also belongs to the world.

Even though the dream is in service to the fallen hero, it also serves to bring forward a more powerful imagination of the feminine that with love serves the hero and facilitates his transformation. I know that I once blamed men and the patriarchy for the suffering of women and disempowerment of the divine feminine. However, now I know that blame does not ultimately serve the reconciliation of conflict. I am less interested in women and men finding blame in each other for their suffering than in supporting the development of deeply intimate and individuating relationships. I wish to contribute to a deeper and more meaningful imagination of the feminine and masculine manifesting the *mysterium coniunctionis*. I am interested in how the feminine's love may serve the fallen hero, as it seems that his salvation and her part in it is what contributes to us abiding more sustainably—physically and emotionally, and personally and transpersonally. The following poem is perhaps my best response to the professor's question:

The warrior came to her corrupt, / From yet another battle, and / Wearily kissed her silver girdle, / Let loose its clasp, and saw her gown / Cascade down to the battle's bloodied mire. // His eyes quested her naked form, / Heart? Bone? Cunt? Breast? / Where was his rest? // She scribed an arabesque with her hand / To her heart—to the musk of him / Drew him into the cradle of her mystery; / Into the world's geography of love. // His eyes quested her naked form, / Heart? Bone? Cunt? Breast? / Where was his rest? // Here, in my mystery, she said, / Here, where a quasar may be born. (Author's Personal Journal 2005)

I wrote this poem in 2005, an indication of how long I have been puzzling the heroic masculine's fate and relationship to the feminine and love. Yes indeed the dream serves the fallen hero—thank goodness!

A side note: I think it does not matter whether the fallen hero in the dream is my heroic ego or an animus figure, or whether the female figure of the dream is an image of the Self or my heroine ego, or whether all of the above perceptions of intrapsychic dynamics are at play. For the purpose of this work, what matters is the transpersonal meaningfulness of each image within the context of the dream, itself a meaningful image.

Synchronistic meeting with a fallen war hero.

While driving to a dance class I got lost in the darkness of a rainy winter night along California's south coast. I finally found a small town bar and grill and stopped to ask for help. After getting directions, I realized I was tired and hungry, and so sat down to rest and eat. After a while, a woman invited me to join her friend and his son, recently returned from the Iraq-USA war zone. The son had just finished his master's thesis in history, in which he explored the history of the Ottoman wars associated with WW I. Immediately Norse mythology and Wotan came to mind. I invited him to tell me what he knew about fallen heroes as I was curious about that topic.

When I said the words *fallen hero*, his soldierly countenance relaxed and he leaned into me conspiratorially. He began relating his experience of the Iraq-USA war. He said as a pilot and officer he did not witness much death directly until recently when a convoy of men under his charge was blown up. All but one man died, and he was severely injured. He went on for a while sharing with me the details of that horrific event.

Then he asked me, “How do you get rid of the smell of burning human flesh out of your nose and out of your memory?” We chatted some about PTSD and treatment options. I suggested that he might find it helpful to seek some help, perhaps from a depth psychologist specializing in war related PTSD, since he struck me as having a strong symbolic function. I empathized with him about the fact that we do not come as close to trauma, horror, and death as he did without it transforming how we see the world, and that our altered perspective might make us feel like an alien among those who have not had such an experience. He said, he already sees things differently and that he sees that “There is nothing, not a thing, over there [Iraq] worth dying for. . . . It is just a bunch of grade eight bullies, us and them, over there all playing at war and none of us are men.” I thought of the movie *Lord of the Flies* (Hook, 1990). I thought of the murder and dismemberment of Osiris by Seth. I thought of how the struggle for power and ego gratification has nothing to do with creative acts of resolving conflict. I thought, “Isn’t it ironic that I have met tonight a fallen hero while I was lost in the darkness.”

I remember another young man who accompanied me as my bodyguard on a journey through a dangerous country. His family could not tolerate his seeing things differently, or his prodigious intelligence and imagination. They made him live in a tree house in their back yard from 8 years old until he left home for college. Despite their rejection, he is a talented artist, successful scholar, and large hearted man with a devotion to the feminine. He is a boxer who protected me from men intent on harming us, and who introduced me to Ernest Becker’s (1973) *The Denial of Death*. Remembering these young men makes me think about what a shame it is that there are so many wounded young men

living in a society that is ill equipped to receive their wounded warrior selves with compassion, a society that has no active imagination of the feminine incorporatio.

Synchronistic witnessing of a fallen hero saved by Hathor.

This synchronistic event took place one winter morning in November while I was researching literature concerned with the defensive posture of the heroic masculine against the autonomous psyche. I awoke to the image of Isis-Hathor-Nut as the celestial cow goddess swimming across the vast expanse of the cosmos carrying between her horns the dead sungod toward the dawn of his rebirth. It felt like a blessing on my day to receive this familiar and beloved image. Shortly after I began to wonder “what makes up the corrupted nature of the fallen heroes’ bones and flesh that the woman in *Heart of the Inner Chamber* dream must eat, digest, and assimilate in a place of deep and timeless love”? “How does the hero become the fallen hero”? I had not time just then to ponder those questions but thought to myself, “After my workout I will have breakfast and ponder those questions.” Meanwhile I held in my heart the image of the celestial cow goddess carrying the dead-sungod between her horns.

I arrived at the gym before my trainer arrived. There another trainer was coaching a man about 60 years old. Quietly I began an exercise warm-up. Since the man was speaking very loudly, I could not help overhearing him tell his trainer about a dream he had had that morning. I paraphrase what he said below:

So I was swimming in the ocean and I couldn’t see the shore and there were these huge whale-sized sharks in the water and I was quite scared but couldn’t stop swimming toward them; then suddenly they turned to cows, hundreds and hundreds of cows swimming in this deep ocean water. They were all around me and then suddenly one of them scooped me up with her long curved horns and swam with me to the beach. I didn’t even know where the beach was, but she did.

I was stunned to hear what he said, and immediately thought of my waking image of Hathor. Then the man looked directly at me and said, “You must think I’m crazy.” Feeling a bit abashed at having been caught listening in, I responded. “Actually, I don’t think you are at all crazy.” “Oh you must be a psychiatrist then,” he declared sarcastically. Matter-of-factly I said, “Actually, I am a psychologist and I work with dreams, so dreams generally make sense to me, and I am interested in them.” Snorting dismissively he said, “I thought you might be a psychiatrist or something.” Knowing that I might be saying too much but not being able to resist defending the dream, I continued with, “Your dream reminds me of the ancient Egyptian image of the celestial cow goddess carrying the dead sun god between her horns safely through the cosmos.” The man snorted again and said. “It’s probably because I saw a TV show Australian cattle herding.” I became quiet, recognizing that it would be foolish to push against his defense against the reality of the autonomous psyche. In my quietness, I noticed a pain in my heart and it seemed that all oxygen had been sucked out of the room. I understood then that one of the things that the feminine incorporatio does, particularly as we see her in *Heart of the Inner Chamber*, is to take in, digest, and assimilate from her stance of deep love the masculine hero’s defensive posture, and that his defensiveness against the autonomous psyche can be killing. If the man had been open to talking with me, we could have had a heartfelt and perhaps illuminating interchange about his dream. I might have had something to offer him because of my familiarity with Hathor and her archetypal underpinnings. He might have taught me something about the defended masculine. I felt empathy for the terrible work that the feminine figure in the *Heart of the Inner Chamber*

surrenders to, and became more deeply committed to articulating her story. I wondered about that man's life and what it was from which he needed psyche to rescue him. I thought what a very fortunate dream for him if he pays attention to it. I was affirmed in my notion that the autonomous psyche is truly selfless and lovingly devoted to the well-being of the heroic masculine despite its defensive attacks against it.

Whores and bloodied menstrual pad treasures.

The complex vocational ties to my work here are deeply related to my male ancestors. Through my knowledge of them, I have learned much about the relationship between whores and fallen heroes. I am reminded of he who saved the bloodied menstrual pads of his dead wife for 37 years and who died still irreconcilably grieving her. I remember those who were fixated on sex crime pornography, those who hated their daughters, those who sexually abused children, those who used whores and made of their wives slaves and whores, those who chastised their wives for birthing daughters, those who in drunken and wounded rages smashed their fists into the flesh and bone of those they loved and on whom they depended for love. I am reminded of the daughters killed or left unnamed simply because they were born female. Yet, those same men were each heroes in their own way, breaking their hearts and backs to break farmland from the Canadian wilderness, or manipulate great hulking machinery to feed their families, who at the close of work danced, played, prayed, and loved fiercely and devotedly. These same men were heroes of great imagination and skill, creating art in their professions and trades; athletes with Adonis like bodies and astounding skill.

I wonder what these men wanted from women, what their relationship was to their soul and the feminine. Which women got the best of them; their whores, daughters, mothers, or wives? Which women did they surrender their broken selves to for renewal? Maybe they feared that their daughters would become whores, maybe they made them whores. Maybe better she become a whore than a woman swallowing whole the patriarchal rule to maintain the dignified title of chaste maiden or that of a used up and resentful wife. Maybe better a woman who defies such men's rule and saves her heart and soul. However, what can a woman truly give if she lives only in fear of her soul being overwhelmed and annihilated by unmediated phallic energy, from without or within herself? Maybe what the feminine incorporatio ingests and digests and transforms is all this unfinished and sordid shadow business of the masculine in a sort of "lower coniunctio" (Edinger, 1985) after which, as *Heart of the Inner Chamber* tells us, the heroes are ready for "reanimation and spirit sublimation" in preparation for the *mysterium coniunctionis*.

I am reminded of Lockhart's (1987) remarks about how pornography is primarily concerned with sexual imagery that is non-generative and non-relational; and so it is between whores and johns or other variations of the sex trade industry; symbolic gestures of the non-generative psychic body that is the foundation of such endeavors. The whore takes the flesh of a man's penis into her mouth, vagina, or anus, takes his unconscious desire to be transformed, be relieved of the angst of his fallen state, for his failure at love, a failure so profound that he is unable or cannot trust himself to be in a mutually relational place with a woman.

Where does there exist a feminine space where a man can be taken beyond ordinary time and the concerns attendant to the striving heroic masculine will and mind? Where is the place that the man can lose himself completely, where patriarchal consciousness actually dies and the fallen hero of patriarchal ideologies and behaviors is neo-masticated by feminine consciousness? Where he is chewed up, roiled in her digestive juices until he is like the cocooned caterpillar, who's once-was-a-caterpillar DNA is unrecognizable—until he is the DNA-less prima materia that mysteriously becomes the butterfly/moth (Free & Wilcock, 2004).⁴⁰ Where is the safe place that the hero can say “I do not know”? Where can he say, “I do not know how to know how to help myself, how to become awakened”? Who will empathize with him when he says, “I do not know how to know how to keep control of the situation”? I imagine that the feminine incorporatio responds to the fallen masculine hero's movement into her with a tender opening of her heart and root chakra. I imagine that she takes in their yearning for deep connection with the feminine that may not be available to them among relations with earthly woman. I imagine that she receives their yearning for the deepest truth of themselves—corrupt and holy flesh—to be received by she who many might misperceive as whore or at best courtesan. Yet, the feminine incorporatio is neither whore, or muse, or anima, or courtesan, she is the one who initiates the masculine into the tomb and blood mysteries associated with his renewal.

Goodchild (2001) writes that “the shadow body of the feminine (whores and other denigrated women) in our culture conceals the breakdown of an order seeking

⁴⁰ See Chapter 8: The Archetype of Love as the Glutinium Mundi: Love as a DNA Unwinder.

regeneration in its chthonic origins offering the potential for a bold appetite for life with its instincts and its dreams, its mystery and its eros to emerge glowingly intact” (p. 119). In other words the heroic paradigm needs the benefits of the netherworld journey, but must first surrender to become messy or disintegrated. It wants to avoid the feminine incorporatio whose purpose is “strengthening our form⁴¹ as a chalice for the rebirth” (p. 119). I think here of Cohen’s (1967) lyrics for the song *Sisters of Mercy*:

All the Sisters of Mercy, they are not departed or gone. / They were waiting for me / when I thought that I just can’t go on / And they brought me their comfort / and later they brought me this song / Oh I hope you run into them / you who’ve been travelling so long // You who must leave everything / that you cannot control / It begins with your family / but soon it comes round to your soul / I’ve been where you’re hanging / I think I can see where you’re pinned / When you’re not feeling holy / your loneliness tells you you’ve sinned // They lay down beside me / I made my confession to them / They touched both my eyes / and I touched the dew on their hem / If your life is a leaf / that the seasons tear off and condemn / they will bind you with love / that is graceful and green as a stem (Cohen, 1967)

The Sisters of Mercy are contemporary feminine incorporatio figures. Their emergence into the masculine’s field alerts him to his brokenness his heroic striving. They show him how he cannot benefit from their love unless he lets go of everything he cannot control, as well as confess. He learns from engaging with them that the holy intercedes to heal him from his sins and loneliness (invalidism, existential angst, and holy terror).

In *Mysterium Coniunctionis*, Jung (Jung, 1956/1970) attributes transformational power to the whore as one manifestation of the prima materia. Even, Isis, the powerful goddess and symbol of transformation and elixir of life:

⁴¹ Here Goodchild means women, but it more accurately relates to the symbolic feminine than earthly woman.

[I]s said to have prostituted herself in Tyre. . . . the prima materia in its feminine aspect: it is the moon, the mother of all things, the vessel, it consists of opposites, has a thousand names, in an old woman and a whore, as Mater Alchimia it is wisdom and teachers wisdom, it contains the elixir of life in potentia. (Jung, 1956/1970, p. 20 [CW 14, paras. 14, 15])

The alchemist Philalethes described how in the secret theories “instructions are given for extracting the Royal Diadem from the menstrum of a whore” (Jung, 1944/1968, p. 290 fn [CW 12, para.403n]). It would seem that whores are more connected to the divine feminine than modern minds like to imagine.

Frustratingly, in *The Sacred Art of Dying* (1988) Kramer attributes the loving and creative response to the masculine and denigrates the feminine role in love. In his interpretation of the part of the Gilgamesh myth where Gilgamesh and his brother Enkidu “refuse the advances of Ishtar” (p. 96) Kramer claims this happens because she has had too many lovers, inferring that she is a wanton whorish woman and an unsuitable divine consort. Kramer fails to see the importance of the body and love of the divine feminine for the masculine hero’s development and efficacy, as well as the problem of the hero’s refusal of her gifts. I find his interpretation odd since the Gilgamesh myth clearly demonstrates how Ishtar’s love and ethical influence facilitate the civilizing of the instinctual self of both Gilgamesh and Enkidu. The actions of these two brothers are an example of how the heroic masculine may denigrate the sacred harlot even though she assists in his transformation. The menstrum of a whore is a sacred substance in alchemy from which the lapis is extracted. Individuation is not an easy path but it can be accomplished by consciously engaging the heroic ego in an undefended relationship to the feminine incorporatio; experiencing more consciously how “every heart, every heart

to love will come but like a refuge” (Cohen, 1992) and ultimately be glad for that.

Chapter 7 The Archetype of the Feminine Incorporatio

Who is the Feminine Incorporatio in Depth Psychology

In this chapter, I revisit earlier comments about the fragmentation of the feminine archetype by patriarchal philosophical constructs and imaginings, as well as deepen into a discussion as to how those fragmented figures do not represent the feminine incorporatio. I delineate who the feminine incorporatio is through analysis of such figures as the feminine image in *Heart of the Inner Chamber*, and archetypal figures from her ancient Egyptian ancestors such as Nut, Isis, and Hathor-Sekhmet. I am deeply curious about the nature of the feminine dream figure in *Heart of the Inner Chamber*, who I designate as the feminine incorporatio, and acknowledge as a symbol of transformation. Who is she that is powerful enough to facilitate rebirth, and yet sits humbly appointed on a three-legged milking stool? Who is she who so loves the fallen hero that she can incorporate into her body his decomposing flesh for the purpose of his renewal?

Following my educational foundations in depth psychology, I first considered the feminine incorporatio as either an image of the Self in relation to the dreamer who is a woman (Kane, 1995; Murdock, 1990; Woodman et al., 1993) or as anima figure in relation to the contrasexual (animus) aspect of the dreamer (de Castillejo, 1997; Jung, 1944/1968; von Franz, 1992). According to Jung (1944/1968), the fact that she is a female figure points to “the feminine nature of the unconscious” (1944/1968, p. 52 [CW 12, para. 61]) at work, and from his perspective he thought for a while that she might be a chthonic feminine figure. However, she is not typical of the legacy of goddess and

archetypal feminine figures that are our heritage from the Greco-Roman and other Western traditions, even though she embodies certain traits common to such figures. After some deliberation, I understand that she goes beyond the historical times that created imaginations of what we typically categorize as the chthonic feminine. Strictly speaking, the feminine incorporatio is not a chthonic figure, nor is she an anima or Self-image figure. Rather, I see her as a conflation of these three intrapsychic elements, and something entirely new to the depth tradition.

Briefly I understand the feminine incorporatio as a feminine archetypal figure whose corporeality, spirit, and soul qualities are not split or fragmented into, for example, maid, mother, crone, chthonic, or heavenly as the feminine often is in Western thinking and literature. Rather, I see that she is a syncretistic embodiment of those imaginations among other traits discussed below, operating powerfully and harmoniously from multiple stances. She brings into being and animates matter (flesh) by the power of her word (magic, heka), as well as destroys and reconfigures matter. Her expression of sexuality is fluid and unrestricted by patriarchal constructs. She embodies and oversees the beauty and blood mysteries, which govern women and men's reproductive life cycle, in order to enhance, develop, and preserve the corporeal feminine and masculine for the sake of cosmic and social harmony. So too, she simultaneously embodies every season, attending to their unfolding for the sake of cosmic harmony. Her path is not one of coercion or seduction to gain power, but that of exemplifying the power of love to transform, create and destroy as necessary. The transformative power and attitude of the feminine incorporatio and the love she operates through arise from a multifariously rich

source of archetypal energy. She symbolizes a precise archetypal effective energy that is profoundly related to the mysteries of transformation, and particularly transformation of the dying or fallen heroic masculine. She has at her ready disposal love as the glutinum mundi. She is a simultaneously skilled midwife-magician of transformation, death, and rebirth, lover, wife, ruler, mother, sister, daughter, necessary destroyer, and creatress. She profoundly embodies and attunes to the mysterious powers of magic, music, dance, drama, song, sex, joy, and ritual.

Chthonic feminine and the great mother.

The depth psychological literature widely discusses the chthonic feminine. A majority of the literature focuses on figures from the early pre-Christian and post-Christian eras, and mostly Greco-Roman figures. *Chthonia* (*khthonios*) symbolizes the ancient Greek idea of the netherworld. The words *chthonic* or *chthonian* refer to or relate to that which is associated with *Chthonia*, that which is *in* or *under* or *of the earth*, and *subterranean* (1996). Deities and mythic figures, such as Hecate, who are associated with the Greek netherworld, are defined as chthonic. In Greek mythology, Chthonia was a Naiad (nymph) and daughter of Erechtheus, King of Athens and Praxithea. He sacrificed her in accordance with a prophecy that stated he would win a war against Eumolpus (the first priest of Demeter and the Eleusinian mysteries) if he sacrificed Chthonia (Guirand, 1983). Here we have a father's double assault against the feminine. In some versions of the myth Chthonia is daughter of Phoroneus the primordial King of Argos and a hero who brought his people fire (Guirand, 1983). In that myth regarding Chthonia, she and her brother Clymenus founded a temple to Demeter after Demeter had saved her from

burning alive in a fire, an event that links the corn goddess with the chthonic. In some ancient poetry, the isle of Crete symbolizes Chthonia. The goddess Gaia (Telus) is a figure that is both chthonic (associated with the grave) and earthly in that she rules the earth's surface and is associated with fertility. Chthonic rituals often included human and animal sacrifices made in deep pits symbolic of the chthonic mother's womb or devouring maw (Neumann, 1955/1974, 1954/1995).

In the depth field, the chthonic feminine is typically interpreted as the negative mother. Neumann (1955/1974, 1954/1995) described her as a frightening and devouring mother-dragon whom the hero slays. In his essay *The Dual Mother* (1952/1956a), Jung portrayed her similarly. Various, he described her as (a) Hekate as associated with the temple of Chthonia, (b) Gaia 34 [CW 9ii, para. 64]; 1956/1970, p. 240 [CW14, para. as the anima terrae telluris (spirit of the earth), which is the energizing force of the physical earth depicted as a woman, (c) our instinctual impulses, and (d) the material depths of the Self. (1952/1956a, p. 365 [CW 5, para. 572]; 1951/1969, p. 321]). Also Ereshkigal, the netherworld sister of the heavenly Inanna, is a chthonic figure. Typically, aspects of the feminine not relegated to the chthonic realm are those least frightening for the underdeveloped heroic masculine to imagine, or whom he perceives as easiest to control. These figures might be the virgin, maid, helpful muse, good witch, wise crone, good daughter, or good mother. The non-chthonic feminine image attributed the most power and influence is the divine mother, but "the Mother of God is not the real equivalent" (Jung, 1944/1968, p. 22 [CW 12, para. 25]) to feminine wholeness, and particularly not the feminine incorporatio.

As noted earlier, the avoidance or destruction of the chthonic feminine is considered a developmental stage of the heroic masculine's striving for individual identity apart from Nature, the parent body, and collectivity (Neumann, 1955/1974, 1954/1995). Jung (1944/1968) also pointed out that the historical overthrow of human consciousness by the archetypal patriarchal father, and the resulting shift "in the world's consciousness towards the masculine is compensated by the creation of chthonic femininity of the unconscious" (pp. 23-24 [CW 12, para 26]). The creation of chthonic femininity is essentially the repression of all the imaginations of the feminine that the Greco-Roman heroic masculine cannot tolerate. The feminine incorporatio is the most repressed imagination of all, for she is the one most insistent that he transform his ethic, moderate his will to power, value genuine relatedness, reconcile his fear of the feminine, and become a co-creative partner with her. Cultural tolerance for the heroic masculine's fear of and repression of certain aspects of the feminine colludes with his fragmentation of her, diminishing and obscuring her unique transformative processes and influence. Likewise, a prevailing dominance of the heroic masculine obscures and fragments the totality of the masculine. See below *The Feminine Incorporatio Is Not the Chthonic Feminine*.

Masculine projections onto the feminine and the maternal background.

The feminine suffers the burden of carrying the masculine shadow. Jung (1956/1970), described the feminine as the mother world or maternal background for the alchemical transformation of the masculine substance. He wrote that:

An archetypal drama of death and rebirth lies hidden in the coniunctio, and what immemorial human emotions clash together in this problem. It is the moral task of

alchemy to bring the feminine, maternal background of the masculine psyche, seething with passions, into harmony with the principle of the spirit. (p. 41 [CW 14, para. 35])

The seething passions of the feminine indeed need to be brought into harmony with the masculine in order to sustain life, a theme we meet in the ancient Egyptian “*The Book of the Heavenly Cow*” (Simpson, 2003b)⁴², in which the rage of fiery and bloodthirsty lion-headed goddess Sekhmet, Eye of Re, is brought to heel lest she destroy all of mankind. However, in this story, her rage is not the maternal background of the masculine but the narcissistic rage of the masculine himself. The sungod Re creates Sekhmet from his eye, and tasks her to exact his revenge on humanity who are not devotedly worshipping because he is in a diminished state. Sekhmet does her father’s bidding and then becomes uncontrollably bloodthirsty, bringing humanity to the verge of annihilation. At this point in the narrative, Sekhmet is a patriarchal daughter. Identified with her father’s raging sungod energy, she becomes animus driven, power-hungry and blood thirsty. Narcissistically, Re stops and tames her to preserve humanity so that he will still have worshipers. Sekhmet carries Re’s projection of rage (the creator god’s destructive shadow) and loses her balance with the life-death mysteries. I suspect that the heroic masculine is as bound by the destructive masculine as he is by the problematic feminine, as the battle between Seth and Osiris indicates—see “*Tale of the Two Brothers*” (Simpson, 2003e)—which I have addressed above with regards to masculine envy, shame, and power.

⁴² See also *The Inebriety of Hathor* (Ellis, 1999, pp. 8-11) and *The Destruction of Mankind* (Spalinger, 2000).

It is unfortunate that Jung adopts the tendency of alchemy and most world cultures to place uncritically the negative masculine shadow on the feminine, and in particular the maternal feminine. The feminine incorporatio figure of Isis carries the masculine shadow in alchemical texts influenced by Greco-Roman myth and philosophy, and Judeo-Christian-Islamic schools. These texts portray the feminine as dangerous despite her life giving qualities and reveal interpretations aligned more on the side of misogyny than not. When alchemical texts describe Isis as the “prima materia, or transformative substance” (Jung, 1956/1970, p. 21 [CW14, para. 16]), it is meant negatively. She is associated with such figures as the Greek goddess Medea whose myth includes “the motifs: love, trickery, cruelty, motherliness, murder of relatives and children, magic, rejuvenation, and gold” (p. 21 [CW14, para. 16]). However, Isis and Medea are not synonymous. Medea is more restricted in her expression of archetypal feminine wholeness than the ancient Egyptian imagination of Isis. As imaginations of Isis have been brought forward in time, her symbolic meaning has been misinterpreted and depotentiated. This deleterious restriction of the power and influence of feminine incorporatio figures such as Isis is common in the literature.

In his opus, Jung variously addressed how the symbolic process of the transformation of psychic energy is chiefly concerned with reconciling the conflict between the heroic masculine ego and the projections of his shadow onto the feminine. He considered that the problem was rooted in the conflict between the instinctual (mother world) and the rational (masculine spirit), a view informed by alchemy and Freudian theory. This problem, as described in alchemy, attempts to genuinely address the heroic

masculine's transformation. However, the instinctual is not solely the mother, nor is the transformative feminine solely the mother world, the great mother, or the frightening, devouring incestuous death mother or devouring mother dragon as noted above. The full power of the transformative skills and love of the feminine incorporation is obscured under the full weight of the masculine hero's projection of his shunned instinctual nature onto her, whether as positive or negative mother, anima, mystica soror, and etcetera. There is a tendency to conflate all manner of feminine archetypal figures into the great mother archetype (Neumann, 1955/1974), including figures such as Nut, Isis, and Hathor.

However, in his later works Jung (Jung, 1956/1970) accorded Isis greater influence noting that she is a teacher of alchemy and as both a healer and poisoner is intimately connected to the life-death mysteries. He accorded her greater influence than the maternal realm, and projected onto her less of the negative masculine shadow. He noted that she possesses the elixir of life and acknowledged the depth and breadth of her character, an interpretation that better aligns her with ancient Egyptian conceptions of her. Here he described the following alchemical imagination of Isis:

[T]he murderous role of Isis, who laid the "noble worm" in the path of the heavenly Father, Ra. Isis is also the healer, for she not only cured Ra of the poisoning but put together the dismembered Osiris. As such she personifies that arcane substance be it dew or the *aqua permanens*, which unites the hostile elements into one. This synthesis is described in the myth of Isis, "who collected the scattered limbs of his body and bathed them with her tears and laid them in a secret grave beneath the banks of the Nile." . . . [Isis is] equated with Sophia . . . "thousand-named", the vessel and the matter . . . "the One who art All" . . . "the Redemptrix" . . . "the nature of the Aeon, whence all things grew and by which all things are." (Jung, 1956/1970, pp. 19-20 [CW 14, paras. 14-15])

Von Franz (1978/1980) similarly addressed Isis in her writings on alchemy. However, despite von Franz and Jung impressively attributing Isis, they did not discuss in detail

how such feminine incorporatio figures as Isis are actually related to masculine transformation. They seemed not to have considered how the problem between the masculine and feminine requires adopting a non-defensive and non-argumentative attitude toward both the instinctual masculine and feminine. Here we see how psychological interpretations regarding individuation are allowed a deeper expression if the maternal background is envisioned as the feminine incorporatio.

Fragmenting the feminine and fear of the feminine.

Commonly, the great mother is described as having a dual nature comprised of the enveloping nurturer or insidious devourer. The masculine contends with her, typically in antagonistic and destructive ways as a means to gain heroic status, and to maintain his libido, ego, individual identity, and sense of personal power. Typically, the hero projects his soul (considered feminine in nature) onto an external physical or imaginal feminine figure on whom he relies as spiritual guide, muse, catalyst for his libido, body of his sexual plunder, love-object for whom he proves his heroism, and such (Jung, 1942/1967, 1968; Neumann, 1959/1994). Modern interpretations of the great mother and the anima reflect certain alchemical philosophies, Freud's Oedipus theory, and the Western religious and philosophical mind, which as noted above, fragment the archetypal feminine into multiple figures (mother, virgin, whore, crone, muse, etc.). Thus divided the feminine archetype is least threatening to those governed by a fear of the feminine (Neumann, 1959/1994), and in particular least threatening to the heroic masculine obstinate in his unbalanced heroic striving.

Leonard Schlain (1998) provides a theory regarding the fragmentation of the feminine, and the loss of meaningful relationship to her. He claims that alphabetic literacy rewired our brains, causing us to respond less to the world from our right-brain and to respond more from our left-brain; a shift in orientation that profoundly changed human society. He maintains that the right brain is feminine and orients our behavior to the imagistic, holistic, attendance to other, and body gnosis. In contrast, he states that our left-brain is masculine and orients our behavior toward individualism, the linear and abstract, and the logical and logos. He asserts that the introduction and use of the alphabet caused a shift away from right-brain dominance to left-brain dominance and catalyzed (a) the obfuscation of the divine feminine, (b) the denigration of women and their social status, (c) the devaluing of image, intuition, and body gnosis, and (d) the fragmentation of the feminine into less potent imaginations or into increasingly demonic versions. Ultimately, the more left-brain dominant we became the more entrenched became the heroic masculine paradigm and patriarchy. If what Schlain claims is true, then part of the work of reclaiming the feminine is to revalue all images of her, and to learn how to engage with the world more from our right brain, which require we courageously step away from our fear of the feminine.

When fear of the feminine prevents conscious reconciliation with the whole reality of the feminine, then the individual and society turns misogynistic and behaves in a paranoid and malignantly narcissistic way toward the natural environment and human corporeality, and in particular toward women's body and blood mysteries (Becker, 1973; Holland, 2006; Kane, 1995; Schlain, 1998). Neumann (1949/1990, 1959/1994,

1954/1995) described the fragmented and fear-laden views of the feminine, and from his discussion it is notable how the heroic masculine's phallogentric and logo-centric nature is exaggerated and exalted at the expense of the feminine who is denigrated, repressed, and despised by his tendencies; a point that Schlain (1998) iterates. The attributes, potency, and influence of the ancient Egyptian sky goddess Nut or comparable figures are only likely to be imagined in modern times by syncretically enjoining aspects of the feminine that have been fragmented by the Western psyche. When understood fully, powerful feminine figures such as the feminine incorporatio are foreign and frightening to the Western psyche. Yet their power to embrace the heroic masculine in the tomb, despite his trembling from fear of a loss of his power and identity, despite his fear of love binding him ethically is an influence that redeems the world by renewing him. I wonder if the sheer number of scholars who are essentially ruled by fear of the feminine, accounts for why the feminine incorporatio is minimally addressed in the literature.

Mercurius and the ineffable feminine incorporatio.

Jung (1944/1968) noted "the chthonic femininity of the unconscious" (pp. 23-24 [CW 12, para. 26]) relates to the heroic masculine as developed out of the Judeo-Christian imagination that influenced alchemy, which has roots in ancient Egyptian mythology (Harpur, 2004).⁴³ In *Alchemical Studies* (1942-1958/1967), Jung discussed significant symbols of Western alchemy in the works of Zosimos, Paracelcus and others, including the western imagination of the spirit of Mercurius. He equated the feminine associated

⁴³ Cf. *Ancient Egypt the Light of the World* (Massey, 2009, pp. 907-914) for a comparative list of ancient Egyptian concepts and narratives that have been supposedly Christianized.

with the death-rebirth mysteries with the alchemical prima materia and the spirit of Mercurius. He addressed her conquest by the heroic masculine, as the central dramatic narrative of alchemy; claiming that his conquest of her pressed her deep into the unconscious, requiring then that she come forward in a compensatory way as frightening images of the chthonic feminine. However, not all compensatory images are frightening, so why was she not imagined otherwise? Jung (1942/1967) described the spirit of Mercurius as the unfathomable substance, attributed with the ineffable and transformative primeval chaos contained within the individual, the mysterious “ultima materia, the goal of his own transformation, the stone, the tincture” (Jung, 1942/1967, p. 235 [CW 13. para. 282]). This description of Mercurius aligns with aspects of the mysterious and ineffable transformational attributes of the feminine incorporatio figure in *Heart of the Inner Chamber* and the ancient Egyptian sky goddess Nut.

Jung (1958/1967) examined the religious as well as the psychological underpinnings of alchemy, and wrestled with the Western mind’s difficulty in giving credence to the ineffable and non-rational realm of human experience. He writes:

The really important psychic facts can neither be measured, nor weighed, nor seen in a test tube or under a microscope. They are therefore supposedly indeterminable, in other words, they must be left to people who have an inner sense of them, just as colours must be shown to the seeing and not to the blind. (p. 15 [CW 13, para. 285])

Jung assumed that much of what is psychically true is indeed ineffable, and that we know truth best through symbol, image, and the subtle body rather than through rational or logical thought. The feminine incorporatio is such a psychic fact, which resists definition and being known as something may be known by reductive examination. She is more interested in being experienced in and experiencing the transformative realm, itself a

mysterious unfolding and enfolding ineffable process. This fact becomes clearer when I describe below the events of the 12 hours of the Duat.

The feminine incorporatio is not the great mother.

There is no comprehensive distinction in the literature between the mother archetype or anima and the feminine incorporatio in the depth literature. In *The Great Mother: An Analysis Of The Archetype* (1955/1974) Neumann detailed the characteristics of multiple images of the feminine from numerous mythic and religious traditions, including ancient Egypt, placing them under the rubric of the great mother archetype, and from what I believe is a masculine-centered perspective. I am curious how these feminine figures might be interpreted if they did not fit under the rubric of great mother but rather simply as multiple aspects of the feminine expressing the depth and breadth of her totality, and which includes mother but is more than mother. Neumann stated that images of Nut and Isis are considered a “fundamental form of the Great Mother” (Neumann, 1955/1974). Yet, in mythology they are as likely to be depicted as lover, consort, creatress, magician, sorceress, midwife, or dancer-musician as they are to be depicted as mother. The archetypal mother is too limiting a realm for the extent of Nut’s and Isis’s attributes. If we follow Neumann’s lead and limit the imagination of Nut or the feminine figure in *Heart of the Inner Chamber* to that of great mother, we misunderstand the fullness of their influence with respect to transformation and resurrection.

The Blessed Virgin Mary (BVM) is correctly a great mother figure, and though she gave birth to Christ the savior of humankind’s soul, she has no role in his tomb experience or resurrection, a role pathetically relegated to the much-maligned Magdalene.

The Magdalene herself is depotentiated, only recently experiencing a Renaissance that seeks to accord her greater skill and influence (Baigent et al., 1982/1988; Rand, 2001). One of the distinguishing features of the feminine incorporatio is her particular attention to the reconstruction and resurrection of the corporeal body of the fallen hero, which is not possible for the BVM or Mary Magdalene. In contrast to the BVM, Nut and Isis both give birth to a savior figure and have a critical role in the transformation and resurrection of that masculine figure. Nut is the body that contains his death, disintegration, transformation, and rebirth. An understanding of the feminine incorporatio helps reframe the too confining imagination of the great mother into an imagination of the divine feminine who has broader influence. The feminine incorporatio represents aspects of the archetypal feminine that are intimately related to the archetypes of disintegration-death-resurrection, and love as the *glutinum mundi*, with all three archetypes occupying the same realm. The feminine incorporatio is intimately familiar with the heroic masculine and takes him into deeper and more complex territory than the realms he travels when engaged with the mother archetype or his anima. She facilitates by her body and her love no less than his total renewal, transformation and resurrection. What she makes possible is beyond the capacities typically associated with the mother archetype or the anima.

Recovering the feminine principles in depth psychotherapy.

There are scholars of feminine depth psychology who write about women's psychic development beyond concerns solely focused on the heroic masculine. In *Psychotherapy Grounded in the Feminine Principle* (1989), Jungian analyst Barbara

Stevens Sullivan argues for a loving and creative dialectic between the feminine and masculine principles in the therapeutic process. She states that:

[O]ur society's bias against the feminine has skewed our understanding of our work so that profoundly healing aspects of the clinical encounter—aspects that cut across theoretical lines—have been overlooked and have functioned outside therapist's awareness to make therapy work in spite of their theories about how it should work. (1989, p. 1)

Cutting across theoretical lines according to Sullivan means attending to the fullness of the feminine in therapy, in all the ways it emerges into the transference field as projection, dream, somatic response, and etcetera. She notes how we are “significantly impaired by the dominant cultural imbalance between the masculine and feminine principles” (1989, p. 1), which here concerns devaluing the fullness of the feminine as a symbol of transformation. This imbalance manifests as the masculine's will to power over the feminine rather than to love her and be informed by her love and gnosis; a power issue that affects the therapeutic work of all psychological disciplines, and as Guggenbuhl-Craig suggests (1971/1999), all helping professions.

Stevens-Sullivan (1989) cites client dreams into which images of menstrum emerge as a potent magic that facilitates the birth of the repressed feminine into consciousness, yet still modern cultural attitudes towards menstrum are misogynistic and body-hating.⁴⁴ Like Woodman and her adherents (1982; 1993), Stevens Sullivan writes of how her women clients find renewed and healing relationship to their feminine body and the material world when they can moderate and mediate the overestimation of the masculine spirit in their lives. It is reasonable to extrapolate from this the idea that men

⁴⁴ See <http://menstruationresearch.org/> for resources and blog that address this concern in detail.

too benefit by moderating the over estimation of the heroic masculine in their lives. Symbolically this is realized by dreams, visions, and active imaginations that show a woman's driven animus and a man's heroic shadow descending into the body of the feminine incorporatio, where a loving dialectic between the masculine and feminine principles transforms both. *Heart of the Inner Chamber* is such a dream. The narrative of Nut is such an imagination.

Fierz-David (1988) commented in *Women's Dionysian Mysteries* that it is the feminine into whom the creative masculine "presses himself to [to find] self-realization" (p. 133). She suggests that the feminine as represented in the Villa of Mysteries in Pompeii, which contains murals portraying the Dionysian mysteries and is where these mysteries were enacted, is the vessel of masculine transformation, a vessel that is interpretable as a manifestation of the feminine incorporatio.

American Jungian analyst, M. Esther Harding (1975) in *The Way Of All Women: A Psychological Interpretation* created a socio-cultural-depth-psychological interpretation of modern women's various roles as daughter, lover, wife, mother, mistress, friend and co-worker, and worker. She assumed woman's psychology is uniquely influenced by her biology and place in society, a point that challenges feminist scholars who see attention on women's biology as regressive with respect to women's equality. However, Harding was not concerned with female emancipation, nor women taking on the problematic attitudes of the collective masculine, one of them being denial of corporeality and a negative relationship to the body. She was interested in illustrating the fullness of the feminine alone and in relation to the masculine; to "show how

knowledge of the unconscious may be applied to everyday experience in a helpful way” (p. xi). In *Woman’s Mysteries: Ancient and Modern* (Harding, 1976) made a psychological interpretation of the feminine archetype as it appears in myth and dreams. She emphasized moon symbolism; offering ideas about what women would find helpful to know about themselves aside from how they are defined by the dominant heroic masculine paradigm. Feminine psychology was a new field at the time Harding wrote the above-noted work, yet her work remains foundational to understanding feminine psychology from a depth perspective.

In *Knowing Woman: A Feminine Psychology* (1997) British Jungian analyst Irene Claremont de Castillejo addressed concepts being simultaneously addressed by her contemporaries Esther Harding, Marie-Louise von Franz, Barbara Hannah, Toni Wolff, and other women scholars and analysts in the early years of the Jungian community—all who broke ground by developing a feminine psychology from a female perspective. De Castillejo’s work significantly contributes to an understanding of feminine psychology. Many authors have built and elaborated or refined their work from hers and Harding’s work. *Knowing Woman* is a depth psychological exploration of the various expressions of the masculine and feminine in Western culture; for example, man as hero, man as woman’s animus or spirit image, woman as mediatrix, woman as man’s anima or soul image. De Castillejo (1997) stated that:

If Neumann is right that the ego is masculine in women as well as in men, it would not be very surprising to find that the soul appears as a feminine figure not only in men but also in women. (p. 170)

This statement is an accepted interpretation with respect to feminine and masculine psychology, and supports an interpretation of the feminine dream figure in *Heart of the Inner Chamber* as a soul image of the dreamer, if soul is understood as the Self.

However, the literature does not consistently interpret soul as an equivalent of the Self.

The four different types of women de Castillejo addressed were originally defined by Toni Wolff (Molton & Sikes, 2011) in *Structural Forms of the Feminine Psyche*.

Wolff defined the four types of women based on the archetypal feminine figures: mother, hetaera, amazon, and mediatrix. As a group, these four types broaden our understanding of the power and influence of the feminine in that they define her beyond reproductive life-stages alone, in the ways that the triptych maid-mother-crone archetype does. Now maid, mother, and crone joins in our imagination with warrior, magician-healer, and companion, which may syncretically be conflated to approximate an image of the feminine incorporatio, who we know as the potent multi-faceted goddesses Isis, Nut, Hathor-Sekhmet.

De Castillejo's and Wolff's expanded view of the feminine archetype supports the purpose of my research to demonstrate more fully the power and influence of the archetypal feminine with respect to transformation. De Castillejo expressed concern for women's ability for self-determination and individuation in a culture dominated by the heroic masculine paradigm. She writes; "Women are today face to face with some unforeseen consequences of their new equality with men" (de Castillejo, 1997, p. 9), an equality that supports women's identification with the heroic masculine at the expense of denying and subjugating the feminine. She concluded that women's individuation and co-

creative contribution to society might be enhanced by a deeper understanding of the roles they play and the archetypal and biological forces behind those roles. In addition, and most importantly, Castillejo conceived that transformation is not only achieved by understanding the archetypal forces at work but by a fundamental shift toward a greater emphasis on love and loving. Of course, where there are issues of love for women there are inevitably issues with the masculine, as either intra-psychic manifestations of their animus or as flesh and blood men. Love is always a factor when the masculine and feminine are in conflict or in harmonized union, as we shall see in Chapter 8: The Archetype of Love as the Glutinum Mundi.

Further, in *Knowing Woman* (1997) de Castillejo examined the masculine hero archetype from a depth perspective. She identified a need for greater inquiry into the nature and meaningfulness of the heroic impulse in both women and men, as well as interplay of its impulse in the dynamics between women and men. She drew attention to the “fine line between heroism and delinquency” (p. 45), suggesting a necessity for heroism but also a necessity for a balanced yang-yin dialectic. She understood “the failed heroes” (p. 45) as those who fall into delinquency because they have failed to find a constructive and co-creative relationship with the feminine in their expression of the heroic impulse; that they have aligned themselves with a fearful and paranoid defensive stance against the feminine. De Castillejo believed that the failed hero energy needs to be mediated by feminine energy before it leads society to unconsciously fall into what she calls “the Great Mother of the affluent society” (p. 48), by which she means materialism, and addiction; forms of repressing dependency on the feminine and denying death and

corporeality. Here we see her influence on Woodman's (1980, 1982) work. De Castillejo petitioned for the salvation of the repressed feminine so that it may "begin to permeate society and alter the disastrous course of materialistic progress" (p. 50). In essence, she described the genesis of the fallen heroes' corrupted flesh in *Heart of the Inner Chamber*. She recounted how this salvation must come from within women's psyches and not from among those rational and scientific men who are more interested in the "pursuit of the physical moon [rather than] the cold unpredictable half-light of [their] own feminine nature" (p. 51). It is unfortunate that the theoretical constructs of Jungian analysts like de Castillejo, Woodman, Stevens-Sullivan, Fierz-David, Harding, and Wolff among others, which actively invite a conscious inclusion of the fullness of the feminine in therapeutic practice, are often relegated to the purgatory of theory rather than realized in the earthly realm of practice.

Nut takes in Re: A hero consciously descending for renewal.

Neumann (1954/1995) differentiated between the hero with an infantile ego— (e.g. puer aeternus) that returns to the uroboros in a regressive self-surrender to the ego-annihilating unconsciousness (e.g. self-destructive behaviors such as addiction, overwork, or suicide)—and the hero with a neurotic ego, who after having found some sort of ego identity apart from the collective becomes exhausted and "creeps back to the mother" (p. 17). The infantile ego returns to the uroboros as an evasive action against accountability for the development of wholeness and any suffering of the shadow that that might incur. The neurotic hero returns when exhausted from heroic striving, when his wounded ego is seemingly unrecoverable and he is ignorant of where else to turn to relieve his suffering.

The neurotic hero who surrenders to the uroboros with an awareness that his willing and conscious engagement with the netherworld is his source of renewal, is akin Re, when Nut as the Duat receives him in an exhausted state. Re knows that the Duat is an active regenerative place-power-being; a reality that the hero who is defended against the feminine cannot or will not acknowledge. Surrender to Nut or other such manifestation of the feminine incorporatio is not as easy as falling into the arms of the negative or good enough mother, where mother takes care of the problem. Once engaged with Nut as the Duat, Re is accountable for his every action and is required to participate in his transformation as directed by the archetypal energies that rule the Duat. The challenge for modern times is learning how to recognize when our intrapsychic heroic masculine has failed to obtain or maintain functional balance, and then to be humble enough to return consciously and willingly to the feminine incorporatio and actively cooperate with her in the renewal of our corrupt body-mind-soul flesh.

The dreambody and somatic body.

Mindell (1982, 2000) draws attention to the importance of attending to the reality of psychic and somatic experience, because failing to do so interferes with individuation. Mindell states that not only does the unconscious communicate through dreams in the form of images and symbols but also through our dreambody (subtle body) as somatic symptoms and sensations. He examines the correspondence between quantum physics and psychology, synchronicity, and the dreambody. He emphasizes how body gnosis and memory contribute as much to the process of individuation as does imagination and

intellect. His idea of the dreambody is equivalent to Jung's concept of the psychoid realm, the realm from which emergent phenomena arises into consciousness.

Mindell and Jung (1944/1968) uphold that it is the analyst's responsibility to maintain an attitude of *not knowing* during the therapeutic encounter, because that stance better allows for recognition of necessary and relevant emergent phenomena. If the analyst's presence is one of *knowing* then there is a greater likelihood that their actions, projections, interpretations, diagnosis, or expectations will interfere with the analysand's process. Figuratively, *not knowing* means adopting the attitude of the open-mouthed receiving body of Nut who is the entrance into the Duat. The Duat is a symbol of the psychoid realm.

For Mindell the dreambody is an assemblage of quanta held in the vessel that is the total personality, and which communicates with the cosmos. "If we want to get at the individual roots of psychological processes we must observe the personal, changing experience of the body . . . dreambody awareness is a preparation for death and a living confrontation with the timeless nature of the personality" (Mindell, 1982, p. 219). An intimation of death or disintegration of the ego stance is often the place where psychotherapeutic work begins. The person, desiring transformation and healing, tends to enter the therapeutic process ill, dying, exhausted or depleted, either emotionally or physically. Symbolically, their diminished state is like that of sungod Re when he enters the body of Nut as the Duat. Dreambody gnosis is a most profound source for self-awareness. Unfortunately, the collective bias towards logo-centric knowing steers us away from attending to dreambody gnosis. "When the body is holding the complex, it

then becomes our most immediate access to the problem” (Woodman, 1980, p. 61). The emphasis on the corporeal transformation of the fallen heroes in *Heart of the Inner Chamber* and of Re-Osiris during the 12 hours in the Duat are symbolic of what Mindell, Jung, and Woodman, as noted above in this section being addressed.

Pines (1993) notes “how vividly women patient’s bodies expressed [emotional] pain that was unbearable and unthinkable about. Because words were unavailable to them, their emotions had to be expressed somatically and understood so” (p. 3). Collective epistemology dictates what should and should not be articulated, and because we are primarily a logo-centric culture, that articulate is general expected to be word-based. There are several reasons why words are unavailable to express our suffering. For example, our unconscious or conscious collusion with collective ideations restricts us from speaking our truth, and so where logos fails to articulate psychic reality soma takes over. Problematically, we are commonly unschooled in understanding soma’s language and so often misunderstand the truth of somatic symptoms. Pines values the purposefulness of somatization in expressing psychic realities that may have no legitimate cultural means for expression or simply cannot be expressed by logo-centric processes. Here I am mindful of how the fallen heroes in *Heart of the Inner Chamber* are restored through a profoundly loving reception to their corporeal reality and not through talk therapy, intellectual insights or behavioral modification. There are hints in the processes of the Duat that the feminine incorporatio is best experienced and known through body, gesture and metaphor—not logos. She operates in the preverbal and

symbolic places of our psyche, and in this way is unlike the heroic masculine whose prominent emergence parallels the emergence of the written word (Schlain, 1998).

The lack of body awareness and interaction allowed in the therapeutic relationship is a veiled defense against corporeality. The presence of the feminine incorporatio, and her ability to invoke love as the *glutinum mundi*⁴⁵ is depotentiated when “the analyst invites the patient to enter into an intense and intimate relationship, yet at the same time imposes the frustrations of the absence of normal bodily contact, bodily communication, and bodily gratification” (Pines, 1993, p. 27). Certainly, there is something false about talk therapy, when most of the information transmitted and received between people and projected onto objects is unconsciously exchanged in the transference field and received and emitted somatically not intellectually. What is exchanged in the transference field is difficult to quantify because we cannot reliably measure the processing capacity of the unconscious mind, other than it is everything minus what is conscious. There is much evidence from research in the depth field that most of what occurs in the transference field is best comprehended and conveyed through image, gesture, sound, and other non-logos means, despite the fact that most therapy is logos-based. There is need for a more profound imagination of how to receive the corporeal reality of the other.

The Feminine Incorporatio Digests the Fallen Heroes’ Corruption

In *Heart of the Inner Chamber*, the feminine incorporatio enacts a shamanic communion and healing. Her body receives, ingests, digests, and transforms the corporeal body of the fallen heroes. As the dream shows, this is a visceral process.

⁴⁵ See Chapter 8: The Archetype of Love as the *Glutinum Mundi*.

Heart of the Inner Chamber: I awake later to find my chamber filled, floor to ceiling, with thousands of crates. I sit back on my milking stool, and pull one crate up close to me, and rest it between my legs, in the way a cello is supported. A giant swell of compassion opens my heart, moving through my body to my fingertips. I know I have no choice but to begin the painstaking task of reassembling the fallen ones.

I work methodically one crate at a time, reaching in and sorting the pieces of flesh. I tear away the decaying bits with my fingers, and put them in my mouth, chew them, swallow them, digest them, and then birth them through my vulva. Those same pieces, now rejuvenated, I assemble with the other viable bits of flesh until I have whole bodies that are set aside to await their resurrection. Not all the heroes are fully dead. By assembling pieces from several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

There is an erotic quality to the process, as the feminine incorporatio brings the crates between her legs in the same intimate gesture as a lover embraces their beloved or a cellist cradles her cello. Such an erotic gesture is in keeping with the dream's mood of profoundly compassionate love. The intimacy deepens when the feminine incorporatio commits her body to the role of hermetic vessel at the point when she takes into her mouth the fallen heroes' corrupt flesh. She is like Nut taking in the sungod through her mouth at dusk.

In one ancient Egyptian text the deceased is instructed to say, "I am this pure Magic that is in the mouth and belly of Re! Oh gods, spirits, and the dead, keep away from me! I am Re, the radiant one" (Simpson, 2003b, p. 296). In this text Re's Heka-magic is the primordial magnetic energy circulating through the world—in the depth tradition the Self. Heka-magic is associated with the god Heka (animator of soul and body), the type of magic associated with Isis. In *Heart of the Inner Chamber*, we have the idea of the ego-Self axis in animate dialog. The dream has similarities to certain interpretations of ancient Egyptian texts, in which, paradoxically, Osiris undergoes

transformation in the Duat and is simultaneously the Duat (Wilkinson, 2003), which is an imagination attesting to how the power and mechanism for our transformation is within us. Christ's message "the kingdom of God is within you" (Luke 17:21) echoes that idea. The heroes' corrupt flesh is the prima materia that contains the scintilla that will become his enlightenment when it is assimilated into the prima materia that is the feminine incorporatio, and through her invocation of love the two become one, both transform.

Blood mysteries.

The female body is miraculously organized to perform the transformational blood mystery processes of conception, gestation, labor and delivery, and lactation. There is a sacred quality to these processes, as indicated by such imaginations as the creation of Adam from the menstrum of the divine feminine. Walker (1988) claims that Adam's name means " 'man made of blood', or 'clay animated' by blood" (p. 299), as well as that the divine feminine's menstrum is the primal chaos from which the world is created. In alchemy the "menstrum of a whore" (Jung, 1944/1968, p. 290 [CW 12, para. 403n]) and "menstrual fluid" (Jung, 1934/1966, p. 157 [CW 16, para. 340]) are included in the list of the alchemists' arcane substances (prima materia), which are associated with the mana or healing power of sexuality. *Heart of the Inner Chamber* enacts the blood mysteries linked to the death-disintegration-resurrection archetype. Importantly, the dream indicates that the corporeal body is an essential element in the transformation of the personality.

Schwartz-Salant (1982) writes that in the *Nietzsche Seminars* (part 3, lecture 8)

Jung pointed to the interrelatedness of psyche and soma:

We have a conscious-unconscious connection that leads on one side to the purely spiritual or psychic realm and on the other into the body and matter. As we go

toward the domain of the spirit, the unconscious becomes the psychic unconscious and as we go toward the body and matter, it becomes the somatic unconscious. (p. 119)

Schwartz-Salant frames the psyche-soma connection dualistically for illustrative purposes here. Accurately, psyche and soma are never separate as we are our bodies, as well as are never separate in the transcendent reality of the undus mundus (Schwartz-Salant, 1982; Sharp, 1991). Our physical matter as it is understood to be connected to the psychic realm is variously referred to in the depth literature as the chthonic realm, subtle body, somatic unconscious, dreambody, mother realm, instinctual realm, or soul. These are the realms where dwells the feminine incorporatio with ease, because her particular skill is with the transformation of prima materia—our physical matter, dead or alive.

Heart of the Inner Chamber draws particular attention to somatic concerns. It illustrate the feminine incorporatio in intimate relationship with the fallen hero's blood and bone and flesh. The alchemical process of sublimation is reached by the end of the dream narrative when the corporeal body has been repaired and is ready for animation of body by spirit. There is a quality of deep devotion and sacredness in the dream figure's work with the corpses. I am mindful of how blood and all else that is visceral is also sacred, despite our fear and shunning of it. As noted above, we are our body; we can have no awareness of a spiritual experience without a physical body.

How do we then live with our corporeality and creatureliness lovingly and consciously? Rank (1931/1968, 1950/1968), Becker (1973), and Kierkegaard (1849/1954, 1847/2009) proposed that it ultimately serves us to confront our fear of our corporeality and death, and begin a conscious engagement with our physical reality so that we may

live with less fear and anxiety, calm our existential angst. Kierkegaard (1849/1954) calls this process infinite resignation:

Infinite resignation is the last stage before faith, so anyone who has not made this movement does not have faith, for only in infinite resignation does an individual become conscious of his eternal validity, and only then can one speak of grasping existence by virtue of faith. . . . There comes a moment in a person's life when immediacy is ripe, so to speak, and when the spirit requires a higher form, when it wants to lay hold of itself as spirit. As immediate spirit, a person is bound up with all the earthly life, and now spirit wants to gather itself together out of this dispersion, so to speak, and to transfigure itself in itself; the personality wants to become conscious in its eternal validity. If this does not happen, if the movement is halted, if it is repressed, then depression sets in. (p. 6-7)

Rank equated the heroic impulse with the human psyche's religious impulse, an attempt both personally and collectively to transcend corporeality. He claimed that our only hope to overcome the paralyzing effect of our anxiety about death is to live creatively and to become consciously and lovingly dependent on a transcendent transference object, such as god or some other imagination of a power greater than ourselves. Rank described human existence as being paradoxically fixed in corporeality and yet able to experience transcendence and transcendent images, which may give us a sense of being greater than a bag of flesh and bone that will die and rot and be forgotten. The heroic masculine resists being bound by corporeality and fights the physical limitations of nature that might confine his will. The feminine incorporatio holds as one this paradoxical reality described by Rank; and educates the heroic masculine in how to live equally with his corporeality and the transcendent reality of the *undus mundus*.⁴⁶

⁴⁶ See Chapter 8: The Archetype of Love as the *Glutinum Mundi*: Transference Dialogs on Love as the *Glutinum Mundi*: "What is a Saint?" a Lapis Blue Rose Vision Answers the Question.

Blood and bones of the transformation.

There are many references to the sacred, mythological, transformational and symbolic qualities of various parts of the human body: blood, bone, breast, heart, entrails, eye, hand, phallus, head, liver, throat, spine, and etcetera. By taking in the whole of the fallen heroes' body, the feminine incorporatio is in fact tending to every somatic concern and its intimate association with the psyche. The Roman Catholic Rite focuses on the sacramental and symbolic nature of the body and blood of Christ as healing and transformational substances. The Holy Mother Church (the Roman Catholic Church) is imagined as a feminine body, which contains the mystery of Christ's incarnation, death and resurrection, the Holy Spirit (Wisdom of Sophia) and God the Father. Hillman (2004) alluded to how the earth, when understood as an aspect of the feminine, demands blood sacrifice in tribute for the privilege of living off her bounty:

Only blood is the last full measure of devotion. Sacrificial blood consecrates. Sunday morning's cup of wine brings back the fruit of the earth—and also the blood that must remain vivid in memory as a taste on the tongue. (p. 94)

Here we have an imagination of the feminine incorporatio receiving the corrupting blood lust of human violence and desecration of the body into her wise body.

Our first baptism is in the blood of our mother, whose blood brought nutrients to the initial seed of our being. Every daughter and son is anointed by their mother's blood as they emerge into the world. Our mother's blood is her first sacred gift to us, before we receive her colostrum (immune system regulator and gut closure) and milk filled breast (nourishment and secure attachment). During gestation, we partake in woman's blood mysteries, our umbilical cord a literal lifeline to our mother's blood. We are baptized in

mother's blood long before that of the holy waters of Christendom or the blood of Christ's death, entombment, and resurrection mysteries, long before the fire of the Holy Spirit's mysteries of divine gnosis and revelation confirms us. Whether we are born vaginally or by caesarian section, there is no escaping being "of woman born" (Shakespeare, 2014, 4.1.96-97) or from participating with our mothers in the blood mysteries.⁴⁷

Menstrual gifts.

Lichtman (1991) writes of how the patriarchal revisions of myth changed the perspective of women's biological and psychological processes from something that was regarded with awe to something to be feared. She notes how women's menstrual gifts, Pandora's Box, Eve's apple, and Persephone's pomegranate seeds eventually stopped being passed on from mother to daughter. The handling of these legacies was taken over by "patristic control . . . [and] women like Eve, Pandora, and Persephone are given their menstrual 'gifts' by their respective patriarchal gods rather than receiving them as part of a female inheritance" (pp. 26-27). Most religious movements have entombed women's blood mysteries in taboos that denigrate them rather than hold them sacred; taboos that shame and exile women's body and blood. The beauty mysteries that arose as part of the celebration of the blood mysteries (belly dancing, bodily adornment and enhancement, dance, sacred sex) are rarely enacted in sacred ways by the collective. More commonly these mysteries are prostituted, turned into commodities for titillating male sexual

⁴⁷ See Chapter 7: The Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: Only You Understand Blood.

fantasies. There is a global counter-cultural movement seeking to reframe menstrual taboos, to revive rituals that sacralize and honor the symbolic and real power of women's menstrum⁴⁸. The feminine incorporatio is especially versed in the blood mysteries, and her narrative provides an imaginal model for how those mysteries may be recovered.

Heart of the Inner Chamber illustrates how the feminine incorporatio is engaged in an ethical response to the care of the corporeal body for the sake of renewal and resurrection. Whitmont (1993) wrote that:

The "bounding, tempering and ordering anew" . . . of the "fullness of what constitutes one's integral self" occurs not only on the biological and emotional level. In our dreams, messages from the transpersonal forces equally insist upon issues of morality and ethical standards. As going against our deepest conscience can make us somatically ill, coming to terms with moral, ethical and spiritual demands upon the way we live can heal or at least be indispensable for healing, psychically no less than somatically. (p. 218)

There is a relationship between being cut off from and ignorant about the blood mysteries and the inability to relate to the feminine incorporatio. Flesh and blood women and men may learn how to mediate the blood mysteries in their life by dwelling with the images and narratives associated with the restoration the sungod's (deceased's) various body parts as occurs during the 12 hours of the Duat (see below). They might learn how the feminine incorporatio is as much their archetypal inheritance as is the heroic masculine.

Feminine incorporatio is not the chthonic feminine.

Because of a lack of a broader definition of the archetypal feminine beyond the great mother and what that has come to mean, figures such as Nut and the feminine figure

⁴⁸ For example see: Society for Menstrual Cycle Research (SMCR), <http://menstruationresearch.org>; Justisse-Healthworks for Women, <http://justisse.ca/>, Red Tent Sisters, <http://www.redtentsisters.com//or> Association for Fertility Awareness Professionals <http://www.fertaware.com/professionals.html>.

in *Heart of the Inner Chamber* may be misinterpreted when they emerge into consciousness as the chthonic feminine, the great mother, or a soul figure (anima). The feminine incorporatio is not the archetypal mother or an anima figure (anima as understood as a man's contra-sexual soul image); she is not the chthonic feminine.

In the early stages of exploring the meaning of *Heart of the Inner Chamber*, I thought that the dream might represent a woman's heroic journey. This was because the dream is a woman's dream and the narrative and images are coherent with the individuation process. However, the feminine incorporatio figure in *Heart of the Inner Chamber* does not have the characteristics of the heroine. It is she who serves the heroes' development. She is served by having the opportunity to express the fullness of her love and influence by assisting the fallen heroes. She is more an image of the divine organizing center of cosmic being than a heroic figure, closer to the Self-archetype in character or the fullness of the feminine archetype.

The feminine incorporatio's realm is the regions of psyche that are intimately related to descent, disintegration, "invalidism" (Guggenbuhl-Craig, 1980/2008), dismemberment, suffering, grief, mysterious transformations, dying, death, and rebirth. To experience and know her we must enter visceral and mythic realms such as the: Nekyia (Greek), Sheol or Hades (Jewish), Duat (Egyptian), Naraka (Hindu), Jigoku (Japanese), or more contemporarily, Goethe's (1827/1976) imagined realm of the mothers where everything is "Formation, Transformation, / Eternal minds in eternal recreation" (lines 6287-88). As a symbolic figure, she embodies the particular feminine wisdom and power that facilitates death, transformation and rebirth. It might be tempting

to define her as a chthonic figure, but strictly speaking she is not chthonic as defined earlier. I align the feminine figure from *Heart of the Inner Chamber* with Nut who too is not a chthonic figure. In the ancient Egyptian netherworld, daughters are not sacrificed to further their father's war and the feminine is not a natural adversary of the masculine as portrayed in Greco-Roman myth. In *Heart of the Inner Chamber*, bloodiness and corruption is related to and is in service to renewal of the body and maintenance of the indestructible self, not to serve the aggrandizement of the ego or materialism. The feminine incorporatio is not a resident of Chthonia nor is she solely associated with the netherworld, and thus categorizing her as a chthonic figure is unfitting.

Sarcophagus: flesh eater.

The feminine incorporatio as seen in *Heart of the Inner Chamber* is symbolically related to the sarcophagus because of her ability to contain and eat the flesh of a corpse. Specifically, a sarcophagus is a limestone coffin that due to the property of lime consumes the flesh of the corpse. The Latin word sarcophagus is derived from the ancient Greek *sarkophagos* meaning *flesh-eating* or *carnivorous*, from *sarko* of *flesh* or *meat* and *phagos* meaning *to eat*, and from the phrase *lithos sarkophagos* which translates as *flesh-eating stone* (Onians, 1996; Pickett, 2002). The feminine incorporatio, however, is more than a sarcophagus. Unlike the sarcophagus that only further deteriorates dead flesh, she renews and restores decomposing flesh.

Her act of eating the fallen heroes' corrupt flesh is a sacred communion, and has associations with transubstantiation, which is the sacred rite where bread and wine transform to become the body and blood of Christ; Christ who was entombed and then

became the resurrected one; Christ whose mythic ancestor is Osiris and Horus. The incorporation of Christ's body and blood is understood as a means of spiritual renewal. The incorporation of the fallen heroes into the feminine incorporatio is the fallen heroes' means of renewal. The purpose of the Communion rite is for us to psycho-spiritually become one with Christ—become imbued with his characteristic abilities to love, forgive, and heal. The purpose of the feminine incorporatio's communion serves a similar purpose.⁴⁹

The stone coffin is associated with alchemical themes of rebirth and the philosopher's stone, and is an image of the alembic or hermetically sealed vessel of transformation. Both the earth cave setting of *Heart of the Inner Chamber* and the body of the feminine incorporatio are images of the hermetic vessel. In some translations of ancient Egyptian text, Nut is called sarcophagus; "O sarcophagus, O mother" (Roberts, 2000, p. 194), though the word sarcophagus may be a mistranslation as it contradicts the true purpose of the ancient Egyptian coffin. The stone coffin and mummification rites used by ancient Egyptians were used in the preservation of the body. Nut appears as a central symbol of transformation more than 100 times in the Pyramid Texts (Wilkinson, 2003), with some of those referring to her "as mother Nut in her name of 'sarcophagus' . . . in her name of 'coffin' . . . in her name of 'tomb' " (p. 161).

⁴⁹ See Chapter 8: The Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: Easter Vision: Stepping Out From Behind God the Father.

Etymological circumambulation around the word incorporatio.

In formulating how to articulate who is the feminine incorporatio, I made an etymological circumambulation around the word incorporatio. From 14th to 15th century Latin we have the word *incorporationem* (nominative *incorporatio*) referring to the *act or process of combining substances* or the *absorption of light or moisture* by or into a substance, and *incorporare* referring to the *formation of a corporate body* or *guild* to incorporate. Incorporate also may refer to the act of putting something into the body or into a substance, from the Latin *incorporatus* or *incorporare* to *unite into one body* (Onians, 1996; Pickett, 2002). The Latin word *incorporatio* (incorporating, incorporation, embodying) derives from the Latin word *incorporates*, which derives from *in* (no) and *corporatus* (corporate, corporation, physical body) from the Latin *corporare* meaning *to kill or strike dead* or *form into a body* and the Latin *corpus* (body, self, person, substantial, tangible, concrete, physical, material) (Onians, 1996; Pickett, 2002). Considering the etymology of incorporatio, it seems a suitable word to describe Nut and the feminine figure in *Heart of the Inner Chamber*. For both are intimately involved with the physical body and the process of taking in and combining substances to form an identifiable being.

As is above so as below.

The feminine incorporatio's facility with rebirth gives her jurisdiction in the upper world and the netherworld realms. There is a correspondence between events in the netherworld and on earth demonstrated in *Heart of the Inner Chamber* where there is a view of "the world's geography of love":

Heart of the Inner Chamber: I sit on a low three-legged milking stool in the centre of an inner chamber, which is simultaneously located both “above” and “below.” Above, it is a circular room at the top of a high tower with windows all around looking out onto the “world’s geography of love.” Below, it is a circular room of ancient stone, dark and far below the surface of the earth, its only access a dark and narrow tunnel.

We have here the idea of as is above so as below, two realms that are connected, by no less than a perspective that sees the whole world of love. This makes sense psychologically and physiologically if we view Nut/Duat as the unconscious (instinctual and psychoid realms) and the heavens as the consciously gained understanding of soul and spirit in relation to matter. And contained by these two realms is the earthly realm as the somatic body. As we engage our libido with the unconscious realm, we may experience a nourishing rejuvenation in our physical reality. As is understood by many, through careful research and analysis, as well as anecdotally, the interplay of the unconscious and the conscious, and psyche and soma affects transformation, sometimes mysteriously and miraculously, sometimes rationally and predictably (Jung, 1945/1966; Mindell, 1982; Murray & Pizzorno, 1998; Wiseneski & Anderson, 2005).

In *Heart of the Inner Chamber*, the feminine figure works her transformation in an environment that is simultaneously above and below. Her facility in the upper and netherworld closely associates her with the ancient Egyptian sky goddess Nut who’s body contains both heaven and netherworld, and who is connected to the corporeal realm through union with her spouse Geb (the earth). As is above so as below was a concept understood by alchemists such as Hermes Trismegistus: “In truth, certainly and without doubt / whatever is below is like that which is above, / and whatever is above is like that which is below / to accomplish the miracles of one thing” (Roberts, 2000, p. 221).

The alchemical view on this matter generates from ancient Egyptian ritual and mythic texts. In these texts, heaven (upper realm) and Duat (lower realm, or netherworld) are not understood as a duality (Roberts, 2000; von Dassow & Wasserman, 1972/1998), unlike the Greek, Roman, and Judeo-Christian traditions; traditions that have shaped the Western polarization of heaven and hell, good and evil, and other such problematic dualities. The dream does not separate the realms of heaven and netherworld. Rather, it creates a unified realm that is a rounded vessel transcribed by the arcs of heaven and the netherworld, which contains human corporeality and earthly matter. The feminine incorporatio presides from the center of this realm, as is above so as below.

Low three-legged milking stool at the center—wisdom.

In *Heart of the Inner Chamber*, the feminine incorporatio sits close to the ground on a three-legged milking stool:

Heart of the Inner Chamber: I sit on a low three-legged milking stool in the centre of an inner chamber, which is simultaneously located both “above” and “below”.

The stool is the foundation of her actions throughout the dream. It is an uncomplicated seating arrangement, and its low orientation to the earth creates a sense of humility and lack of pretense. I am mindful of the many times I sat on just such a stool while milking cows as a young girl. The rhythmic sound of milk being expressed from their udders, their musky scent, and their emanating heat would simultaneously induce in me an embodied trance and ground me to the earth. Humility seems a necessary attitude for the work of milking cows by hand, and so too for the feminine incorporatio’s work. Writing of milk here makes me mindful of the blood-to-milk mysteries of the lactating woman’s body, of how mother’s milk carries not only nutrients for the infant but microorganisms

that will populate the baby's gut, which among other things support immune function and the assimilation of nutrients. Milking cows makes me mindful of the cow goddess Hathor, and how in the Duat "the twelve hour goddesses are all aspects of Hathor" (Abt & Hornung, 2003, p. 28).⁵⁰ It makes me mindful of how the infant Horus was secretly nourished at Hathor's udder, while his mother Isis tended to the restoration of Egypt.

When I practiced as a homebirth midwife, my equipment included a milking stool on which I sat while assisting women in labor. Both birthing and midwifing are humbling and arduous services to life. The feminine incorporatio is simultaneously midwife and birthing woman, and embodies the twinned concepts of humility and service—ideally service to and not power over the process of birth and rebirth. The ability of the feminine incorporatio to offer compassionate service to the fallen heroes depends on her humility. Her position and stance is humble and yet, paradoxically, she dwells at the center of the "world's geography of love," a place of profound power and miraculous resurrections.

As well as humility, the three-legged stool symbolizes "the Hermetic vessel in which the 'royal marriage' is consummated" (Jung, 1952/1956b, p. 125 [CW 5, para. 182]). It also alludes to wisdom. "Faust returns [from the mother's den] with the tripod reminiscent of the three-legged stool, the seat of the Pythian Priestess at the Delphic Oracle" (Jung quoted in Edinger, 1990, pp. 57-58). Mephistopheles tells Faust how the glow of the tripod indicates the deepest descent to the realm of the mother's den where he may find the wisdom he seeks:

⁵⁰ See Chapter 4: Approach and Methodology: My Transference to the Topic and the Archetype of Love: Love, Blessed Virgin Mary, and the Divine Cow Hathor Were Early Teachers.

Sight of a glowing tripod will tell you, finally, / You're in the last deep, deepest
there might be. / By its light you'll see the Mothers, / Some sit about, as they wish,
the others, / Stand and move. Formation, Transformation, / Eternal minds in eternal
recreation. (von Goethe, 1827/1976, lines 6283-6288)⁵¹

For Faust this is a sinister realm, a response which likely reflects the intrapsychic reality
of Goethe, Faust's creator, who was influenced by Judeo-Christian views of the feminine.

Though the realm of the mothers may be frightening, historically, it is not sinister but
creative as related to transformation:

This underworld tripod embodies the feminine chthonic trinity [sic] (Diana, Luna,
Hecate, and Phorkyads). It corresponds to the *vas hermeticum* (and the early
Christian communion table of the catacombs with 3 loaves and 1 fish). The *Tripus*
Aureaus of alchemy is the one that Hephaestus casts into the sea. (Jung,
1952/1956b, p. 749 [CW 5, para. 1697])

The underworld tripod corresponds to what Jung refers to elsewhere as the lower triad or
lower *coniunctio* after the fashion of Dorn (Edinger, 1985). See Jung (1954/1969, pp.
233-234, 243-244 [CW 9i, paras. 425, 436]) as well as the alchemical image that includes
the tripod in Jung (1944/1968, p. 290 [CW 12, fig 144]). The idea of wisdom is associated
with the tripod or the three-legged stool. The *Heart of the Inner Chamber* feminine
incorporatio's three-legged-stool represents wisdom and humility. Nut embodies wisdom
in that she contains the process of the judgement of the deceased by Maat (goddess of
wisdom, justice, and truth) in the Duat.

⁵¹ An alternate translation is: "A fiery tripod warns you beware, / This is the nethermost place where now
you are, / You shall behold the Mothers by its light, / Some of them sit, some walk, some stand upright, /
Just as they please. Formation, transformation, / Eternal mind's recreation" (Jung, 1952/1956b, p. 206 [CW
5, para. 299]).

Who Is Nut as the Feminine Incorporatio?

Since Nut's emergence into human consciousness, there are various narratives and commentaries regarding her, some of which are ancient and some modern. As a topic, she is vast. My interpretation of her is as an archetypal figure as she relates to my topic. While reading what follows regarding Nut, be mindful of the syncretic ways in which ancient Egyptians regarded their deities, in which narratives, attributes, and representation of gods frequently overlap and morph into each other in a complex interconnectedness. I have noted above how one deity may be many deities, some may belong to more than one grouping, or one may create their own genesis and yet originate from another.⁵² I have proceeded flexibly, imaginatively and synchronistically when considering Nut and do not assume to reductively or assuredly delineate her.

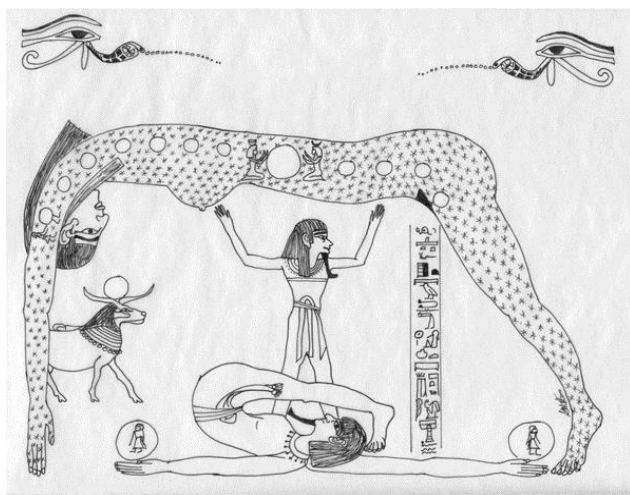
Bunson (1999) claims that "Nut did not have a temple or a cult dedicated to her worship. However, Wilkinson (2008) mentions evidence of "shrines built in honor of Nut in the temples at Esna in Edfu" (p. 175), which makes more sense because of how she commonly in narratives. In astronomical representations, Nut is a central figure embracing the death and resurrection mysteries. Initially the Heliopolitan goddess Nut personified the day sky as the vault of heaven, and the night sky, also known as the Duat:

The Egyptians understood the *Dwat's* [sic] location in various different ways. Sometimes they perceived it as part of the cosmic circuit in the night sky; sometimes as the interior of Nut's body. But equally it could be the chthonic earth realm of Ptah-Sokar-Osiris, which Re entered during his night journey. (Roberts, 2000, p. 102)

⁵² See Chapter 3: Literature Review: Country of Mythology and Mythopoeic Texts: Egyptian Rituals, Rites, and Myths: A Caveat Concerning Ancient Egyptian Syncretism.

Though it is common to conflate the Duat with the concept of the netherworld or the chthonic realm, I make a distinction here between ideas of netherworld and chthonic world, ideas that derive from Greco-Roman times. Strictly speaking, the netherworld is a chthonic realm, whereas the Duat is not, though it shares features with the chthonic realm. The difference lies in the ancient Egyptian's imagination of there being no separation between heaven and the Duat.

In ancient Egyptian mythology, the Duat is the realm of death that contains the 12 Hours of Night from dusk to dawn. It is the realm of Osiris as well as other immortal



figures. The first six hours in the Duat are concerned with the sun god Re descending from the West into the deepest and darkest region of the Duat. The last six hours are concerned with his accomplishing his ascension toward the East (rebirth, becoming) into the upper realm. The Duat was the place where human souls went after death, and if funeral rites were appropriately practiced and the tomb properly prepared it was thought that the soul could travel freely between the realms of earth and Duat. Principally, interpretations of the Duat derive from analyses of the *Book of Night* and the *Amduat*. Despite the many texts regarding the Duat, which vary in time and place of origin, none uniformly depict the Duat.

As both the day and the night sky, Nut is the vessel that holds the sungod Re's whole living through daily and nightly transformation. Nut's arching body creates the vault of the sky; it is the sacred temenos that embraces the body of the dying sungod and receives him through her mouth at sunset. In the Duat, he is steered in a solar barque through the 12 Hours of Night until at dawn she resurrects him from her vulva (Abt & Hornung, 2003; Budge, 1895/1967; Lamy, 1991). In her aspect as night and day sky, Nut is similar to the feminine incorporatio figure in *Heart of the Inner Chamber*, who is associated with the idea of as is above so as below. Much can be said about Nut and the feminine incorporatio's role in the daytime journey of the masculine but an articulation of that falls outside of the scope of this work, which focuses on the netherworld or night journey of the masculine as influenced by the disintegration-death-resurrection archetype.

A number of goddesses are attributed with some or all of Nut's traits, or are syncretically conflated with her. Most commonly, Nut is conflated with Hathor, Sekhmet, Isis-Hathor, and the Duat. Nut belongs to a familial group of feminine and masculine partnered deities that emerge out of Heliopolis: Tefnut-Shu, Nut-Geb, Isis-Osiris, and Nephthys-Seth. Nut is daughter of Tefnut and Shu, and spouse of Geb, who personifies the material world of earth. The deity Nun/Naunet represents the watery abyss or prima materia out of which all things of the cosmos emerge. Nun/Naunet form a paired deity in the Ogdoad at Hermopolis and in the Heliopolitan Ennead. In the Memphite Theology, Nun/Naunet is associated with the creation of Shu and Tefnut. In the Heliopolitan Ennead, Atum creates Tefnut and Shu, who then generate the rest of the gods, including Nut. Atum's primal creative act is often located in the primal watery abyss that is

Nun/Naunet—the same place in which Nut’s body floats as the heavenly waters.

Nun/Naunet represent the cosmos, Nut the heavenly vault. Nun/Naunet is the “anti-sky which bent over the Netherworld, a counterpart and mirrored likeness of Nut” (Frankfort, 1978, p. 155). In her transformative and creative acts, Nut intimately interfaces with the *prima materia* (Nun/Naunet). In depth psychological language, Nun/Naunet would be the unconscious realm itself and Nut the psychoid realm. We may imagine Nut as simultaneously the birthing one and the midwife, as “the firmament and the rain that proceeds therefrom” (Spence, 1994, p. 12).

The hieroglyphic spelling of Nut’s name has the phonetic value “Nu”, which represents a water-filled vessel. In anthropomorphic representations of Nut, she carries this water-filled vessel on top of her head, which symbolically associates her with the primordial water or *prima materia*. In addition, Nut is represented as the vault of heaven, arching her star spangled body over the earth who is her spouse Geb. The lands and river of the Duat belong to the interior landscape of her body. The creator-father Shu⁵³ occupies the space between Nut and Geb, a triadic positioning that represents the world’s birth, and a world that accommodates incarnated gods (e.g. Osiris, Isis, Seth, or Nephthys). Nut is also represented zoomorphically as a cow, or a sow with her young (Wilkinson, 2003). Her association with the sow relates to fertility. As a cow, Nut is the heavenly cow goddess Hathor, who carries the sun god between her horns or on her back,

⁵³ Shu’s name may be understood to mean “dry”, “sunlight” or “he who rises up”. He raises Nut up over Geb, separating them so that they can create the world. It is suggested that there is a complementarity of “dry” and “moisture” in the names of Shu and Tefnut. In certain texts, Atum, father of Shu and Tefenet is said to have created people by spitting into his hand and masturbating until he ejaculated them onto the earth. Shu is associated with calming air and Maat. (Hornung, 1971/1996; Wilkinson, 2003) See Figure 2: of Nut being raised up over Geb by Shu.

and whose body is adorned by the Milky Way. The limbs of Nut-Hathor are the four pillars that support the sky, her feet and hands are placed palm and sole down in the Duat.

Painted on the ceiling of Ramesses VI tomb is the *Book of Night*, which depicts the specific details of Re's regeneration during each of the 12 hours. In this painting, we see Nut stretched the length of the sarcophagus chamber, "depicted as two colossal figures in two profile images painted spinal column to spinal column separately representing the day and night sky" (Wilkinson, 2003, p. 162). Painted on the ceiling of the same tomb in the corridor leading into the sarcophagus chamber is an example of Re's mysterious regeneration:

The two middle registers, astral in character, express the different aspects of the sun's regeneration. One of these shows the coagulation of cosmic substance taking place within a funnel outlined by the coiled serpent Mehen. The arms lifting up from all sides express better than words this glorious renaissance. (Lamy, 1991, p. 65)

Lamy refers here to the *Book of Aker (Book of the Earth)*, which concerns the idea of regeneration but does not detail a night journey through the 12 hours. The coagulation of cosmic substance refers to Nut's ultimate regenerative powers⁵⁴.

There is a scene at Denderah where Nut is represented as three figures nested into each other; the most external figure is Nut as the day time sky arching over Geb, then nested inside of her is Nut as the night time sky, and then nested inside of her is another figure of Nut as the Duat. The Duat is the realm where the deceased dwell along with all

⁵⁴ Coagulation is one of the final alchemical operations. It is the precipitation or sublimation of the purified prima materia achieved through distillation. *Heart of the Inner Chamber* alludes to this process. In some Eastern alchemical texts, this stage is referred to as the achievement of the red sulfur and is the final goal of the experiment, which has its equivalent in the Western alchemist's imagination of the philosopher's stone or lapis. Psychologically, this stage represents a renewed sense of self and embodied consciousness and recovery from mental illness. Physiologically it represents rejuvenation of health and vitality.

the creatures and deities who participate in their transformation and renewal. Osiris's kingdom is the Duat; the place of transformation that all the deceased hope to survive so that they may be resurrected or find their way to the Field of Reeds (eternal bliss, or Nirvana). The purpose of funerary prayers and rituals is to help realize hope for a blissful after life. In some texts, the Duat is thought to have:

[F]ormed the body of Osiris. It was regarded as dark and gloomy, containing pits of fire and dreadful monsters which circled the earth, and was in its turn bounded by a river and a lofty chain of mountains. . . . mingled desert and forest, through which the soul of the deceased might not hope to struggle unless guided by some benevolent spirit who knew the paths through this country of despair. Thick darkness covered everything, and under veil of this the hideous inhabitants of the place practised all sorts of hostility. (Spence, 1994, p. 114)

The above imagination of the Duat as the body of Osiris refers to the shadow of Osiris—his invalidism, the place where he is an emptied or bereft soul, the place where he may have a restorative encounter with the Self.

Recovery of the Ba (soul) of Osiris is a highlight of the journey through the Duat. This mixed imagination of the body of Nut containing the Duat and being the Duat, and the Duat being the body of Osiris and Nut containing the body of Osiris corresponds with elements in *Heart of the Inner Chamber*. The chamber becomes filled with the bodies of the fallen heroes, which correspond to the Osirian presence as the overwhelming feature within the chamber. Yet at some point in the process, the feminine incorporatio ingests the heroes' bodies and they become contained in her and she becomes the only animated presence within the chamber until the heroes' rebirth. *Heart of the Inner Chamber* and the Duat represent the transformative process as a continuous assimilation and dis-assimilation, corruption and restoration of matter. The process is like copper metallurgy

that requires raw ore be roasted and smelted at extremely high temperatures to remove the slag (shadow). Then to create the copper bloom (awakening to self) the substance is refined by fire until the shining copper is produced (individuation). Or the process is like that of the alchemist working and reworking the prima materia in various ways until it yields the lapis. Or it is like the caterpillar who within its cocoon dissolves into a nutrient matrix with no identifiable DNA and then by mysterious energetic processes morphs into the butterfly (Free & Wilcock, 2004). Nut takes into her body the disintegration and corruption associated with dying and death, facilitates rebirth, and gives birth to deities who will in turn enact the disintegration-death-resurrection mysteries.

Nut's four children are Isis, Osiris, Nephthys, and Seth. Isis is symbolically related to Nut. In late Egyptian antiquity, Isis is associated with the North Star (Stella Maris), the pole star around which the Milky Way circumambulates, and which is a symbolic and real point-of-reference for those journeying into foreign territory. The stars that circumambulate the pole star are the Unwearying Stars—guiding figures for every hour of the Duat. The Unwearying Stars refer to the Milky Way, which adorns the body of Nut and Hathor. Isis is also associated with Sirius (Dog Star), the brightest star of our solar system and clearly visible in the Milky Way. Sirius belongs to the constellation Canis Major. The heliacal rising of Sirius is associated with the onset of the annual inundation of the Nile in ancient Egypt. In myth, the tears of Isis falling from heaven start the swelling of the river on the *Night of the Drop* (Lamy, 1991); tears thought to create the redemptive waters of purgation and renewal (Roberts, 2000). Ancient Egyptian texts frequently analogize the rhythm of the annual inundation with its cycle of destruction and

renewal as a symbol of the disintegration-death-resurrection mysteries. The myth of Isis and Osiris includes reference to the Nile inundation, and parallels aspects of Re's transformative journey through the body of Nut along the waterway of the heavens and the watery course of the Duat, both of which, like the Nile River, are symbols of death and rebirth.

Liver as the seat of life.

In kite (falcon) form, Isis and her sister Nephthys (sister-wife of Seth) are together the principal “mourner, sustainer and protector of the deceased” (Wilkinson, 2003, p. 147). In the seventh hour of the Duat, Isis is the ‘Lady of Life’ who with Imsety, guards the liver of the deceased (Roberts, 2000, pp. 64, 147). The liver is associated with oracular wisdom and was the favorite organ of the Mesopotamian deities because it was “capable of revealing divinatory secrets if properly consulted” (Walker, 1988, p. 318). In alchemy, the liver is the seat and source of life. “The ‘liver’ according to the old view, is the seat of life—that which ‘makes to live’ ” (1961/1965, p. 198) Jung noted in *Memories, Dreams, Reflections*. In *Liber Secundus* of the *Red Book* (2009) Jung described a dream where he is in a dark and swampy, serpent infested wasteland. He sees a dead female child whose skull is partially crushed and bloodied. A veiled woman demands that he eat the child's liver, a demand that, in the dream, outraged and repulsed him. The woman insists that he do what she asks because she is the soul of the child. So, Jung complied and ate the liver, after which the woman lifts her veil and declares that she is his soul. Thus making Jung the child in the dream. Later Jung interpreted the child as an image of Aion (God) and implied that when we ingest our god we are reborn. He drew

our attention to an imagination of the communion of blood and flesh that renews; an imagination we see enacted in such rituals as the Roman Catholic communion rite, as well as in *Heart of the Inner Chamber*.

For some African tribes eating the liver of an animal enlarges the soul of the person in that they incorporate some of the animal's character (Walker, 1988). The liver as discussed here is a somatic symbol of the regenerative capacity of the Self. This is an apt association for an organ that daily filters hundreds of liters of blood, detoxifies the blood, creates proteins critical for clotting, metabolizes hormones, regulates glucose storage and amino acid synthesis, is intimately involved in digesting, absorbing, and processing nutrients. These are just a few of the liver's more than five hundred functions. Most interesting is that the liver can regenerate itself (Doidge, 2007)! Therefore, it is not surprising that Isis, who safeguards the liver of the deceased, is known as Lady of Life, Lady of Heaven, Earth, and the Netherworld, and Mistress of Magic—attributes correspondent with Nut.

Ingesting the whole of the corrupt heroic masculine, liver and all.

Nut takes the dying sungod Re into her mouth at sundown, wherein he travels within her body through the 12 Hours of Night and she births him from her vulva at dawn, as a renewed being. She must too take in the corruption of Re. Some versions of Nut's narrative include a segment that tells how the 365 days of the year were created, in an attempt to define ordinary time within eternal time. This part of Nut's narrative concerns the birth of her children, divine beings who incarnate as the first gods on Earth. The story begins during the early stages of the creation of the gods, a time when chaos is

prevalent, and goes thus. Nut became pregnant by Geb, some say illicitly. When Re discovered this, he became jealous of Nut's power, and feared her offspring would usurp his throne (Meeks & Favard-Meeks, 1993/1996, pp. 77-79; von Franz, 1978)—a theme we see carried forth in Greco-Roman myth regarding Chronus, and Uranus. Re cursed Nut and separated her from Geb by placing Shu between them, thus preventing her from giving birth on any of the then 360 days of the year, which he governed. However, the god Thoth⁵⁵ intervened on her behalf by playing a game of Senet with the moon (Khonsu) and won five days of lunar time, which were not ruled by Re (Dee, 1998; Houston, 1995), which allowed Nut to give birth to Osiris, Seth, Isis, Nephthys, and Horus the Elder on days 361 thru to 365. After these gods incarnated, the earth shifted on its axis and all years following were 365 days long, a blend of solar and lunar time.

Re's aggression towards Nut is paradoxical and nonsensical, since it is she who assures his recursive renewal by the very skills with which she created her children. This part of the myth shows the ways in which Re is not a symbol of the new hero or the new ethic. His actions symbolize how the masculine works against creation through its expression of fear, envy, and power issues with respect to the feminine and what she generates. This segment of Nut's narrative symbolically illustrates masculine fear and envy of the feminine, a reality that often manifests as acts of aggression toward the body of the feminine and her creative powers, or as wars between masculine figures for the

⁵⁵ See Chapter 5: The Archetype of the Dying Heroic Masculine: The Dying Heroic Masculine in Heart of the Inner Chamber: Timelessness and Liminality in Heart of the Inner Chamber.

power to control the feminine. Despite Re's aggression and envy toward her, Nut takes his dying and corrupt self into her body, liver and all, for the sake of his renewal.⁵⁶

Becoming the Heavenly Cow: She who is the feminine incorporatio.

At one point in "*The Myth of the Heavenly Cow*" (Simpson, 2003b) Nut was transformed into the heavenly cow Hathor. Hathor has associations with astrology as is evidenced by murals in the temple dedicated to her in Denderah among other proof.

Descriptions of the cosmos and its workings are an essential part of ancient Egyptian theologies:

Several scholars have suggested that Nut may originally have represented the Milky Way, as Spell 176 of the Book of the Dead refers to this broad band of stars which crosses the night sky and the following spell begins with an invocation of Nut, and some representations of the Ramesside Period show stars around the figure of a goddess as well as on her body. There is astronomical evidence which may support the equation. Ronald Wells has shown that in the predawn sky at winter solstice in Predynastic Egypt the Milky Way would have looked remarkably like a stretched out figure with arms and legs touching the horizon in exactly the manner in which the goddess was often depicted. Furthermore, at that time of the winter solstice the sun would have risen in the area of the goddess's figure—her pudendum—from which it would be imagined to be born, just as nine months earlier, at the spring equinox, the sun would have set in the position of the goddess's head—suggesting it was being swallowed. (Wilkinson, 2003, p. 161)

It may be through her association with the Milky Way that Hathor became known as the deity who casts the fate of the newborn in the stars (their astrological connection to the cosmos), or more plausibly because in the *Book of Day* Hathor gives birth to Re in the first hour; the moment of his original birth and recursive rebirths. This above described

⁵⁶ See Chapter 6: The Archetype of the Dying Heroic Masculine: The Dying Heroic Masculine in Ancient Egypt: Envy and the Heroic Masculine.

Milky Way connection to the sun's death and rebirth is inextricably associated with Nut and Hathor.

Along with her associations to the Milky Way, Nut is named in the Pyramid texts the “goddess of the divine sycamore tree” (Wilkinson, 2003, p. 161), said to be “a refuge for the weary dead at noonday during the summer, where in its shade they were refreshed by the food on which the goddess herself lived” (Spence, 1994, p. 174). Nut's facilitation of corporeal comforts is part of what renews and resurrects the sungod Re, and the bodies of the worthy dead. “The deceased are described in the *Book of the Dead* as relying on [Nut] for fresh air in the underworld, over the waters of which she was supposed to have dominion” (p. 174). She is also almost without fail the figure painted on the inside of ancient Egyptian coffin lids and on the walls of tombs; even as late as the time of Greco Ptolemaic Rule (332-30 BCE). Coffin lids painted with the image of Nut show “the solar disk in the process of being swallowed or reborn” (Wilkinson, 2003, p. 162). These coffin lid paintings are a practical imagination of Nut's voluptuous embrace enfolding the deceased during their time of death. They are perhaps also a petition and surrender on the part of the dead to her ministrations, with hope that through union with her they may be renewed. In the post-New Kingdom eras, her painted image on the inside of coffin lids “was rarely omitted in the Egyptian burial ceremonies” (Hornung, 1999/2001; Spence, 1994, p. 174).

There is the question of where in the time of ancient Egypt did the imagination of Nut or Hathor emerge. How long has an imagination of her existed? Ideas about Nut's or Hathor's emergence as imaginal figures are conjectural, because theories about when

imaginings of any particular Egyptian deity emerged are speculative. Nut's association with the astronomical-Milky Way, as noted above, places her in Predynastic times earlier than 3000 BCE. She is an important figure in the Old Kingdom Pyramid Texts circa 2727 to 2175 BCE. There is evidence of her in the Third Period of the Fifth Dynasty circa 2484-2336 BCE. The Denderah Temple to Hathor was built during the Greco-Roman period in Egypt, though rituals associated with Hathor enacted at Denderah go back to at least 2000 BCE during the Middle Kingdom. Pyramid Texts from the Old Kingdom that scribe Nut's narrative graphically evoke her power, and depict her as both Heavenly Cow, and one of the great Heliopolitan Ennead. Depending on the source, this Ennead is composed of Atum, Tefnut-Shu, Nut-Geb, Isis-Osiris, Nephthys-Seth (Lamy, 1991; Wilkinson, 2003). I address Nut's origins here to illustrate the longevity of the imagination of her as an archetypal figure and symbol of transformation, nearly 3000 years actively. It is lamentable that the symbolic underpinnings of Nut are significantly disempowered by Greco-Roman renderings of mythopoeic figures that crossed the Mediterranean from ancient Egypt. We see the vestiges of Nut in comparatively depotentiated figures like Rhea, Hera, Athena, Artemis, and Aphrodite.

Nut as Hathor is associated with love that renews and contributes to resurrection (Lamy, 1991; Roberts, 2000)—love as the *glutinium mundi*.⁵⁷ “Under the multiple names which evoke her countless aspects, Hathor represents a synthesis of all notions concerning cosmogenesis” (Lamy, 1991, p. 82). Maat is a critical figure in the netherworld journey where the deceased's heart is weighed for its ethical worth against

⁵⁷ See Chapter 8: The Archetype of Love as the *Glutinium Mundi*.

an ostrich feather (symbol of Maat's truth and justice) in the Hall of Judgment. "Hathor is identified with Maat, principle of order, equilibrium and cosmic harmony" (p. 84). Both Nut and Hathor are closely associated with Maat. Nut, Hathor, and Maat share attributes vital to transformation that facilitates resurrection. Maat is most associated with directing Re toward meaningful and just purpose at the zenith of his power, the hour of midday.

For the single purpose of maintaining the sungod's wholeness, Hathor and Maat sometimes together companion the sungod in the solar barque where Re is depicted dually as midday and midnight sun. Roberts (1984) suggests "that the nocturnal power of Hathor needs to be complemented by the ordering and directive power of Maat" (p. 93), for the nocturnal power is more associated with chaos than the daytime powers. Hathor influences the sungod in developing balance between joyful celebration and ordinary aspects of daily living. Maat influences the sungod developing ethical and purposeful productivity. Together these goddesses' energetic work fulfills the purpose of the solar cycle, and are not "opposites who need to be reconciled" (p. 93) but complements. As noted above, Nut as the feminine incorporatio, and her kin goddesses, contain the reality of heaven and netherworld, realms, which are influenced by the earthly realm (physical matter and corporeality).

Egypt's geography and the imagination of as is above so as below.

Egypt's geography influenced the ancient Egyptian's ideas, images, and narratives about transformation and rebirth. For millennia, Egypt has been part of the Sahara desert. Its narrow corridor of tillable land scribes the banks of the Nile River, which runs about 1200 km / 750 miles from south to north, and is dependent on the

river's annual inundation for fecundity. Except for a few oases, Egypt heavily depends on the Nile for the provision of water, food, shelter, and transportation. The ancient Egyptian setting for the transformational journey of the deceased through the Duat mirrors Egypt's geographical reality and limitations. The geography of the Duat contains a vital river like the Nile. Like the physical world of Egypt, the Duat also contains oases, fields, islands, hills, steep cliffs, and caverns. Ancient Egyptians imagined that seasonal and rhythmic life events in the physical world of Egypt were simultaneous with those of the Duat, and so they believed that the River Nile had two headwaters, one from heaven and one from the Duat (Lamy, 1991). This notion matches the idea of Nut having facility in both the heavenly and the netherworld realms. Her body contains both the heavens and the netherworld. As is above so as below.

As noted earlier, for ancient Egyptians there was not the same sense of separation between the realms of heaven, earth, and netherworld as is demonstrated in Greco-Roman mythologies and cosmologies. Commonly ancient Egyptian deities exist in all three realms. For example, the god Amon-Re is described thus; "His *b3* [Ba or soul] is in the sky, his body (*dt*) is in the West [netherworld], his image (*hntj*) is in Thebes and wears his crown" (Roberts, 1984, p. 150). Likewise, the feminine deities have influence in all three realms, though their particular attributes may be more or less active depending on the realm they are acting in at a given time and for a given purpose. Essentially the divine feminine in ancient Egypt may best be described as a "differentiated feminine unity" (p. 108), which also describes my imagination of the feminine incorporatio. Each role of the goddesses contributes to a different aspect of the death, disintegration, restoration, and

rebirth of the sungod. Likewise, the pharaoh's queen as daughter-mother-consort had a similar fusion of roles. Through ritual the queen facilitated the divine feminine purpose of bringing "the king's transition to 'full power' " (p. 158)⁵⁸ Roberts tells us that:

The mythological background to the crowning is not, therefore concerned with the reconciliation of the feminine aspects; rather it affirms different feminine roles which are essential for the king to manifest as the son both of Amun-Kamutef [his father] and of Re. (Roberts, 2000, p. 169)

By the divine feminine's mediation and love, the full expression of the divine masculine manifests, body and soul.

An example of the ancient Egypt imagination of *as is above so as below* is embodied by the Osireion in Seti I's (circa 1291-1279 BCE) temple at Abydos in Egypt. The Osireion is a subterranean cavern honoring Osiris's life, death and resurrection, and is designed to receive the waters of the annual inundation, so that the scene below mirrors the events above ground. Roberts (2000) describes this underground part of the temple:

This subterranean floating island buried within a mound provides the deep earth counterpart to the Osirian temple above, the holy underground cavern entered from the Northwest, which enshrines the mysterious renewal of life, of reincarnation—a mound, moreover, which, when seen from outside, was a place around which vegetation grew, springing from the risen earth like grain growing from the mummiform body of Osiris. (p. 96)

Frequently, the mummiform body of Osiris is depicted with grain sprouting from it in tomb and temple scenes. There are two scenes in the main above ground Abydos temple that show Isis hovering as falcon above the mummiform body of Osiris as she conceives Horus. Also in the subterranean Osireion are two figures of Nut arching across the ceiling

⁵⁸ I am mindful that there are gaps in our understanding and interpretation of how ancient Egyptians might have perceived the roles and interrelatedness of (a) the queen and pharaoh, (b) the divine feminine and divine masculine as beings external to human corporeality, and (c) as incarnated in the queen or pharaoh because of the masculine-centered bias in the interpretations of ancient Egyptian texts.

of the room just beyond the floating island, overseeing the mysteries that take place below once she takes the deceased into her body. Her presence thus depicted in the Osireion demonstrates her dual influence in the netherworld and the heavens. The Duat, as an aspect of Nut, is not exactly the netherworld or chthonic earth realm; terms which are the closest modern correlates we have to describe the Duat. The Duat is not separate from the heavens because Nut is both heaven and netherworld, day and night.⁵⁹

The feminine incorporatio harmonizes the warring masculine and confers the power to rule ethically.

As an image of the feminine incorporatio, Isis and Isis-Hathor wield absolute influence over a great number of domains which include; medicine, midwifery, childbirth, pregnancy, breastfeeding, fecundity, music, dance, perfumery, sex, love, marriage, beer and bread making, harvest, and transformational magic. The ability of Isis to persevere with love is what re-members and re-vivifies her beloved Osiris. She embodies love as the *glutinum mundi*. In the narrative of Isis and Osiris, Osiris remains in the netherworld after he is restored from his death and dismemberment at the hands of Seth. Osiris and Isis's son Horus (conceived in the netherworld) fights with Seth for the crown to rule Egypt; a contention that eventually involves all of the Egyptian deities. Isis has a key role in the decision about whether Horus or Seth should rule. In commenting on

⁵⁹ At four-thirty in the morning December 11, 2013, just as I finished writing this sentence, my sister called to tell me about her latest series of paintings depicting heaven and hell as one reality, and another series themed on Cohen's (1979a) *Bird on the Wire*. She interprets the bird as the energy that can traverse the unified realm of heaven and hell, and as an emblem of love, forgiveness, and the freedom to express one's genius. Interestingly, in one painting, hell is above well lit and visually accessible and heaven is below in the shadows, difficult to discern. She describes this work as a compassionate view of how madness might be experienced. I would add that it demonstrates the process of individuation that requires we bring our hell into the light. With this interchange I am mindful of psyche's autonomous nature, how we are not separate, and of the necessity of non-dualistic worldview.

the story “*The Contendings of Horus and Seth*” (Simpson, 2003c), which is part of the Isis and Osiris myth, Roberts (1997) writes; “that the goddesses Hathor and Isis . . . in their different ways, seek to curb the potentially anarchic forces of Re and Seth” (pp. 100-101). Hathor and Isis through their love mediate the out of control heroic masculine. Horus inherits the conflict between Osiris and Seth. He must finish his male ancestors’ unfinished business. As the new masculine destined to rule, it is Horus’s responsibility to resolve those issues of power and envy between his predecessors that would interfere with the vigorous existence of Egypt. He can only achieve this by first developing a co-creative relationship with the feminine.

Isis is the seat of feminine power. She assures that unmediated heroic masculine energy does not destroy Egyptian society and its lands. The name of Isis is related to the word throne, and she is depicted with a throne headdress. She is:

[T]he goddess intimately linked with the royal seat upon which Horus sits, like a child upon the lap of his mother. And here this female “Great Throne” is proclaimed to be the “Mistress of Life” the source of food and nourishment. . . . a powerful repository for earth vitality. (Roberts, 1997, p. 42)

Isis is the source of Horus and the foundation for his rule, because her actions assure the fecundity and bounty of Egypt under his rule. In addition, through her magical and mysterious workings, Isis facilitates the restoration of Osiris’s body and in particular, his heart and phallus, symbols of ethical living, and potency and fertility. She prevents Seth’s intention to harm her love and physical connection with Osiris, thereby assuring the preservation of love, feeling, and ethic in Egypt. Her work to seek a just solution to the war between Seth and Horus assures ethical leadership for Egypt and facilitates Seth and

Horus finding the right relationship to power.⁶⁰ Isis harmonizes the conflict between masculine energies and ensure that all aspects of fecundity (Re-Osiris/Horus), and chaos and death (Seth) in Egypt are valued and co-creatively balanced.

Isis's magical work in the netherworld compliments the rituals meant to prepare the sungod for his daytime ascension to the heavens. Working with Isis are Maat, Hathor, Nut, Sekhmet, and "other deities connected with royal investiture and crowning, notably Amon-Re, Weret Hekau and other aggressive leonine goddesses" (Roberts, 1984, pp. 51-52). The work of these goddesses corresponds with that of the feminine incorporatio in *Heart of the Inner Chamber*. All serve transformation of the dying and corrupt toward his renewal into a new man with a new ethic fit to rule a kingdom such that it will thrive wholesomely, and in accord with the principles of Maat (see below).

Isis as a feminine incorporatio figure has the power to mediate the heroic masculine energy run amok. In contrast, the Greco-Roman goddesses have no such power. They are typically victims of rape, ruin, and disempowerment at the hands of the heroic masculine gods, and their exertion of power is self-serving and perverted. As a personification of the throne, Isis is also a manifestation of pharaonic power. The Uraeus crested crown worn by the pharaoh is a symbol of the fiery feminine power of Isis, in her Hathor-Sekhmet aspect. The feminine power confers on the pharaoh the right to rule, and enables him to do so ethically and creatively.

In the underworld, moreover, beings who are named *shmw* are shown "full face", as if to emphasize that their ankh power is connected with their frontal aspect. Likewise, the uraeus, in the context of [Hathor's] power to annihilate enemies, is

⁶⁰ See Chapter 6: The Archetype of the Dying Heroic Masculine: Envy and the Heroic Masculine.

described as “the mistress of flame,” whose face (hr) is powerful (shm). (Roberts, 1984, p. 143).

In ancient Egyptian images of “a king suckling at the udder of a cow” (p. 37) the cow is the goddess Hathor. The purpose of the suckling is not that of the nutritive purpose of a mother but that of the investiture of royal power on the king, conferring on him the right to rule and to rule with attraction (mana) and grace:

[T]he figure suckling at the cow’s udder is . . . an important element and cannot be ignored in an overall interpretation of the role of Hathor in the investiture of a king. . . . Suckling by a goddess was an important symbolic theme connected with the passage of a king to full sovereign status. . . . [T]he role of Hathor was associated with a particular facet of royal power: the aggressive and attractive qualities of a ruler at the head of his subjects. As the goddess of beauty and love, she was crucial for ensuring that the king possessed an enduring power of attraction. . . . There is a tendency in New Kingdom iconography and inscriptions to link together the “mother” and “consort” aspects of a goddess, with the latter defined in relation to attractive and aggressive qualities. . . . However the role of Hathor should not be seen in isolation but rather as complementing the roles of other deities connected with royal investiture and crowning, notably Amon-Re, Weret Hekau and other aggressive leonine goddesses. (Roberts, 1984, pp. 51-52).

Roberts (1984) points out how ancient Egyptian “goddesses are responsible for particular qualities which the king emanates towards his subject” (p. 47), for example emanating terror to frighten enemies and emanating charisma to attract loyal subjects.

Roberts gives ample evidence for the syncretism of lioness goddesses: Sekhmet, Weret Hekau, Mut, Mut-Sekhmet-Bastet, and Sekhmet-Bastet with Hathor—all who may be considered the lioness form of Hathor. These goddesses are mother (embracing and nurturing), consort (protectively aggressive and alluringly attractive), daughter (propitiator of the masculine rage); as a totality she imbues the heart with love and joy, and directs the sungod into meaningful purpose.

Hathor-Sekhmet, as the solar daughter praises and propitiates the king as the sungod incarnate, in a “nuance of cajolery and the calming down of the deity” (p. 56). Calming down is necessary for a sungod whose power is associated with the qualities of the fiery desert sun, so necessary for life but also terribly destructive and deadly at the height of its influence.⁶¹ Roberts describes the breadth of the goddesses’ attributes:

The leonine associations of the goddess, her role as a “daughter” before the deity and the frequent presence of a uraeus in the superstructure of the sistrum she holds, all allude to the uraeus/“eye of Re”. As the fiery uraeus encircling the sun-disk and the brow of her father, she is celebrated as the aggressive protector of the sungod, who displays the beauty and awesomeness of his countenance. She is also the protector of the king and her presence on his forehead is the most important single sign of his kingship. . . . Not only does the uraeus/“eye of Re” act as “une perpetuelle force de dissuasion” (p. 57), she is also capable of soothing the heart of her father.

Ellis (1999) and Simpson (2003b) also describe Hathor-Sekhmet’s power of persuasion and ability to assuage Re’s anger. The goddesses music and dance and poetic praise to Re has a threefold purpose; (a) to propitiate and assuage his dangerous rage, (b) to arouse him by “attracting the god’s attention and overcoming his propensity towards inactivity” (Roberts, 1984, p. 58), and (c) to activate their power that provisions his rule. Hathor-Sekhmet uses music “to ward off the negative aspects of her father and accomplish the king’s entry into the sphere of the god” (p. 59). The feminine incorporatio harmonizes the warring and rage filled masculine so he may be worthy to have conferred on him the power to rule ethically and effectively.

⁶¹ See Neumann’s (1956/1971) comments on the golden fleece of the rams that Psyche must collect in Psyche and Amor, the rams being sungods and fierce and dangerous during the day but calm at night.

Anointing mysteries for a new hero with a new ethic.

In “*Golden Shrine, Goddess Queen: Egypt’s Anointing Mysteries*” (2008) Roberts discusses the ancient Egyptian New Year ritual. The golden shrine was one of the objects discovered in the tomb of Tutankhamun. According to Roberts, the iconography decorating the shrine illustrates the New Year ritual. Symbolically, the transformative events portrayed by the New Year ritual occur in both the earthly realm and the netherworld. In both realms the “feminine magic (*heka*) . . . enhances the king’s ritual efficacy and identifies him with the youthful sungod in the horizon, Re-Harakhti” (p. 16). The intent of the rite is to restore the potency, creative and ethical capacity, and kingship of the pharaoh as it relates to cosmic unity. This rite symbolically demonstrates how love as the *glutinum mundi* invoked by the queen as an agent of the feminine incorporation restores the masculine. The queen ritually anoints the pharaoh to restore him, in a rite that has a visceral, sensual and erotic purpose, as well as a spiritual and mystical one. The golden shrine is a pictorial narrative of the process of individuation, and a narrative that speaks to the profound effect of feminine love on that process. Roberts also symbolically links the New Year ritual to the Gospel of Philip and certain alchemical texts, outlining how the wisdom of this particular ancient Egyptian ritual came forward in time as imaginations of the feminine participating in the restoration and renewal of the masculine.

Knitting Together the Bones: Transformation through the 12 Hours of the Duat.

In “*Part 3: Celestial Body: Sacred Cosmography*” (2000) Roberts details elements of the *Ancestor Ritual*⁶² and the *Book of Night* texts to demonstrate how the 12 hours of the Duat are a conscious descent into disintegration, death, transformation and resurrection. Likewise, the *Amduat*, *Papyrus of Ani*, and similar texts demonstrate this. Roberts’ analysis is a rare Egyptological illustration of the power and the influence of the feminine incorporatio. The process she outlines is not a regressive unconscious descent into the body of the great mother as Neumann (1954/1995) describes the hero’s return to the mother, and which, as noted above, the heroic masculine fears or accomplishes perversely through addiction, escapism, perfectionism, or war. In ancient Egypt, the dying masculine makes a conscious descent into the Duat and engages dialectically with the processes that are contained in the body of Nut as the Duat. As discussed above, in *Heart of the Inner Chamber*, these processes are depicted as the ingestion, transformative assimilation-digestion-gestation, and birthing of the fallen heroes, who are brought to the process by their higher self, the well-muscled men.

The New Year ritual noted above includes a gesture of tying, which corresponds with the idea of reconstructing the fallen heroes’ bodies in *Heart of the Inner Chamber*.

[T]he Egyptian word for Ankhesenamun’s tying gesture is *tjes*, meaning “to tie” or “to knot” the cord of an amulet. But it has a whole range of other meanings, including “knit together” bones, “form” a body or face and “reunite” what has been

⁶² Roberts (2000) drew on the New Kingdom “Ritual for Amenhotep I”, which she called “Ancestor Ritual” in *My Heart My Mother: Death and Rebirth in Ancient Egypt*. Roberts has indicated to me that a recent interpretation of the Ritual for Amenhotep I is now available in Egyptology libraries. She writes that; “It is a comprehensive publication by a German Egyptologist of all the known fragmentary papyri dealing with the ritual. Confusingly the author has decided to abandon the ritual’s usual title and describe it as *The Offering Ritual of the Egyptian New Kingdom*” (A. M. Roberts, personal communication, April 18, 2013.).

separated. Essentially, then, Ankhesenamun's protective gesture makes manifest her power to "join" or "gather together" Tutankhamun's power, making firm his royal person and overcoming any threat of dissolution. (Roberts, 2008, p. 42)

In making her gesture, Ankhesenamun is not only royal wife but an agent of the fiery Hathor-Sekhmet, as is Tutankhamun a proxy of the sungod. The body of the feminine incorporatio organizes the reconstruction—knitting together the bones—of the heroic masculine after he has fallen. Hathor restores the loving heart and Ba (élan) of the sungod. In the Duat, the god Ptah is called upon as an agent of Maat to act as "fashioner of the body" (Roberts, 1984, p. 103). Maat restores Re's ethic and corporeal purpose. In the New Year ritual, Hathor, Ptah (or Mut and Ptah) are the makers of the royal body, the king as the sungod incarnate. Ptah declares:

I fashion your body (*h'w.k*) with electrum, your bones in copper, your flesh with iron. . . . When I see you my heart rejoices and I receive you in an embrace . . . of gold. I enfold you with permanence, stability and power; I imbue (*knjw*) you with health and joy of heart. I fill you with jubilation, joy, gladness of heart, delights and rejoicings. (pp. 116-117)

Once Ptah, as agent of Maat restores and vitalizes the body, the four Hathors nurse the king at their udders, an act that finishes and refines the reconstruction and confers on him the authority and capacity to rule. Interestingly, breastfeeding the newborn is critical for finishing the development of its immune function, limbic system function, and to accomplish gut closure and inoculation with appropriate gut microorganisms. The king as solar ruler is both god and man, though it is Hathor who prepares the king to be led before the god—the king must "assimilate to her power before 'seeing' Osiris" (p. 139) and receiving that god's blessing. In addition, Hathor facilitates the sungod's passage in her function as "deity of the threshold" (p.61) during the "threshold rite . . . enabling the

king to cross into the realm of the . . . cosmogonic power” (Roberts, 1997, p. 63). In the Threshold Rite, she consecrates the king as he begins his ascent to the daytime zenith, the point of his greatest power. This rite reveals the feminine incorporation’s influence in heaven and the netherworld, as is above so as below, with respect to knitting together the bones of the fallen, dying, disintegrated, or diminished masculine.

Entering the Duat.

The next part of my discussion details the symbols of transformation present in the 12 hours of the Duat (12 Hours of Night) as they represent the processes of psycho-physiological transformation. As noted in Chapter 3: Literature Review: Country of Mythology and Mythopoeic Texts: Egyptian Rituals, Rites, and Myths, the texts I analyze concern (a) the journey of the sungod through the realm of Sokar-Osiris and (b) the night journey of sungod Re through the night time body of the sky goddess Nut (Nut as the Duat). Both journeys share mythopoeic and symbolic themes and motifs relevant to my topic. Primarily, this section synthesizes material from the *Book of Night* and the *Amduat*, derived from a number of sources that includes but are not exclusive to:

1. A Dictionary of Ancient Egypt (Bunson, 1999).
2. Awakening Osiris: A New Translation of the Egyptian Book of the Dead (Ellis, 1988).
3. Chronicles of Ancient Egypt (Dee, 1998).
4. Conceptions of God in Ancient Egypt: The One and the Many (Hornung, 1971/1996).
5. Dreams of Isis: A Woman’s Spiritual Sojourn (Ellis, 1995).

6. Feasts of Light: Celebrations of Life Based on the Egyptian Goddess Mysteries (Ellis, 1999).
7. Knowledge for the Afterlife: The Egyptian Amduat: A Quest For Immortality (Abt & Hornung, 2003).
8. My Heart My Mother: Death and Rebirth in Ancient Egypt (Roberts, 2000).
9. The Ancient Egyptian Books of the Afterlife (Hornung, 1997/1999).
10. The Complete Gods and Goddesses of Ancient Egypt (Wilkinson, 2003, pp. 83-85).
11. The Egyptian Amduat: The Book of the Hidden Chamber (Warburton, 2007).

Additionally, I have been dwelling with ancient Egyptian texts since 1989 after I had a dream that awoke my interest. Subsequently, I made sojourns to Egyptian museums, tombs and temples in 1990, 1998, and 2006, and so the data gathered during those times also inform this work. The ways in which Egyptian texts variously describe the processes I address below have been developed and influenced by the emerging imaginations of ancient Egyptians throughout many different eras and regions, and over millennia. Ancient Egyptians should not be perceived as people of the book, as are Jews or Christians, because they were not inclined to pin down the truth in text. For them truth and wisdom were flexible and ever evolving, which accounts for the contradictions between and variations in their texts. There is no definitive text for the 12 hours of the Duat, which was variously known and represented, a fact that does not disturb my alchemical hermeneutical approach to the interpretation of the above listed texts, which are all to some extent subjective, and subject to poetic license

For this section, I have synthesized the various descriptions of the ancient Egyptian journey of transformation to demonstrate the processes that relate to the body of Nut as an image of the feminine incorporatio, and her role in the transformation of the sun god Re. Each of the seven parts of the body (seven souls) are recovered in the hour night journey, Ba (soul), Khat (etheric twin of the physical body), Ib (heart, or heart-soul), Ren (name), Khet (physical flesh body), Ankh (psychic and life energy), Shet (shadow). Transformation of Re in the body of Nut re-attunes him to the rhythms of the ancient Egyptian seasons Akhet (inundation), Peret (growth), Shemu (harvest), and the five Epagomenal Days (birthdays of Osiris, Horus, Seth, Isis, and Nephthys) that make up the Sothic Calendar. 12As Re's light regenerates in the netherworld, it regenerates in the earthly realm, allowing the crops to grow and all being to thrive during his nightly sojourn; reinforcing the idea of as is above so as below.⁶³

In the Duat, the gateways, the deities that guard the gates, and those who accompany the deceased are the deities that most directly influence the deceased's transformation. They are variously named, typically in ways that describe or symbolize their function and indicate the archetypal or transformational energy at work. These deities may be in animal, theriomorphic, or anthropomorphic form. Possibly, the animal figures represent the more primal or instinctual aspects of the personality and the humanoid figures represent more conscious (ego) elements of the personality, though that

⁶³ With each Egyptian season are associated rites and rituals that address the transformational needs of both those living on earth and the deceased in the netherworld. See and compare (Roberts, 2000, pp. 169-170) on the ancient Egyptian seasons with the table provided by (Ellis, 1999, pp. xvi-xvii) in *Feasts of Light*. In the *Amduat* are images of three netherworld gods who "ensure the right sequence of the agricultural year" (Abt & Hornung, 2003, p. 41).

interpretation may include a Western bias. The ancient Egyptian texts demonstrate a profound awareness of the value of consciously engaging with all that makes us whole, as the numerous figures in the Duat demonstrate.

In the *Book of Night*, each hour is associated with a certain body part of Nut and a particular functional topography. Each of the goddesses of the hour is some aspect of Isis, Hathor, or Sekhmet. They act to enliven eros, furiously fight Re's enemies, and provide guidance and sustenance as required by the needs of a particular hour (Abt & Hornung, 2003; Roberts, 2000). In the *Amduat* there are images of "twelve Uraeus-serpent goddesses who brighten the darkness of the netherworld" (Abt & Hornung, 2003, p. 30), the characters of which correspond with the 12 hours of the Duat. These cobra goddesses are present throughout the 12 hours and represent the emergence of the instinctual gnosis that lights the path of personal growth when the light of ego-consciousness is diminished. They are the gut feeling or the intuition that may get us out of trouble or into trouble depending on how we respond to it. They are the ones that initiate the necessary disintegration for growth. They are the emergent phenomena (dream, synchronicity, vision) that lead us through transformation. The 12-Uraeus serpent goddesses (like Isis, Hathor, and Sekhmet) protect Re from Sethian forces and other enemies. In the *Amduat*, the entrance into the netherworld is located in the desert on the west bank of the Nile through the mountains at the northwest gate of heaven (the Pole Star). In the *Book of Night*, the entrance to the Duat is Nut's embracing arms and enclosing mouth.

We now begin to follow Re (or the deceased depicted as Re, or Osiris-Sokar) as he travels in the solar barque (Mesektet) on the sacred waterway that courses through the

Duat, the primal waters—Nut’s blood and the mysterious powers to transform matter. Her blood is the red waters of the River Nile during the inundation, where the ochre soil from the desert land is churned into the gray-blue waters turning the river “dark red, occasionally of so intense a color as to look like newly shed blood” (Maspero quoted in Roberts, 1997, p. 12). This blood red river carries all the nutrients that will renew and “green” the land and the body of Re.

First hour of the Duat (6:00 pm).

At dusk, the first hour of the night, the dying sungod is enfolded in the cosmic embrace of Nut’s outstretched arms. Her body arches over Geb (earth), head oriented toward the West, arms reaching overhead, with hands planted on the earth’s Western horizon. Suspended above her feet, which are planted on the Eastern horizon, is Nut’s vulva, the vision of a new dawn from where the sungod will be reborn. In the first hour there are references to migratory birds departing because food sources are scarce. The deceased sings praises for their new dwelling place. There is joy in the descent, and “universal jubilation” (Abt & Hornung, 2003, p. 24) as Re approaches the first gate:

It is said that when Re (identified here with Horus) enters the West in the first hour of the evening he is transfigured and purified in the arms of his father Osiris. // A radiance shines forth from him in this welcoming embrace which initiates his entry into the Duat. (Roberts, 2000, p. 102)

Here Osiris functions like the virile, well-muscled men from *Heart of the Inner Chamber*. Interestingly, Nut’s spouse Geb is horrified by her swallowing the sun each night, and “disparagingly calls her the ‘Sow who eats her piglets’ ” (Roberts, 2000, p. 103). Yet, Nut is not interfered with by Geb’s opinion. Similarly, regarding *Heart of the Inner Chamber*, we might opine that the feminine incorporation consuming the corrupt flesh of

the fallen heroes is macabre. Yet, in the *Amduat* the value of this process is clearly stated; “It is good to know this . . . for a person on earth, a remedy, a million times proven” (Abt & Hornung, 2003, p. 24).

What is essential at the initial stage of the journey is the ability to guard against collectivity and to surrender to what supports transformation. Persons not well versed with the requirements of netherworld processes, which may seem odd from an earthly perception, might side with Geb and obstruct Re’s initiation or prevent the virile, well-muscled men from bringing the fallen heroes into the “world’s geography of love”. Those who cannot trust or are too frightened to engage symbolically with netherworld processes may not benefit from them. For those who can engage, there is hope for renewal.

The “Four Weary Ones” guard the first hour gateway, which is variously named, “Arms of Nut”, “Vault of Heaven”, “Staircase to Sah”, Sia, “She Who Deepens the Heart’s Perception”, “Heart of Ptah”, “She of the Commanding Utterance”. The first hour and the deity that oversees this hour are, respectively, named “Watercourse of Re” and “Goddess-Splitter of the Heads of Re’s Enemies”. The “Unwearying Stars”, Sah (Sothis / Sirius), and Osiris as “the Dweller in Orion who has a Season in Heaven and a Season on Earth” (Wilkinson, 2003, p. 127) guide the deceased through the first hour. The “Sacred Baboons” who are companions of the solar barque cry out lamentations for the dead glory of the deceased Re as his solar barque passes through the first gate.

Maat too is a companion of the barque, a reminder that Re is entering the realm of disintegration, chaos and death, governed by Maat’s principles that preserve the truth, justice, and ethic of cosmic harmony. Abt describes the realm that Re is entering:

The dark netherworld, with its seemingly unpredictable chaos, is . . . under the rule of the right and proper order of Maat. This order can be seen, for instance in the clear structure of the different hours and their registers. The unconscious night world is not just a chaotic mixture of opposites, as is often feared. It is also ruled by a balanced order of nature that has, however, to be recognised and respected by the individual. (Abt & Hornung, 2003, p. 25)

The science of quantum physics acknowledges the creative purpose of chaos; how the organizing principles of the universe depend on chaos and disintegration in order to form new matter (Bohm & Hiley, 1993; Mindell, 2000). So too is chaos essential in the imaginal and symbolic realms, which in affect are contiguous with the physical world.

In the first hour, the deceased is a “star fallen from heaven”, who takes up the knowledge of Maat in preparation for their journey through the Duat. At this point, the deceased no longer remember their Ren (name). Their ego and identity are in a state of necessary disintegration, yet because there is hope for renewal:

They are being told by Sia that they have not died . . . but rather they have to take command again of all their bodily functions. . . . renewal and strengthening of all parts of the body in the “Image” realm, a true *renovation*, analogous to the mummification process. (Roberts, 2000, p. 115)

The first hour marks the beginning of the 70-day count that delineates the length of time assigned the mummification process. Here we have an image of gathering together the deceased’s cold and lifeless body parts. Here the tutelary serpent goddess, Renenutet becomes the mummy bandages enfolding the deceased.⁶⁴ At this hour the emphasis is on the fragrant vault of Nut’s body; particularly the four cardinal points or pillars of heaven, that are her four legs in her guise as the cosmic cow, or her arms and legs in her anthropomorphic form. The image is of Nut’s hands and arms receiving Re at dusk.

⁶⁴ See Chapter 7: The Archetype of the Feminine Incorporatio: Transference Dialog: She Who Rears Up.

Symbolically, hands may represent giving a divine blessing, casting a magical spell, receiving a child emerging from the womb, or joining together in friendship, marriage, or business. Arms, because they can embrace another, deepens the idea of joining two hearts closer together. Psychologically, the gesture of embracing might represent the early stages of establishing a therapeutic dyad as preparation for the hoped for journey of transformation.

Just as it is at dusk, the light at the first hour in the interior of the Duat is muted. On both banks of the river that runs through the center of the Duat are six uncoiled serpents, who eternally breathe an illuminating fire. There are seven great-pillared halls filled with people of all ranks and fortunes. This hour corresponds with Isis's tears of lamentation that start the annual inundation that becomes the redemptive waters, the lake of renewal, the moistening love as the glutinum mundi that knits together the bones of Osiris. The inundation can be a symbol of becoming psychologically or physiologically overwhelmed, which may "become a blessing when one does not panic . . . does not fall into 'the pits' of such chaotic periods" (Abt & Hornung, 2003).

Second hour of the Duat (7:00 pm).

The gateway to the second hour of the Duat is variously named: "Lady of Trembling", "High of Walls", "Pre-Eminent One", "Lady of Destruction", she "Who Foresees Aggression and Repels the Raging", she "Who Saves the Robbed from the One Who Comes From Afar", and "Lady of Terror" (Roberts, 2000, p. 115). The name of the hour is "Country of Ur-nes" or "Field of Reeds", referring to the place where souls of the blessed deceased live. The deity of the hour is "She Who Knows How to Protect Her

Consort” or “Wise Guardian of Her Lord”. The “Unwearying Stars” and the “Bull of Light” guide the solar barque. Companions of the barque are Mehet-Weret (a Hathor-like figure who picks up the deceased between her two horns to prevent drowning in the cosmo), and the fertility gods Bes, Nepra (Neper), and Tepu-yn. Treacherous Apophis lurks nearby, ominously “companioning” the barque, an image of how the shadow of any situation is always present. Following the solar barque are boats carrying provisions for the deceased (Abt & Hornung, 2003), like support crews who travel with athletes during rigorous and dangerous events such as the Tour de France.

Here in the second hour are eighteen mummiform figures. Nine lay on lion-footed-beds: three “Transfigured Ones”, three “Mummies”, and three “Dead”. Another nine swim the sacred waterway: three “Inert Ones”, three “Punished Ones”, and three “Those of the Opposite Sky”. Sharply honed spearheads surmount the second hour gateway, the sides of which are vast and steep, the water flowing through the narrowest of channels. Nearby is a lake of fire. A vicious serpent guards the gate, allowing only those who know his name to pass. Alongside the narrow passage are two vicious serpents lurking in the water, one above and one below, whose fiery breath mingles with their poisonous venom and taints the air. When the goddess of the second hour, “She Who Knows How to Protect Her Consort”, takes her place in the prow, she calls aloud the name of the gate’s guardian serpent. The gate flings open and the fire and poison cease.

The processes of the second hour include the ideas of forming and gathering up the body of the deceased. This hour parallels the section in the Isis and Osiris myth where Isis gathers together Osiris’s dismembered body. There is renewal and strengthening of

all body parts though the body (Khet/Khat) is yet lifeless. We can imagine here the implantation of a zygote in the uterine wall, an invisible process but the seed of a new beginning is placed in fertile ground.⁶⁵ As regards *Heart of the Inner Chamber*, the second hour corresponds to this section of the text: “Those same pieces, now rejuvenated, I assemble them with the other viable bits of flesh until I have whole bodies that are set aside to await their resurrection”. At this point, the deceased continue their journey still nameless, still without an ego identity, yet being prepared for resurrection.

In the second hour, the head of Osiris is reattached to his body, reunited with his bones. Bones are commonly associated with the essence of a person. For example in a number of religious traditions (e.g. Christian, Islamic, Hindu, Jewish, Mesoamerican) the bones of saints or holy persons are conserved for magical, ritual or medicinal use, or adoration or petition for favor (Walker, 1988). In some cultures, the bones of criminals are used to procure a black magic effect. In ancient times, including Egypt, it was critical that the skeleton remain intact so that the body could function wholly in the afterlife or following rebirth. In Exodus 12:46:9-12 God declares that the bones of the paschal lamb not be broken. Breaking the bones of an enemy incurs deeper *bloodguilt* than if the killer allows the skeleton to remain intact. Awareness of this belief helps us better understand the depth of grief and outrage Isis feels after Seth dismembers Osiris and throws him into the River Nile, or in some versions of the myth, scatters him throughout Egypt. Seth’s violation of Osiris’s corpse makes the crime more despicable than if Seth had simply slain Osiris.

⁶⁵ See Chapter 1: Transference Dialogs for Chapter 1: She Who Rears Up to Bestow a Third-Eye Kiss.

When a corpse is rendered to the fire, the sacrum or sacral bone, because of its density, does not disintegrate. For this reason, the sacral bone became associated with ideas of sacred return, reincarnation, and entrance into the netherworld in a number of religious traditions including Jewish and Mesoamerican (Stross, 2013). “The ancient Semites taught that the sacrum (‘sacral bone’) . . . contained a mystical seed of each person’s future resurrected body. . . . one’s new body would be built around this seed bone . . . which was indestructible” (Walker, 1988, p. 302). Symbolically, the resurrected body is where the incorruptible soul dwells.

The mutual design of the sacral bone at the base of the spine and the psoas muscle is what allows us to stand and walk upright, and is a critical evolutionary change. Thus it makes sense that the sacrum is a symbol of stability, balance, and the ability to move forward in time and space. Our valuing the purpose of these parts of the body is found in bodywork systems such as cranio-sacral massage and the Gyrotonic Expansion System, which optimizes the four spinal motions (arch, curl, spiral, and side-bend). The Djed pillar, a sacred object of the Osirian cults, represents Osiris’s spine and sacrum and is a symbol of his stability, balance, and potency.

Like other bones of the body, the skull too is used for medicinal, ritual, or magical purposes. Reattaching the skull bone of Osiris is important, as he must have all his bones correctly assembled to guarantee rebirth. In some texts the head of Osiris is not severed. “His head cannot be removed by decapitation” (Simpson, 2003b, p. 297), alluding to his ultimate indestructibility. The skull in particular represents oracular wisdom and knowledge of divine mysteries, sometimes representing the vault of heaven (Walker,

1988). It was thought at one time that the head of Osiris at Abydos provided oracular wisdom (Walker, 1988). Similarly, the skull of Mary Magdalene at Saint-Maximin-la-Sainte-Baume in the Provence-Alpes-Côte d'Azur region in southeastern France is thought to be oracular. Paradoxically, the image of the skull is linked to images of putrefaction and poison (alchemy) and hope, piety, and wisdom (Christianity).

Understanding the symbolism of the skull, especially as the vault of heaven, deepens the significance of Re-Osiris entering the netherworld through Nut's mouth. The mouth is an erogenous zone and has symbolic associations with sex and all that is fearful and pleasurable about sex, being taken in, being devoured, being possessed, being transformed. The mouth is powerful because of its ability to be creative and destructive through language and vocalizations. Women's mouths in particular are feared because of the symbolic association between their mouths and the vagina dentata, an image Freud addressed with respect to men's fear of sex (Walker, 1988). Yet in the Duat, though Nut's mouth devours Re, it is an expected and respected process. The point when Re reaches the lips and mouth of Nut, signifies surrender to unconscious forces.

During the second hour, the Opening of the Mouth ceremony takes place, which is meant to restore and reorganize logos, and to capacitate the deceased for taking in rejuvenating food. In one text concerned with mummification and preparation of the deceased's body, the priest is instructed to paint the image of Maat on the deceased's tongue. "Maat should be painted on his tongue in a scribe's fresh ink" (Simpson, 2003b, p. 295). This instruction links the restoration of speech and logos with the Maat's cosmic organizing principles. Also restored at this hour are hearing, and bodily functions that

enable the deceased to receive nourishment and other sustaining offerings (implantation). Here the deceased is commanded by Sia to “count your hearts, and receive your offerings” (Roberts, 2000, p. 115), denoting the development of gratitude, which is prerequisite for receiving goodness.⁶⁶ In the netherworld, the bodily functions of the deceased serve the divine will rather than that of the ego.

The seven hawks of Isis aid the deceased in the second hour, functioning as release, deliverance, strength, vigor, breathable air, eyesight, and flight. The hawks rise up to embrace the deceased’s image and knowledge of their name, which facilitates the deceased being once again able to recognize their own face and to speak their own name.

In the second hour of some texts, Neith mediates the destructive powers of Seth.⁶⁷ The cobra crowned Neith is a warrior, creator, mother, and funerary goddess from Lower Egypt. She is associated with the loom and shuttle as a symbol of the fabric of life, loss of unwise constraint, wisdom and judgment of the dead, sacrifice, and the protection of the dead (Wilkinson, 2003). Neith, Serket, Isis, and Nephthys each guard a corner of the coffin that contains Osiris throughout all 12 Hours of Night.

Third hour of the Duat (8:00 pm).

The gateway of the 3rd hour has various names:

She who lights the fire, quencher of embers with sharp flames, quick in killing without hesitation. She from whom there is no protection. She by whom we cannot pass without harm. The one who rears up toward her lord. (Roberts, 2000, p. 116)

⁶⁶ An “attitude of gratitude” is one of the precepts of the Alcoholics Anonymous 12 Step Program, the purpose of which is to help persons overcome narcissism and learn how to receive goodness.

⁶⁷ In the *Book of Night* it is not until the fourth hour that the conflict with Sethian forces begins.

The third hour deities are “Watercourse of the only God” and “Slicer of Souls.” The solar barque guides are the “Unwearying Stars” and “Bull of the Two Lands.” The companions of the barque are Horus, Wadjet, and Osiris. Isis and Nephthys are the goddesses of the hour. During this hour, the Sethian creatures are fought using the “Seven Magical Utterances”. This hour imagines the continued restoration of the deceased’s Khat (body), like the now implanted zygote developing into an embryo. Accompanied by a multitude of nameless mourners, Isis and Nephthys weep and mourn the loss of Osiris.

The landscape of this hour represents the chaos associated with creation. There is intense heat and flames everywhere. It is a lonely, gloomy, alien, and perilous—seemingly a wasteland. Yet, in the background, there is a lake of life and a lake of uraei representing the catalytic and styptic fire of creation. There is hope that the green fields of Osiris will return, though all is still mute and ineffable.⁶⁸

Like the fallen heroes in various stages of restoration in *Heart of the Inner Chamber*, in the third hour, there are:

[V]arious human beings on their lion-footed beds in different phases of transformation: the ‘Awakened Ones’, the ‘Sleeping Ones’, the ‘Silent Ones’, and the ‘Revived One’ seated with a finger to the mouth in a gesture of silence. Next come the ‘Floating Ones’, the ‘Transfigured Ones’, and the ‘Shadows’. (Roberts, 2000, p. 116)

There are six other figures in the typical Egyptian gesture of mourning—kneeling, torso bent over thighs with hair cascading over a downturned face onto the ground. These figures are “ ‘Those of the Field’, and . . . ‘Those of the Channels’ ” (p. 116) representing

⁶⁸ See Chapter 7: Transference Dialogs on Love as the Glutinium Mundi: She who Rears up to Bestow a Third-Eye Kiss.

the necessary relationship between water and land for renewal and growth. Hair has symbolic significance as an elaboration of beauty, as a veil that obscures or protects the persona, or as the magical essence of its owner. These mourning figures who have surrendered to the transformational process of grief give over the magical essence of their hair to restore the deceased. “The hair of the Goddess Isis carried magical powers of protection, resurrection, and reincarnation as she gave re-birth to Osiris-Horus by ‘shaking out her hair over him’ ” (Walker, 1988, p. 313).

In the third hour, Re encounters the teeth of the mouth of Nut, evoking ideas of mastication, destruction, and disintegration. This corresponds with the text in *Heart of the Inner Chamber* that describes the feminine incorporatio biting off and chewing the decomposing bodies of the fallen heroes: “I tear away the decaying bits with my fingers, and put them in my mouth, chew them, swallow them, digest them”.

Mastication involves both the teeth and saliva. Saliva is considered a magical substance, associated with the generative power of semen, creative renewal, the conferring of power and strength, and protection from demons and illness. There are numerous recipes developed throughout history for medicines and potions that require saliva, and often saliva mixed with menstrum or breast milk (Walker, 1988). Teeth are a symbol of aggression, because with our teeth we can bite, gnash, and grind up matter. We might say we are “biting into the matter” and “getting our teeth into it” when referring to commitment to a process, or developing decisiveness and discrimination regarding a matter. Once teeth have marked flesh, there is evidence of engagement. However, retreat is still possible, since what has been bitten into has not yet been swallowed. Though once

in the region of Nut's teeth Re cannot easily extract himself, retreat is still possible. Here teeth might represent imprisonment or enslavement. Essentially, at this point, the autonomous processes of the netherworld imprisons Re and enslaves him to its purpose.

Teeth may also bite the mother's breast as an act of refusal or aggression toward her goodness and the goodness of her milk, an act that is associated with our fundamental guilt and shame for our dependency and yet resentment of our dependency on the maternal body (Birkhauser-Oeri, 1977/1988; Jung, 1952/1956b; Winnicott, 1960/1965). The imagination of biting the good breast may represent how we fight or defend against the autonomous psyche that offers us essential psycho-spiritual nourishment that also sustains our physiology.

Fourth hour of Duat (9:00 pm).

The gateway of the fourth hour is named "Devourer of the Evil Ones", "Mouth of the Tomb", and:

Sharp of Knives, Mistress of the Two Lands, who destroys the enemies of the Tired Heart (an epithet of Osiris), who arouses trembling before the Sinless One who removes all wrong doing. (p. 117)

The goddess of the hour is variously "Living One of Form" and "Great of Power". In the fourth hour, disintegration and chaos are intensified. The deceased has reached the throat of Nut, the overwhelmingly narrow and final entrance to the netherworld from which there is no retreat. "Entry proper into Nut's body only really begins in the fourth hour when the sun reaches her throat, the region of the body where air is transmitted" (Roberts, 2000, p. 120), and digestive processes that began with Nut's teeth and saliva in the third hour continue, now in an irrevocable way. The throat is associated with breath,

and for millennia has been linked to ideas of soul or spirit, as well as formation of the body from the mother's blood and breath (Walker, 1988).

Some newborns do not breathe on their own after birth and thus require resuscitation. Before the advent of modern medical equipment, the mother or midwife sucked with her own mouth the mucus out of the infant's mouth and throat, and blew breath into the newborn's mouth to initiate breathing. Some texts designate Maat as the inhalation and the exhalation of breath (Lamy, 1991), which links the idea of cosmic order and justice with the breath of life. There are traditions that call for the person presiding at the deathbed to inhale the dying person's breath "to ensure his/her re-conception and eventual rebirth" (p. 305). In the Vedic tradition, the throat chakra is associated with purification, and creative logos. Attention to the idea of the importance of breath continues through to and including the fifth hour.

In the fourth hour, the deceased lose their way. They are completely powerless, and compelled to surrender to the influence of others. Yet there is hope for their safe passage and renewal, as both humans and deities work on behalf of the deceased's renewal. She who is "Sharp of Knives" provides protection from enemies. The deceased's friends and relations, as well as Isis, Thoth, Sobek, Nephthys, Neith and Selket provide them with food to restore their Khat. Mehet-Weret (cow goddess) anoints the deceased with the last of the floodwaters. The " 'Unwearying Stars', 'He Who Divides the Offerings' " (Roberts, 2000, p. 117), and "She Who Is Seated" guide the solar bark through the fourth gateway. On the solar barque, the companions of the deceased are "Gods of Space and Time", "Osiris", and Kebehwet the daughter of Anubis.

Kebehwet revitalizes the heart of the deceased by transforming its corruption, in the same way the feminine incorporatio does in *Heart of the Inner Chamber*. Kebehwet opens the windows to the sky in preparation for the deceased's Ba to travel above and below, perhaps to view the "world's geography of love". Regardless of the assistance available to the deceased, the fourth hour is unstable and chaotic, seemingly dissociated from the earthly realm. It is totally dark. Re's light is so diminished only his voice awakens the dead (Abt & Hornung, 2003).

The landscape of the fourth hour is paradoxically fertile and infertile, pastoral and inviting, hostile and threatening. It is a gloomy desert wasteland, energetically chaotic, where hordes of enraged multi-headed serpents hiss and roar as they walk, crawl, or fly about threatening the deceased. At one point the barque must traverse a steeply walled ravine (Nut's throat), which is plagued by ceaseless howling winds. Here the sacred boat transforms into Kebehwet (Mehen), a beautifully scintillating serpent who places Re on her back. With watchful eyes and extended fangs, she defends against Apophis. Outside the wasteland, demonstrating hope for renewal, are fertile and green hilled pastures. Paradoxically, disheveled and mourning figures ("Those of the Banks", "Those of the Shores", "Those of the Riverside") occupy the green and fertile pastures. They eternally grieve the death and destruction that takes place in the terrifying and chaotic environs ruled by Seth. Their grief is justified, as not all survive the machinations of Seth.

Not everyone prospers from or survives the individuation journey, as implied in the fourth hour, where all the bodies that will not be reborn are gathered into the Nun (primal waters). This signifies the real physical and emotional danger of engaging with

the unconscious. The outcome of some transformational journeys, is not improved health and well-being but greater illness, madness, or trauma. Those who accept that the chaotic process of our inner and outer landscape is part of transformation, and who have the strength to endure it are likely to experience a rebirth or to expire content. In *Heart of the Inner Chamber*, the ambiguity of the outcome and the sometimes-chaotic nature of organizing a hopeful outcome are shown in this section of the text:

Heart of the Inner Chamber: I tear away the decaying bits with my fingers, and put them in my mouth, chew them, swallow them, digest them, and then birth them through my vulva. Those same pieces, now rejuvenated, I assemble with the other viable bits of flesh until I have whole bodies that are set aside to await their resurrection. Not all the heroes are fully dead. By assembling pieces from several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

In order to support the hoped for rebirth of Osiris, his enemies (Seth and his followers) are magically turned into fish-like creatures who must dwell in the darkest depths of the river. In this hour, Horus seizes the phallus of Seth, “the bolt of the Naos” (Roberts, 2000, p. 120) to contain Sethian violence and turmoil, and to facilitate Osiris becoming “The One Who Is in His Shrine” (Djed pillar), “The Stable One”, and “The Bandaged One”). Horus’s gesture is a symbol of engaging with creative phallic energy, and the emergence of the new hero/new ethic. The Eye of Horus (yin/moon energy) emerges to support creative chaos and mediate sun energy.

The fourth hour includes the image of Seth cutting up the body of Osiris and throwing the pieces into the River Nile, which may be interpreted as the seeding of a new becoming, a return to the primordial waters. Psychologically, the fourth hour relates to

the sense of being overwhelmed, imaginations of restoration, and full surrender to the wisdom of mourning, suffering, sacrifice, death, and the working out of fate.

Fifth hour of Duat (10:00 pm).

The fifth hour marks times of retreat from threats, and the emergence of hope and awakening. In this hour, there is movement, reconciliation, separation and independence, thanksgiving, protection, and confidence. The fifth hour occurs in the trachea, lungs, heart, and breast region of Nut's body, regions associated with the fecundity of Hathor. Here we visit again the idea of taking in the breath of life, taking a deep breath to calm ourselves during difficult times, getting to the heart of the matter, and speaking one's truth. These regions of the body also contain the thyroid gland that regulates the metabolic rate and the thymus gland that regulates immune function.⁶⁹ Our thyroid function may be imagined as the Sekhmetian catalytic fire that fuels every biochemical reaction. Nut's breasts and heart are, respectively, images of maternal nourishment and comfort, and feeling and soul. The heart (Ib) of the deceased carries their soul in this hour; the heart-soul that is weighed in the Maat's balance later in the journey.

The fifth hour is a place of peril and conflict, where there are boiling and fiery lakes into which rebels and sinners are thrown, and where no matter what ones rank or fortune one is plagued by ghosts of criminals and sinners. The door of the fifth hour gateway pivots in the eye sockets of lost souls. Inner vision is distorted. Guilt on account

⁶⁹ See Chapter 7: Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: She Who Rears Up to Bestow a Third-Eye Kiss.

of crimes and sins overwhelms. The deceased encounters Sethian energy that starves their Khat, restricts their breath, and destroys their fertility and creativity.

In the first to fourth hours the guardians of the gates are terrifying female figures. From the fifth hour to the seventh hour, the darkest time in the Duat, the guardians of the gate are benevolent goddesses (Roberts, 2000). “Lady of the sky, Mistress of the Two Lands; the Relishing One; Lady of the Entire Land; Great of Awesomeness” (p. 122) and the serpent goddess “Uniter of Kas” hail the occupants of the solar barque as it passes through the fifth gateway.

The goddesses of the fifth hour are “Hidden” and “She on Her Boat”. The boat is guided by the “Unwearying Stars”, “True of Face”, “True of Heart”, and Hathor as “She Who Frees the Throat When It Is Constricted”. Companions of the Barque are the male deities “He Whose Brow is Crowned”, the “Flame”, and the “Sweet of Heart, as well as “She Who Raises Her Father”, “Osiris” and the 12 gods who restrain Apophis.

Hathor-Maat unconstricts the throat of the deceased, so they may receive nourishment necessary to encourage the return of their Khat. In the fifth hour, the idea of vital nourishment is paramount. The deceased is fed emmer bread, red beer, and green herbs. It takes great physical and psychological energy to undergo transformation. In times of psychological or spiritual distress, good nourishment is vital for recovery⁷⁰

In the fifth hour Thoth and Isis restore the heart, awaken its rhythm and erotic power, and return the Ba to its body (Khat). Nut and Re are the essential and eternal Ba:

⁷⁰ See http://www.joanmathewslarson.com/HRC_2006/SevenWeeks.htm Seven Weeks to Sobriety. <https://www.adrenalfatigue.org/> Dr. Wilson’s program for adrenal fatigue and stress management.

[T]he Great One himself, he told the gods who ascend in the east of the sky, “Give praise to the eldest god, in whom / I originated! It is I who made the sky and set [it] in place in order to install the *bas* of the gods in it so that I am with them for the eternal recurrence (of time) produced through the years. My *ba* is Magic. It is (even) greater than this.” Wind is the *ba* of Shu, and rain is the *ba* of Hehu. Nut is the *ba* of darkness, and Re is the *ba* of Nun. The ram of Mendes is the *ba* of Osiris, and crocodiles are the *bas* of Sobek. The *ba* of each god (and each goddess) is in the snakes. The *ba* of Apophis is in the Eastern Mountain, whereas the *ba* of Re is in magic, throughout the world. (Simpson, 2003b, p. 296)

For the ancient Egyptian, the Ba was understood as both personal and universal, not separate from each other. This idea came forward as alchemical imaginations of the *unus mundus* (Scholastics) and the *unio mystica* (Christian mystics).

Sexual and sensual desire, as well as fecundity returns in the fifth hour, denoted by fields of mandrake and lotus. Khepri (the sacred scarab) takes flight and alights on the resting body of the deceased in a gesture of protection. Here we may imagine fetal quickening in the second trimester, evidence of vitality but yet invisible. Psychologically, evidence of new vitality emerges as dreams of reorganization or fertility, which, for example, might mark the end of a period of depression or disintegration. The dark and seductive draw of death and the constricting turmoil of Sethian conflict can seem insurmountable in the fifth hour. Even a small return of vitality makes the deceased abler to sustain life, and it quells fear and grief so as to allow movement toward the sixth hour.

Sixth hour of Duat (11:00 pm).

The goddesses of the hour are “Abyss of the Waters” and “Proficient Leader”. The guides of the solar barque are the “Unwearying Stars” and “Horus on the Tree”, which evoke the Easter image of Christ on the cross, a symbol of suffering towards renewal, and the intersection of love and justice. “Isis, manifesting as a bird, joyfully

‘creates breath with her wings’ to conceive Horus from Osiris and raise ‘the weary one’s inertness’ ” (Roberts, 2000, p. 140). Here we have the idea of warmth and circulation, the movement of the living seed as it sprouts in the earth. There are still dangers because the fierce and aggressive baboon god Babi, destroyer of wombs and phalluses, lurks along the riverbanks. In the sixth hour, the metal is molten and ready to be seized from the furnace to fashion the bodies of gods from gold and electrum (a silver and gold amalgam). The erotic fire of creativity unites with the ethical feeling of a balanced heart, an event reminiscent of the Christian rite of Confirmation, that confers on the initiate the fire and wisdom of the Holy Spirit. This event represents the seeding of the sixth hour contains an imagination of reconciliation with the corrupt masculine energy, the ideas of mourning, renewal, maternity and guardianship, seeding, and divination. This hour corresponds with Isis’s search for the dismembered body of Osiris, the celebration of the birth of Re as Nut’s child, and the birth of Horus as child of Isis, all events which invoke hope for resurrection and the end of arduous journeys.

Variouly, the name of the sixth gateway is that of the benevolent goddesses, “Lady of Life”, “Lady of Moisture” and “Lady of Heat and Flame”. The deceased is still in the thoracic region of Nut’s body but with emphasis on the lungs, critical for oxygenating the blood and cells. The bellows used to heat the furnaces of the metalworkers are analogous to Nuts lungs and the breath of Maat. The Ba is now triumphantly restored, and there is flight and breath circulating between the cardinal points, and the netherworld, earth, and heaven realms. Blood warmth returns. Psychologically, this hour marks the initial awareness of the unfolding dialog along the

ego-Self axis, and a valuing of that dialog. There is a thematic alteration in dreams. The deceased begins to gain the power to live their new existence, and to begin ascension toward dawn and rebirth.

The solar barque is crowded with companions during the sixth hour intent on keeping the restoration process going. Present are “Osiris Lord of Fertility Who Brings Forth Green Things Upon earth”, “Morning Star the Promise of Day in the Darkest Night”, “Lord of the Uraeus”, “Crowned One”, “Mekerit-the One Who Gives Birth”, “He Who Comes Into Existence in the Nun”, “He of the Cords” that pull the furnace bellows, the “Elder” (Horus the Elder), and the “Nine Scepters” who proudly proclaim the divine right of the Great Ennead of Heliopolis (in some texts the Ennead of Memphis, or the Ogdoad of Hermopolis). Khepri remains with the body protectively embracing the heart.

With full circulation of the blood there is warmth. Potency returns, symbolized by an erect phallus and seminal emission, even in the midst of Sethian destruction. These events correspond with the idea of the coniunctio, and the reconciliation of opposites. Psychologically, these events correspond to the process of embodying wisdom and insight that arise from self-reflection.

Also in this hour, Re and Osiris unite to become Re-Osiris. Re now has two eyes, symbols of an increased consciousness and awareness of both ego and Self. At this point in the journey; “Re is the Ba-soul and Osiris the body” (Abt & Hornung, 2003, p. 84). Thoth, god of wisdom is present in both ibis and baboon form, balancing the instinctual forces with the spiritual forces. Thoth’s function is akin to the intention of the *Serenity*

*Prayer*⁷¹. In the sixth hour landscape are mines of turquoise and malachite (for copper making). Copper and turquoise have sacred associations with Hathor. The processes of ancient Egyptian metallurgy were analogous to those of Hathor's fiery solar womb, "the divine source of precious ores, especially copper and gold" (Roberts, 2000, p. 141).

The hair of the mourners is no longer disheveled at this hour. Sekhmet appears with knowledge not meant for human knowing. The four goddesses "Isis-Wadjet-Lady-of-Flames", "One Who Binds Together", "Mehet-Weret", and "One with Great Magic" bind the sinister intentions of Apophis by treading on his back (Roberts, 2000). Finally, at the end of the sixth hour Khepri rises from the heart of Re and alights within the coils of a five-headed serpent. This marks the midpoint of the journey.

Seventh hour of Duat (midnight).

The gateway of the seventh hour is named for the benevolent goddesses, "Lady of the Holy and Mysterious" (p. 144) and "Isis Who Causes the Boat of Re to Proceed". Various, the name and the deity of the seventh hour are "The Secret Cavern", "Smiter of the Confederates of Seth" (p. 144), and "She Repels Apophis". The guides of the solar barque are the "Unwearying Stars", and, importantly, Isis and Imsety as guardians of the liver. The companions of Re-Osiris are " 'She Who Gives Birth to Her Son', 'He Who Comes into Being in the Dark', 'Iba-dancer' " (p. 144) who dances in Re's honor, and "Lord of Provisions in the West". The landscape at this hour includes a great-pillared hall filled with people of all rank and fortune, and fields ready for harvest.

⁷¹ God, grant me the serenity to accept the things I cannot change, // The courage to change the things I can, // And wisdom to know the difference. The prayer is attributed to the theologian Reinhold Niebur, and is used by Alcoholics Anonymous as part of their twelve-step-program; a program whose founders were significantly influenced by Jung.

There is still terrible peril in the seventh hour, as the solar barque bypasses the true home of Apophis. Her coils cover the islands and riverbanks. Her thunderous bone and blood chilling roars pollute the air. She stretches her jaws wide threatening to swallow the solar barque. However, Isis stands at the prow of the barque and uses her sistrum to ward off Apophis and to invoke the great cobra deity Mehen. Selket and Herdesuf attack Apophis with knives and spears, weakening him so Isis can bind him with her spells. Mehen encircles the deceased in a protective gesture (Abt & Hornung, 2003), symbolizing the power and value of rightly directed instinctual knowledge. Apophis is a symbol of our instinctual reactions un-mediated by conscious reflection and social law, and as such are dangerous.

The Khat of the deceased in the seventh hour remains inert, not yet fully restored. The Ba moves about freely without fear of injury. “In essence the seventh hour represents the completion of existence in the ‘life’ or generative realm” (Roberts, 2000, p. 144). Here we can imagine the anticipation of a child held aloft in grateful benediction. Psychologically, dream images of newborns, crops at their peak, the union of opposites, and sexual harmony provide evidence for this stage of transformation.

Sekhmet-Bastet is propitiated and “is made content of liver”; she restores the Ren (name) and image (face) of the deceased, the enemies of Osiris are defeated, bound, and decapitated (Roberts, 2000). The liver of Nut is the region of the seventh hour, the significance of which I described earlier,⁷² and is associated with the defeat of Re-

⁷² See above Chapter 7: Archetype of the Feminine Incorporatio: Who is Nut as the Feminine Incorporatio?: Liver as the Seat of Life.

Osiris's enemies. This makes sense symbolically since the liver is chiefly responsible for detoxification. In ancient Egypt; "The liver of Re is associated with birth and destiny . . . a person's character or true nature could be perceived in the liver." (p. 148). Again this makes sense since the liver plays a significant role in the synthesis and metabolism of neurotransmitters that affect mood.

The seventh hour involves the necessary reconciliation of conflict between Seth and Re-Osiris, and Seth and Horus. Horus takes the throne and makes necessary concessions to Seth (Simpson, 2003c). Psychologically, this hour symbolizes both the inevitability of conflict between our destructive-chaotic selves and our creative selves, and the necessity for resolving this conflict. The binding and decapitation of Osiris's enemies represent those elements of the ego that resist and fight against transformation, and which need to surrender to serving the cosmic order (the Self):

But this can only be done with the help of a force greater than the ego-consciousness. Osiris . . . would be a symbol of this "water spirit" of the unconscious that manifests itself in dreams and fantasies, helping the individual to track down and annihilate those shadowy tendencies. (Abt & Hornung, 2003, p. 94)

Here I am mindful of the 12-Step-Program (Alcoholics Anonymous, 2002) that focuses on the concept of surrender to a power greater than one's self, and includes a process for reconciliation and amendment of wrongs that the participant undergoes as part of their release from the destructive grip of addiction. Such a move eventually supports us to feel more at ease with the reality of our mysterious evolution as we reconcile both the

chaotic-destructive and loving-creative elements of our being.⁷³ In the seventh hour, an accruing awakened instinctual wisdom comes into balance with eros.

Eighth hour of Duat (1:00 am).

The name of the eighth gateway is “The Leader Who Fights for Her Lord” (Roberts, 2000, p. 150). She is a fierce goddess who understands that the harmonizing of processes does not necessarily remove all danger. In the eighth hour there are five vaulted caverns through which the solar barque must pass, and each is guarded by red doors called “the knives” (Abt & Hornung, 2003, p. 102). The name of the hour is “Sarcophagus of the Gods and the deity of the hour is ‘Mistress of the Night’. The barque guides are the ‘Unwearying Stars’, ‘Horus of the Netherworld’ ” (Roberts, 2000, p. 150), and “Eight Followers of the Gods”, who are ready to plunge their knives into the hearts of Osiris’s enemies. Despite the success so far in restoring the deceased, danger constantly lurks nearby. Psychologically speaking; “If the process is to continue, a constant discrimination (knives) is needed . . . a rigorous elimination of all those destructive inner tendencies that seek to block the process of becoming conscious” (Abt & Hornung, 2003, p. 103). At a certain point, annihilating discrimination is critical, though at a later stage of reconciliation and integration of the shadow there develops a loving acceptance of the enemy as a worthy opponent and necessary element of growth (Nelson, 2012). The heroic masculine who does not embody the new ethic must use annihilating discrimination. In contrast, the heroic masculine that abides by the new ethic

⁷³ See *Trauma and the Soul* (Kalsched, 2013), for a powerful analysis of the intrapsychic dynamics at play during the process of reconciling our chaotic-destructive tendency with those more creative and life affirming.

is able to reconcile and integrate shadow content without the process becoming an issue of power.

As he passes through the eighth hour, Re's light benefits the dead, dying, weary, and even his enemies. His light causes them to rejoice for they are now seen and enlivened thus. "The journey deepens into a realm of service and redemption for the blessed dead dwelling with Osiris" (Roberts, 2000, p. 150). The deceased who now recognize their face and name, now gain the ability to converse with the deities. Psychologically, this represents an enlivening and energetic exchange between the ego and the Self, which may result in transformation of the personality and also the archetypal energies at play.

The beings from the third and fourth hour who were awakened and blessed come forth as the "Wakers", "Sleepers", and "Transfigured Ones" (Roberts, 2000). The blessed ones receive new clothes to adorn their bodies as sacred vessels, and to symbolize their renewed selves. Their bodies are further enlivened when they are anointed with the seven sacred liquids (water, milk, honey, wine, beer, lotus oil, and tears).⁷⁴ From the riverbanks, they receive offerings made to them on earth by loved ones and relations. Their Ba-souls rejoice in gratitude for the gifts given them by the deities. Their sounds of rejoicing become the "cries of animals and the sounds of nature, like the murmuring of bees"⁷⁵, banging on metal, the screeching of tomcats, the crying of birds, the roaring of bulls, etc.

⁷⁴ See Chapter 8: The Archetype of Love as the Glutinium Mundi; Transference Dialogs on Love as the Glutinium Mundi; The Tears of Isis Knit Together the Bones of Osiris.

⁷⁵ See Chapter 9: The Archetype of the Self as the Lapis Blue Rose: Transference Dialogs on the Archetype of the Lapis Blue Rose: I Awoke to the Sound of Honeybees Swarming.

[sic]” (Abt & Hornung, 2003, p. 104) . Their joy becomes the sounds uniting with and of nature.

The companions of the eighth hour are “Fire-Breathing Serpent”, “Sons of Horus”, and the primordial earth deity Tatenen. Tatenen appears as the Ba-soul or four fierce rams who defend the physical restoration of the deceased that has so far taken place (Abt & Hornung, 2003)—one crowned with plumes, one wearing the Red Crown of Lower Egypt, one crowned with the White Crown of Upper Egypt, and one crowned with the shining sun-disc. The serpent Mehen is present as the “World Encircler” continuing in her role as protector of Re through to the twelfth hour. Abt and Hornung (2003) link Mehen with the motif of the young maiden who by her love and service renews the old king or the dying heroic masculine. Psychologically, the young maiden is a soul figure or anima. Considering the full spectrum of Mehen’s attributes, Abt and Hornung may have misrepresented her as a young maiden in their interpretation of the *Amduat*. However, various texts indicate that feminine incorporatio figures such as Mehen, or Hathor contribute to Re’s renewal by using their ability to arouse sexual and sensual feeling.

In the eighth hour, we are still in the region of Nut’s body where the liver is, but the emphasis is on the gall bladder, a small sac-shaped organ located beneath the liver. The liver secretes bile into the gall bladder, which then releases the bile. Bile is necessary to aid the digestion of fats and amino acids, and for lymphatic detoxification. Here we have an imagination of both absorbing the richness (fat and meat) of life that sustains us and repelling what does not. Psychologically, that imagination may unfold in discovering the purposeful meaning of dream or imaginal material and working trauma out of our

bodies, work which takes “a lot of gall” to complete. In Traditional Chinese Medicine (TCM) the gall (bile) is associated with courage or daring. TCM believes that a healthy gallbladder creates in a person a contented mood, decisiveness, perseverance, and lack of muscular tension. Bile is a very bitter substance and so too is the eighth hour as there is still acrimony present, despite the mood of reconciliation and impending redemption.

The Horus child is praised and blessed in this hour; offerings are purified and blessed to garner his continued well-being. Ptah and Thoth are praised for their role in bringing about the union and reconciliation of the two lands symbolized by the white-crowned Osiris and the red-crowned ancestral Osirian. Both kings triumphantly take up their thrones in the eighth hour (Roberts, 2000), an event that corresponds with ideas of harmony, new beginnings, and the calming of chaos.

Ninth hour of Duat (2:00 am).

The ninth hour is a time of honoring fertility, sexuality, abundance, and sexual union. There is the imagination of Isis finding the body of Osiris, gathering up his bones, and finally reassembling him. The name of the gateway of the ninth hour is “She Whose Flame is Painful” (Roberts, 2000, p. 150). The name of the hour is “Processions of Images” and the deity of the hour is “Isis the Adorer”. “Guiding the barque are the ‘Unwearying Stars’, ‘One Who Protects Her Land’, ‘Shining Rampart’, and ‘This Ba’ ” (p. 150) who creates harmony. Companions of the hour are “Deities with Nets”, and the “Twelve Star Gods” who under the direction of Sia hold paddles to aid the course of the boat in case of need. The companions sing praises urging the dead to live again. In the ninth hour, twelve fire-spitting Uraeus serpents emit a more radiant light than has yet

been seen. They shine this light protectively on the deceased, who are clothed in new garments in anticipation of dawn (Abt & Hornung, 2003; Roberts, 2000). In the ninth hour, the now increasingly radiant light of Re nourishes those in the Duat. Here is an imagination of prosperity and abundance essential to living, as well as the integration of new attitudes.

In Egyptian literature ancient and modern, there are multiple references to the imagination of a judgment of the deceased's heart at some point during the netherworld or hours of the night journey. Depictions include images of the deceased's heart being weighed to assess if it balances with Maat's feather of truth as a means of assessing the ethic of their life. If their heart weighs in balance with Maat's feather then they move forward to complete their journey of renewal and rebirth. In the ninth hour of the *Book of Night*, the only complete narrative of the sungod's journey through Nut's body, the judgment is not explicitly mentioned, but rather implied by the words of the god Sia:

He tells the blessed ones that they are to come forth from the Nile inundation waters to receive their food and offerings on land. They have become the blessed ancestral companions of Osiris, purified souls whose hearts have been examined by Anubis and whose existence now harmonizes with the annual rhythm of the seasons.
(Roberts, 2000, pp. 151-152)

Symbolically and psychologically, that which has been undergoing transformation is now fully finished with the disintegrative process and all energy is employed toward reconstruction. Alchemically, this hour marks transition from the negro to calcinatio.

There is no explicit reference to the judgment of the heart during the ninth hour of the *Book of the Dead*, though cryptic references to the judgment exist for different hours. For example in the *Amduat* it seems to take place in the seventh hour, where Osiris

confronts the enemies of the sungod and thereby “supports and purifies consciousness by reflecting its shadow aspects” (Abt & Hornung, 2003, p. 94). There is an image of the judgment hall of Osiris in the fifth hour of the netherworld journey in the *Book of Gates*, just before the midnight hour of the journey (sixth hour) that is accompanied by this text:

In the netherworld books at midnight, the sun completes its renewal, the rekindling of the light that will be borne “on the arms of darkness.” In scene 73 of the *Book of Gates*, one can gaze, without perishing, directly at the face of the sun. (Hornung, 1999/2001, p. 14)

The arms of darkness are Nut’s, and facing the sun directly without perishing alludes to one’s having faced and atoned for their sins and crimes.

When the deceased enters the “Double Hall of Maat” (Hall of the Double Maat, Hall of Two Truths) they are subject to the proceedings therein, which marks the final stage of renewal that makes rebirth finally possible, if their heart is worthy. The arbiters are Maat, and a green-Osiris seated on a golden throne wearing the White Crown plumed with the feathers of Maat and holding the crook and flail of sovereignty. To Osiris’s left stands Anubis, and on his right Thoth, who, respectively, pronounce and record the judgment. The throne of Osiris stands in the midst of the stream and from the waters rises a single lotus blossom, the color of the morning sky. Upon its petals stand the Four Sons of Horus who assist Osiris in the judgment, and whose job it is to protect vital organs of the deceased. The deceased’s heart is weighed in the balance against the feather of Maat as part of a powerful ritual of confession and reconciliation. Modern equivalents of this judgment scene are the Sacrament of Confession, the Alcoholics Anonymous Fourth Step, and the gritty and visceral attention to our shadow and projections that is the work of depth psychotherapy. The deceased makes forty-two declarations as part of their

confession. For example, they declare I: “hurt no one by fraud or violence, have helped the widow and orphan, have clothed the shipwrecked mariner, have given food to the hungry and charity to the crippled, have not taunted dwarves or cripples, have not caused the shedding of tears or stirred up strife” (Wilkinson, 2003, p. 84). Forty-two deities each judge one of forty-two crimes that is either declared or denied, and decides whether the deceased is punished or forgiven. The “ ‘Commander of mankind’ oversees the crime of ‘reviling god’, the ‘Double lion’ rules on the crime of ‘destroying food’, and the ‘Bone Breaker’ makes sure that ‘lying’ is punished” (p. 84). Interestingly, in the recitation of “ ‘what is said when arriving at the Hall of Two Truths, purging NN⁷⁶ of all misdeeds that he has done and seeing the faces of the gods’. . . . NN petitions ‘Eater of Blood, [and]. . . . Eater-of-Entrails’ ” (Simpson, 2003b, pp. 269,271) for aid. The glyph for “Eater of Blood” in the Egyptian Coptic language signifies “cannibal”. This text refers forward to the image of the feminine incorporatio devouring the corrupt bodies of the fallen heroes in *Heart of the Inner Chamber*.

In the Hall of the Double Maat, those whose sins are of equal measure to their virtues enter the mysterious world of the mummified hawk-god Sokar-Osiris, and join the gods and blessed dead therein. The hand of Thoth replaces their hearts in their breast, and they are led to the Field of Reeds to dwell in eternal joy. Those whose hearts weigh heavier than the feather of Maat (the sins of their heart contributing to the greater weight) are condemned and utterly destroyed, becoming food for the theriomorphic crocodile-lion-hippopotamus deity Ammit (Apet, Ammut) known variously as “Great of Death”,

⁷⁶ NN is a codified way of referring to the name of the deceased.

“Female Devourer”, “Devourer of Hearts”, “She Who Eats Hearts”, or “Eater of Hearts” (Walker, 1983; Wilkinson, 2003). After Ammit consumes their bodies, their souls are cast into Apophis’s realm where they dwell in pits of fire and are eternally tormented.

The task of the guides of the hour is to “row Re to this place, day after day” (Abt & Hornung, 2003, p. 112), this place being the Double Hall of the Maat. This recursive task addresses the reality of our continued need to mind the state of our heart no matter how much therapy we have undergone, or how many confessions or amends we have made regarding our thoughts and actions. It matters that we tend to our heart and live according to the law of Maat. Below is an Osirian prayer for maintaining the heart:

Also linked with the ninth hour is Chapter Twenty-Six of the *Book of the Dead* with its fervent Osirian prayer for retaining the heart in the realm of the dead: *May my heart be mine in the House of Hearts, may my heart be mine in the House of Hearts, May my heart be with me and at rest there.* (Roberts, 2000, p. 153)

The heart is a symbol of our conscience, our ethical feeling, our desire and passion to love and be loved, to create and grow in largesse. The heart is used synonymously for the soul. In ancient Egypt a mother called her child her “heart’s blood” (Walker, 1983, p. 375) the *Ib* (heart) was said to:

Come directly from the mother’s heart, in the form of the holy lunar blood that descended into her womb to take the shape of her child. The hieroglyphic sign for this . . . idea was a dancing figure, representing the inner dance of life perceived in the heartbeat. As long as the dance continued, life went on. (Walker, 1988, p. 317)

The dancing figure in the heart is also an image of the Tantric Heart, which is the prototype for the image of the Sacred Heart of Jesus. Osiris in the netherworld is sometimes referred to as *hetep ib* translated as *Peaceful-Heart* (A. M. Roberts, personal communication, March 14, 2014) or as *Still-Heart* designating the truth of his tranquil

living. In one version of the *Book of the Dead* Osiris “appealed to Hathor ‘My heart of my mother . . . My heart of transformation’ ” (Budge, 1895/1967, p. 454) as his source of renewal and rebirth and that which supports him as *Still Heart*.

In the ninth hour, the eyes of netherworld beings turn toward the east where the sun will rise as the labor of Nut begins. The deceased are depicted in various stages of rebirth. There is increased air, light, and sustenance. The river’s current becomes fuller and stronger, like the uterine contracts of early labor. Psychologically the ego is emerging from travels through the unconscious with greater strength and wisdom to render in service to the Self, and healthier and more creative attitudes prevail (Abt & Hornung, 2003).

In this hour Re passes the gall bladder and enters the region of Nut’s viscera, the place where nutrients are absorbed and enzymes activated; where toxins are removed through the great network of lymphatic tissue that encases the intestines; where hormones and neurotransmitters are metabolized and sent on missions of regulatory importance; where human cells and microorganisms work together to regulate millions of biochemical processes. The viscera are commonly associated with our instincts or primitive and/or uncontrollable emotional states and reactions. The enteric nervous system (ENS) is the fundamental nervous system of the gastrointestinal tract, subtly detecting physiological conditions of the gut, and integrates the regulation of fluid exchange between the gut, the lymphatic lumen, and blood vessels. The ENS is the only part of the peripheral nervous system that can act autonomously, giving it an extensive two-way connection with the central nervous system (CNS), allowing it to control local (gut) and whole body

physiology. Because of this extensive influence, the ENS is called the “second brain.” In light of fact of gut physiology, it makes sense symbolically that the ninth hour marks the weighing-judgment of the heart; a process that functions like the viscera, discriminating what is life giving and what is destructive to life. In the ninth hour “the purified Osirian dead receive and digest their food offerings . . . [and it is] . . . the moment of final rejection for those who are hostile to the way of Osiris” (Roberts, 2000, p. 153). The autonomous nature of the ENS reminds us of the autonomous nature of the psyche, which sometimes expresses itself through body gnosis, gut feelings, and other somatic events that convey a wise or protective response to a personal or collective situation.

In the ninth hour, Sia declares that the ones blessed by Osiris “have become the blessed ancestral companions of Osiris, purified souls whose hearts have been examined by Anubis and whose existence now harmonizes with the annual rhythm of the seasons” (p. 153); an imagination of an embodied experience of the non-severable union of the corporeal body and the unconscious—netherworld and earth. There is the imagination of Isis finding the body of Osiris, and gathering up his bones.

Tenth hour of Duat (3:00 am).

The tenth hour holds the imagination of birth, harvest and sexual union, magical prowess, protection, rebirth, justified outrage, and new perspectives. Re and his companions enter the tenth hour through the gateway named “ ‘Lady of Fear, again an epithet of the uraeus . . . known as the ‘Raging One’ that awesome threshold of fear’ ” (p. 156). The deities of the hour are “Abyss of Waters”, “Lofty of Banks”, and “Beheader of Rebels”. The guides of the hour are the “Unwearying Stars”, a crocodile headed deity

named “Good Fortune of His Mother” (p. 156), and “The One Who Causes Breath”. Re’s companions in this hour are “Face of Re”, “Goddesses of the Hours”, “Isis and Nephthys”, “He Who Loves the Female”, “Unique One”, “The One Who Raised Up Maat”, and “The One Who Nurtures His Father”. Four goddesses cast beams of light to dispel the darkness. The “Morning Star” in the form of a crowned double-headed serpent on human legs runs ahead of Re’s barque “Leader of Heaven.”

In the tenth hour, the mummy bandages are removed; “The preservation of the body, so essential for the survival of the *Ka* and *Ba* in the previous night hours, is no longer a prerequisite for existence in the tenth hour” (p. 156). Now the deceased becomes aroused out of their state of inertness in this hour because the *Ib* (heart), the *Ka* (body), and *Khepri* join. They speak their *Ren* (name) for the first time since descending into the *Duat* and their purest essence illuminates the hour. Father and son unite, the new son becomes “the One who nurtures his Father” (p. 156), bringing to the old masculine the new perspective gained from his journey through the netherworld, which allows for the continuance of life. This aspect of the journey has correspondence with the Christian imagination of the Ascension of Christ into heaven where Christ is joined with God the Father, bringing knowledge and wisdom of the earthly realm to the heavens (Massey, 2009). There is a divinization process in this hour, signified by removal of the mummy bandages and by the “justified ones” (Roberts, 2000, p. 156) wearing the divine beard, and who are made powerful by speaking their names. Speaking one’s name signifies self-knowledge, one of the goals of individuation.

A dominant theme in the tenth hour is “the cure and protection of the solar eyes . . . by two goddesses . . . ‘She who wraps up’ and ‘She who wails over the Gods’ ” (Abt & Hornung, 2003, p. 120), which psychologically symbolizes the delicate nature of any new perspective gained after a sojourn through the unconscious. In addition, the restoration of eyesight relates to garnering wisdom. This is symbolized by the image of Thoth (god of wisdom) holding the two Udjat-eyes of Re in his hand as “eight forms of the lion-headed Sekhmet” (p. 120) who restore Re’s eyesight. Thoth has already lent his influence in the fourth and fifth hour. Wisdom is gained by acquiring a double perspective, seeing both sides of the meaning of the Apophis and Mehen serpents, from whom the new solar eyes of Re are born (Abt & Hornung, 2003). This is a powerful image of the reconciliation of opposites.

This hour contains the idea of the union of the living and the dead, the union of the creative and the destructive expressions of the law of Maat. We can imagine the final maturation and animation of the fetus, and the final sorting out of what will survive and be reborn from that which will be stillborn. Horus helps the deceased who are still floating in the water to come to shore so they will not decay further before they are properly buried. These are the ones whose fate disallows them completion of the individuation process. Nevertheless, the gods are still kind to them, helping them at least to come safely ashore and find peace in death. There are times when we make a sojourn into the netherworld and return without renewal. There is great anticipation for the wondrous miracle about to take place, which is the complete unity between the living and the dead, those who about to return and those who must remain.

All the fetters of enemies are removed as reconciliations are made. There is peace between Seth and Osiris-Horus. Apophis is restrained. All opposition is dissolved. Land dwellers come to the shore, welcoming the passing barque that speeds forward on an ever quickening current. As the solar barque reaches Nut's vulva, labor progresses more intensely and vigorously. There is no turning back. Nut's vagina is Re's rebirth gateway. The genitalia are symbolically associated with ideas of mystical and corporeal union, connection, power, creativity, and wisdom, as well as pleasure. The Egyptian Sma Amulet represents the union of Upper and Lower Egypt as a symbol of sovereignty. It also symbolizes genitals in sexual union, the axis mundi, and the lungs and trachea (Fontana, 1994; Houston, 1995; Walker, 1988). The Sma Amulet was placed on the mummy's chest to give it breath (life) in the netherworld and as a charm for fidelity in love because without love there is no breath. Symbols related to the Sma Amulet are the Ankh (symbol of eternal life, fertility and creative power, and rebirth) and the Djed pillar. The Djed pillar is the sacred symbol of Osiris in his stable creative and sexually vital form. The ritual erection of the Djed occurs during the "Raising of the Djed" harvest festival. Like the Sma Amulet, the Djed pillar has associations with the axis mundi. The Djed pillar represents the tree Osiris was entombed in at one point in the Isis and Osiris narrative, as well as Osiris's spinal column and phallus.

For the ancient Egyptians sexual union was a symbol of divine knowledge and wisdom. One hieroglyph for knowing is "seshemu," meaning sexual intercourse. To invite knowledge of the divine feminine, "according to Herodotus, priestesses of Bast would draw up their skirts and display their genitals as a holy rite" (Walker, 1988, p.

312). Arriving at the region of Nut's vulva indicates that Re has fully partaken of and been joined with Nut's heart wisdom and knowing. He is now sexually potent and again able to illuminate the world because he has deeply embodied his remembered experience of dwelling in that place of renewal and birth that is the body of Nut. Roberts (2000) describes this event beautifully:

This female threshold, attuned to the power of "remembering" and "naming", to the glorious unity of existence, is the place where the pure essence of each individual is powerfully present just before Re goes forth at dawn. And standing there too . . . is "the One who causes Breath", who knows the secrets of divine utterance, for without breath nothing can be voiced or named. (p. 158)

At the moment of birth certain native Meso and North American midwives, as well as some Oriental midwives call out or sing the name of the infant to protect their soul from being stolen by demons. In other traditions, the true name is kept secret until a formal naming ceremony after which the true name is only used for ritual purpose. Among certain East Indian peoples, unnamed infants are considered soulless and as such are a danger to the community into which they are born, and may become victims of infanticide if left unnamed for too long. In certain ancient Egyptian texts, Isis or Hathor call out the name of the child at birth to confer it with the power of being known, and to simultaneously set its fate in the stars (astrological natal cast) (Roberts, 2000; Walker, 1988). The name and naming is commonly associated with magic and power.

Eleventh hour of Duat (4:00 am).

The eleventh hour is associated with the ideas of awaiting a birth, awaiting the relieving waters of the inundation, anticipating unions like marriage, or reconciliation; a time of thanksgiving and completion. The eleventh hour is variously named "The Seeing

Eye Comes Out” (Abt & Hornung, 2003, p. 130), “She Who Protects Her Lord” (Roberts, 2000, p. 158), and “The Unique One”. The name of the hour is “Mouth of the Cavern”. The deities of the hour are “The Star”, and “Repulser of Rebels. The guides of the barque are the “Unwearying Star”, “the crocodile-headed “Gold of Gods”” (p. 158), “He Who Prepares the Braziers”, and “Flame in His Mother”. Mounted on the prow of the solar boat is the sun-disc, encircled by a uraeus.

The companions of the hour are gods who carry blazing lights, “Baboons of Sunrise, “One Who Causes Breath and Knows the Secret Divine Utterances”, “The One With the Holy Eye”, “*Benben*”, the “Brilliant One”, and “He Who Loves the Female Unique One” (p. 158). Mehen, the “World Encirler” is led in front of the barque in anticipation of the sungod emerging from her body, which becomes the vaginal canal of Nut. Mehen is no longer the young maiden of the eighth hour but a fully empowered feminine incorporatio ready to rebirth a god.

The eleventh hour is the threshold of divine creation, it is a time filled with danger, terror and joyous anticipation. As at the Christ child’s birth when King Herod sent out his men to kill him, so too Apophis lurks awaiting to devour the newborn Re. Psychologically, the most common time for suicidal or destructive tendencies to emerge, is at the point when there is real hope for healing or when healing is being realized. This is also true for relationship; when love and goodness enters, so does chaos. However, if we can bear our rebirth, if we can stay co-creatively engaged with the archetypal energies

that served us during our netherworld sojourn,⁷⁷ then we will survive Herod and have for ourselves the boon that the new hero brings home—a gnosis of cosmic unity and eternity.

The eleventh hour is associated with the ideas of “the mystery of time and the birth of the hours” (Abt & Hornung, 2003, p. 130) as represented by Neheh (active and static time, Chronus) and Djed (the rhythmic duration of time, Kairos). Re must be born from the netherworld at the right moment (Djed time) so that he will come forward with maximum power.⁷⁸ The two Udjat-eyes of Re are perfectly equal in power and size; the perspective of the right and left-brain are equally represented, psychologically demonstrating a holistic balance of feminine and masculine energy and perspective.

Potentially, there is still danger from the souls eternally damned for their part in the destruction of Osiris. So, they are bound and cast into pits where their heads are cut off with knives, their hearts torn out, and then completely destroyed by fire (Abt & Hornung, 2003). In the eleventh hour, all enemies of Re are finally destroyed. Those enemies are symbols of our destructive tendencies, our invalidism that will not be reconciled with or surrender to serve the Self, which refuses love and will not forgive or be forgiven.

The vulva of Nut is equivalent to the Benben hill (the sacred mound from which all is created). The river is low and listless, so the North wind strengthens to fill the Ba’s sails so it can safely carry the newborn through the fiery lake. A red star⁷⁹ in the prow of

⁷⁷ Again I refer you to *Trauma and the Soul* (Kalsched, 2013), for an erudite analysis of the intrapsychic dynamics of figures like King Herod or Apophis that actively seek to destroy the renewal of life.

⁷⁸ See Chapter 5: The Archetype of Disintegration-Death-Resurrection: Timelessness and Liminality in *Heart of the Inner Chamber*.

⁷⁹This red star may be a reference to Betelgeuse, a red supergiant, in the Orion constellation.

the barque casts a vivid glow over the realm, in which the constellation of Shadu (Orion) is visible. Re now descended to Nut's perineum, begins to travel through the region of her thighs. Nut's legs are two of the four pillars of heaven, the great turquoise pillars of the east gate of dawn. The blue-green mineral turquoise is sacred to Hathor, and the turquoise pillars of heaven are associated with Isis and Hathor.

Twelfth hour of Duat (5:00 am).

Re's journey comes to a close as he enters the gateway of the twelfth hour named "She who repels the destructive ones" (Roberts, 2000, p. 160). It is a beautiful hour, of multicolored skies and refreshing temperatures. Re, now wearing the sun-disc on his head, is reunited with the Uraeus (the fiery Hathor-Sehmet). He negotiates his final return to earth through Nut's lower legs and feet, from where he will begin his day time ascension. Psychologically, at this point Re represents the ego that functions well in most situations and is able to access the proper knowledge and wisdom to continue with self-renewal as required (Abt & Hornung, 2003).

The deity of the twelfth hour is "She who sees the beauty of Re" (Roberts, 2000, p. 160). The boat "is guided by the crocodile-headed god 'the Primordial One of the Lower Sky' " (p. 160) in the guise of Sobek the benevolent crocodile who is a protector of children, and who has been present since the tenth hour. The other guides of the solar barque are the "Unwearying Stars", "She Who Repels the Destructive Ones", and "Primordial One of the Lower Sky" (Sobek). Various, the companions of the solar barque are " 'Darkness Has Fallen', 'Birth Shine Forth', 'Isis Who Beholds the Beauty of

Re', the 'One Who Brings the Gleaming Sky', 'He who guards the Landing', 'He who guards the Shadow', 'Wind of the Mouth', and 'He in the midst of the Moon' ” (p. 160) .

In the twelfth hour, both Re and the moon are uplifted to the eastern horizon by the arms of Shu. The inundation comes at the time of the rebirth of the sungod. It “is above all an aquatic birth in the primal waters of Nun, the source of all life” (p. 160). It is still a dangerous time and Sobek aids the birth by protecting against enemies who would interfere. In the *Book of Night* Hathor is in the Eastern sky as the birthing goddess herself, “bearing the young sun-child in her womb, flanked by her two birth attendants” (p. 182). Even though the emphasis is on Re's rebirth, all processes and deities that have been part of the previous hours are honored and valued during the twelfth hour. Psychologically, that would represent the ego's acknowledgement of its dependency on unconscious events for its transformation, an acknowledgement of the necessity for the dialog along the ego-Self axis to be co-creative.

In this hour, the “ ‘Two Kites’ of the divine boat, the two sisters, Isis and Nephthys” (p. 162) stand ready in the East to receive the newborn Re. This hour contains the paradoxical juxtaposition of completion with and eternal becoming, and corporeal with cosmic. This hour includes images of Khepri opening his dung ball in a gesture of completion. At his hour of birth, Maat restores to Re the glorified beauty of his Ankh, which is his radiant beauty, eternal life, fertility and creative power. Friends and relations rush down to the riverbanks and secure the moorings for the arrival of the solar barque.

In the Amduat Re is born from the body of Mehen, the “World Encirler”, who becomes the vaginal canal of Nut, through which emerges the solar barque along with all

the companion gods and the “millions of dead”. All old, weak, and weary ones enter through Mehen’s tail, travel along her spine, and are reborn rejuvenated from her mouth onto the shore, while Re arrives in his newborn form as Khepri (Abt & Hornung, 2003). At this point in the journey, dream images of serpents may indicate the presence of unconscious renewing and curative capacities.⁸⁰

The twelfth hour ends with jubilation for the renewal of Re and Osiris. Re leaves the netherworld while Osiris remains behind as the divine light of the netherworld. All deceased persons imaginably become Osiris during mummification. Psychologically, it is “this ‘secret of the corpse’, namely the unique individual image . . . the blessed immortal part” (Abt & Hornung, 2003, p. 143) that is becoming liberated into consciousness.

The events that take place in the night hours of the body of Nut truly symbolize and touch on all that it means to live as a human being; our terrors and joys, births and deaths, realized desires and frustrations. Coming to know and embody such events intimately and consciously is to acquire wisdom and enlightenment; it is individuation and the goal of the work. The narrative of the 12 hours of the Duat is about the disintegration-death-resurrection of Re in the body of Nut, but it is also about the recursive destruction and creation of the world, its creatures, its vegetation, its geography, its heart, and its unfolding and enfolding soul as the continuous cosmic expression within the body of the feminine incorporatio.⁸¹

⁸⁰ See Chapter 1: Introduction: Transference Dialogs for Chapter 1: She Who Rears Up to Bestow a Third-Eye Kiss.

⁸¹ See Chapter 8: Transference Dialogs on Love as the Glutinum Mundi: What is a Saint? and How a Lapis Blue Rose Vision Replied to that Question.

Conclusion to Chapter 7

In Chapter 7, I travelled through the 12 hours of the Duat, using it as a symbolic framework to describe the profound psycho-spiritual-somatic process of transforming our personality. I have unveiled the presence of the feminine incorporatio in the field of depth psychology and the mythopoeic realm, especially as she appears in ancient Egypt as the ancient sky goddess Nut, Isis, Isis-Hathor, Hathor and Sekhmet. I have demonstrated how the feminine incorporatio's humble, compassionate, unreserved, and receptive presence, as well as her particular knowledge of and skill with the blood mysteries are essential for the heroic masculine's transformation and renewal. The blood mysteries are the fiery and energizing aspect of her power. Her humble milking stool presence is her power to confer nourishment and receive all with compassion. Most important the feminine incorporatio has the power to invoke love as the *glutinum mundi*.

The transformation of Re-Osiris in the Duat is a symbolic expression of the attainment of Neumann's (1949/1990) new ethic and de Castillejo's (1997) new hero. It is a profound imagination of the heroic masculine in co-creative kinship with the feminine incorporatio; a hero who does not fear of wholly surrendering his corruption to the feminine, nor needs be hostile toward her; a hero who in fact welcomes her restorative ministrations. The concepts of the new ethic and the new hero are a psycho-archeological recovery of the wisdom that was once the ideal precepts to live by for ancient Egyptians. This wisdom is known to us from texts like the *Book of Nights*, the *Amduat*, and ritual objects like the *Golden Shrine*.

Transference Dialogs on the Feminine Incorporatio

Hypercoagulability and blood mysteries.

All my adult life I have been compelled by a force greater than myself to dwell deeply with imaginations of the feminine blood mysteries. Ironically, or maybe synchronistically, my most serious health challenge is a genetic hypercoagulability (abnormal blood coagulation) disorder. The coagulation disorder is compounded by a hole in my heart (patent foramen ovale), which causes deoxygenated blood to mix with my arterial flow (oxygenated blood) that further aggravates the hypercoagulable state. The combined effect of these conditions is the etiology of my experiencing five NDEs. To makes things more challenging, my liver⁸² function is chronically compromised since contracting a hepatitis A infection from my mother while in utero. Neonatal intensive care was my comforting breast for the first 8 weeks of my life. Mine was a precarious start followed by chronic health problems that often kept me closer to the realm of death than of life. Given my health history, it makes sense that the archetypal energy of the feminine incorporatio should emerge into my conscious life. It makes sense that I should feel pressed by that energy to find an expression for it, because through the story of my own blood and experiences of death and rebirth I have become familiar with her realm. Her energy also informs my professional work with women, whom I guide through to a meaningful, restorative, and illuminated relationship to their beauty and blood mysteries, my vocation since 1977.⁸³

⁸² See Chapter 7: The Archetype of the Feminine Incorporatio: Who Is Nut as the Feminine Incorporatio: Liver as the Seat of Life.

⁸³ For more about that work see www.justisse.ca.

Most challenging and heart rendering for me, is how the feminine incorporatio archetype influences my experience with men. In mysterious ways, men come to me with their bloody and corrupt being seeking redemption; and though I resist their soul projection because I am neither goddess nor archetype and am thus limited in capacity to serve their need, they still emerge into my life in ways I never arrange, or even imagine. Compassion compels me to receive them as best I can.

“Only you understand blood.”

This transference dialog marks my respect for the feminine blood mysteries and the sometimes convoluted emergence of the feminine incorporatio. The event I recount below occurred many years ago, when this body of work regarding the feminine incorporatio was already decided. However, at the time, I was unaware of this because I did not then have the skill or consciousness to identify or articulate the feminine incorporatio. I only had a vague sense of a powerful and wise feminine presence directing my life. It is difficult to include this transference dialog because I fear being unfairly judged. As well, I am shamed for having violated a taboo that I held sacred then and still honor. But it is time that the story come out of hiding. I use a poetic form to describe the event because of how I experienced it as poetic and symbolic:

He was on the periphery of my vision all day, / an unexpected aura on a photograph, / recalling the time he came to me at a dangerous hour, / his wife's blood on his hands, / carrying the scent of his son's birth water. / He silently urged me backwards up the stairs / to my bed, forbidden to him by my marriage vows, / yet still he pulled me on top of him, / pleading with his mantra “only you understand blood.” // I held him and fucked him and soothed him / mixed my moon blood with his wife's blood / and washed our blood from him with my altar cloth. // Ah! The mire of guilt for betraying a sister on her birthing day. // Later he painted my portrait, / a reclining odalisque nude, in lavender and dove grey, / translucent water colors / on paper communion host-textured paper. / What was our choice? /

Initiates that we were of a necessary sacrament. / When I burned the portrait I defiled the holy / Asked shame to hide our body and our blood, / our beauty and our birthing. My regret. (Author's personal journal April, 2013.)

This event is evidence of how the feminine incorporatio and fallen hero archetypes were already a living aspect of my psyche so many years ago. In the aftermath of the event, I struggled to forgive myself for betraying my values and was somewhat humiliated for having fallen into such a troublesome complex. Obviously the archetypal forces that overtook my conscious stance were not concerned with social custom or taboo. I do regret that I wounded the emergence of something precious because my shame and guilt caused me to keep the event secret for too many years. Now I understand that that moment of our passionate and healing union belongs to the realm of the feminine incorporatio. Viewing the event, with compassion and without shame or guilt, I see that I was awkwardly attempting to knit together the bones of a man with my love and blood because I saw how his fear of women's blood and birthing had dismembered him. Taking the event out of the secrets vault, helps me more fully appreciate the instinctual and visceral nature of the blood mysteries, and makes room for forgiveness.

Becoming the hawk divine: Blessings for a fallen father.

Even though I am wounded by the corrupt shadow of the heroic masculine, I am still moved by his plight, for it is also the World's. My father was a fallen hero. His final days were spent at home, his large family providing his palliative care. I had agreed to prepare the ritual for washing and blessing his body after he died, but struggled with the task. I felt angry and unforgiving toward him, which interfered with my imagination and my heart's inclination to serve him in death. Then one day, his oldest sister, who had

attended his birth, told me stories about his life; of times when he had hoped to be loved and to love but was brutalized or dismissed. I learned something about the depth and nature of his invalidism, of how his heart and élan had withered from too much grief in the absence of love. After meeting with my aunt, compassion thawed my heart a little.

I learned from her that he had been a talented artist, and had won a full academic scholarship for his sketch of a hawk in flight. He had to decline the scholarship, because, at the time, his country's Conscription Act dictated that the eldest son of a farming widow must work the family farm; must harvest food for the nation and deny himself soul sustenance. My aunt said he became bitter after that and started to drink heavily. He became a machine to make money, sporting a false and seductive machismo to defend against his woundedness and vulnerability. I was already aware of his decades of chronic grief over the loss of his beloved wife and the bitter-sweetness of raising their nine children. Alone and robbed of a heartfelt connection to living, he became desolate and descended into addiction, sexual perversion, and nurtured a hatred and suspicion of women and the feminine. I saw how it is that "When you're not feeling holy / your loneliness tells you you've sinned" (Cohen, 1967). From the time of my mother's death until his death, 40 years later, he had kept her soiled menstrual pads locked in the cedar chest. He had given her that "hope chest" on the occasion of their engagement. Aberrant as it seems, those remnants of his wife's blood mysteries were a talisman connecting him to her, and most likely his soul and the transformational feminine blood mysteries. I began to understand how a young and talented man who is not touched by the living blood of a loving woman, and who has no refuge against a society that brutalizes soul can

turn into a monster; a monster who tries to be good but rails against the confines that bind his soul and keep him from love. Understanding that about my father stirred my heart and imagination enough that I could create the ritual of his final blessing.

While I blessed and anointed my father's body, I recited for him a tale of becoming the hawk divine. The tale memorializes his prowess as a falconer and his prize winning drawing of a hawk in flight, which I imagine to be the expression of his indestructible self. It is written in a poetic style common in ancient Egypt.

Becoming the Hawk Divine: An Invocation for the Spirit of JFM

Imagine the Old Ones. Mother and Father, giving me their breath so that I may become the Hawk Divine. My old lips grow yellow and hard as bone until they are the hawk's beak crushing falsity as easily as seeds; seeds scattered on freshly tilled fields that are my new becoming. My eyes become amber orbs searching from the heights for the mouse ambling through fields of barley and corn. My old hollow bones shall become swift wings, my wrinkled flesh finely feathered skin. I ride the currents of all my lost days, reclaiming them for my salvation. Above blood coloured cliffs, heart breakingly real as viscera, I soar and find my old self crumpled on rocks, cruel as knives and receptive as breasts. Blessed are the Old Ones. They have brought me death so I may become again; swift hawk, strong ox, wild flower nodding lazily in summer heat. The Old Ones have arranged the ways for me to live in dark and light with ease, and bless all sorrows because they make of my heart the voluptuous void that generates truth, justice, and love.

My weaknesses are my death shroud. Come hungry lion from the mountains, come vultures from the ethers and devour the shadows of my heart and the sins hidden in my flesh. I am no longer a brute who beats others with his fists. The Old Ones forgive me. They hear me call out my troubles. They do not come to help. They will not interfere with my suffering. Silent beyond the veil, their shining fingers weave the cloth of my destiny, elaborate my new becoming. I am inert and alone the darkness awaiting my revolution. The Old Ones care not when I thrash against my fate. They hear nothing that comes from my mouth. They hear only the rhythm of my heart. They speak only to the silence that dwells within me. They tell me I am becoming the Hawk Divine, and lead me through the great doubling-back-on-self. The Old Ones who name and dream the ways give me air and awaken me with a heart entwining tenderness and terror. They show me the harmony of changes great and small.

The sun in my wings is radiant and strong. The crescent moon greets me as I soar above the earth to witness the world. I see the yearling buck at the river, his

velveted antlers crowning his reflection. I see my feathers trembling in the headdresses of dancing First Nations People, relations of my beloved. From high above smoking fires, I witness the baking of brown bread and the strengthening of clay vessels that will carry water and preserve the harvest. I ride the perfumed air of forests and lakes. I see the grape's spirit being freed from its flesh in the winepress. I hear joyful things, sparrow songs, honey bees swarming, women laughing, and the wind's symphony through the poplar leaves. With my amber fired orbs I see all joys of the heart. I scribe aerial arabesques above the houses where I laughed, wept, dreamt and made healthy, beautiful children. I witness time flowing like blood; like rivers shaping the history of the world. I see the Old Ones smiling. I see the hand of the Old Ones in all things, the fallen tree and the fungus, the heron and the frog, the water lily and the moose, my child's smile and the sun.

The world envelops me, and I hear the conversation between wilful wind and diligent bee; I hear the song of earth greening. I soar close to the tops of the tallest pines sharing with those giants the song of reaching heaven. I tremble like a blade of grass before the wind. I soar across the sky, its shimmering blue wonder is my bone and sinew. I live under the spell of the dark moon and in the light of my own divinity. I live in the clouds, sunsets, growing grain, rock beds and rushing rivers. I am the Hawk Divine, my wing tips the gold and crimson raptures of dawn. I create at the knot of eternity from the threads of fates tying woman to man, water to fire, and earth to sky. I lay down with magic and hear the secrets of days and weeks in her kisses. I spend long years conversing with trees. I am one with thunder and rain. I travel the bright path through darkness as a sharp and shining thing. My light illuminates the burdens and joys of love. I am the Hawk Divine wandering in and out of heaven.

I have changed as the Old Ones before me changed, constantly and with rejoicing. I am no longer the memory of my bones, but new crops of the fields. I am an old man grown young, with the truth for my windfall.

I walk among the living cities familiar to me; along sun hot and dusty paths unseen as the air separating my children, visible as light. I see my children and old friends becoming one with me. I tell them of my journey through blood into the delight of each season that shapes our hearts; jealousy, rage, bitterness, hope, trust, ease, dying, dreaming, awakening, difficult change, long roads traveled, and all that is beauty and terror. I tell them I have lifted my face to eternity and been blessed by the kiss of morning. I tell them they are worthy of love; worthy of truth.

I am the Hawk Divine who is truth itself. My body is but wax and wick for flame. Only the words whispered at my birth matter now; only that spark rising from the infinite fire. I inhale the bright word, the truth, and of life beyond life. I am the burning secret in the heart of a mountain. I am the idea wrapped in flesh; the idea sprung from the belly of a cloud. I am the child of light born from the vortex of the catalytic and styptic fire that made the Old Ones and in a blink lit the gloomy world. I am joyous and eternal changing, and eternally stillness. I, who sprang from the lashes of its eye, rest in the fire that gave me my birth, and count myself among the countless and unwearying stars.

I know the language of birds, the augury of dawn and the light of days. I know the melody of splendour before the dream of time begun. Before my birth it was foretold that I would fly from the eye of the sun, even that I should die and my belly swarm with worms, after which I would become the Hawk with the snake writhing in my claws. All I am and would be was fixed at my birth by the cry of birds and the will of the Old Ones who said I will live forever.

I sail forth beyond the shape of sleep where my dreams are elaborated by eternal love, where time has no reach, where two lions lay at my feet devouring the children of past and future. My presence causes lilies to unfold their spathes, women to bear children. Mine is the language of hidden things. I am the heart, eyes, cry, and claw of the Hawk.

The most precious treasures of the world are mine, the jeweled wings of love and the golden sandals of days. The crown of eternal becoming rests on my brow, crystal stars in a lapis sky. I am the Hawk, glorious Hawk, soaring Hawk beneath the sun. Bands of light wreath my head. I own the days. I have grown old and wise as a god. The sky wraps her arms about me, the earth kisses me. The goddesses lift their veils for me and I fly into the eye of fire. Oh, the things I see when the flame bursts forth. I look on the dust of life with eyes of fire and rise spiralling up from the dust to join the sky. Today all in heaven are happy. They are strong as bulls in green pastures, ready to run, to snort, bellow and cover the cows. All are wise as the patient cow, ruminating dreams of the holy. Today is the last day of the world. The sun will not set, the light never wane. This is the knot of eternity. A million, million years are here in one moment. The breath of life enters. Rivers flow unending. Though my house falls to dust and my fields turn fallow, the light of a million years lives in me. Great is the power of the human heart to love, to change, and to make new. The word of light is spoken and lives by my hands, in my body and in the things I make. Truth does not pass away. As I turn to dust, I turn to light. I am home with my father, my mother, my brothers, my sisters, my wife, my son, my friends. I am home with myself. I enter the eye of fire forever, and find the Old Ones waiting for me, in the presence of my wife and child, and we share bread and meat. In the dream of an old man, in the eye of eternity, I am forever the Hawk Divine.

Easter vision: Stepping out from behind God the Father.

Though the story of the sungod (Osiris/Christ) comes forward in time, it is not accompanied by an imagination of Nut or any other feminine incorporatio figure, except perhaps a flake of her likeness in the narrative of Mary Magdalene. Roberts (2008) associates the ancient Egyptian New Year anointing rite with the Christian story of Mary Magdalene when she anoints Christ's feet with the very expensive funerary balm,

spikenard, and then dries his feet with her hair. Christ “accepts the woman’s anointing as a preparation for his ‘day of burial’, implicitly linking it with death and the tomb” (p. 86). In the New Year ritual, the Queen uses a similar gesture. Like the Queen, Mary Magdalene’s service to Christ links her with the feminine incorporatio; in that she is Christ’s lover, mystic soror, and helps facilitate his death and resurrection. Funerary balms, such as spikenard were commonly used in ancient Egypt. Hathor was the mistress of myrrh (Wilkinson, 2003), an aromatic resin used with natron⁸⁴ and other substances in the mummification ritual. We do not have modern images of the feminine incorporatio anoint him, nor any substances with which to anoint him. While meditating on what prevents the reclamation or emergence of such rituals and balms, I remember a vision.

I had the vision Easter April 16, 1995 while attending the Roman Catholic Easter Sunday rite. I was recovering from having been bed ridden since November 6, 1994 with meningitis, pneumonia, and pleurisy. During the course of the illness, I had had a NDE. By the time of the vision, I was not yet fully “resurrected” from the ravages of illness. The vision occurred at the holiest moment of the mass, which is the transubstantiation of bread and wine into the body and blood of Christ where the priest says: “This is my body”; “This is my blood.” I imagine it as the coniunctio of bread and wine. The chalice of wine and host are elevated, and the host is penetrated into the wine. Interestingly, it is at this moment of the Mass during which I frequently fainted as a child, which I later

⁸⁴ Natron is a naturally occurring mineral matrix composed of about 80% soda ash (sodium carbonate decahydrate— $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$), about 15% sodium bicarbonate (NaHCO_3), and some sodium chloride (NaCl) and sodium sulfate (Na_2SO_4). In Egypt natron is harvested from alkali lakes such as those in the Natron Valley, and was used for mummification and to make Egyptian faience, a style of glazed pottery.

learned is referred to as Chapel Sickness (Church Syncope), and is a common affliction among pubescent and early-teens girls, especially those who are malnourished (Kane, 1995; Prazar, 1987). The moment of transubstantiation, “is a very common time for priests to experience erections and spontaneous seminal emissions” (R. A. Lockhart, personal communication, February 4, 2002), and a somatic event that is evidence of how highly charged the psychic field is at this moment of the mass. Thus it is understandable that visions might emerge as well as semen.

The vision appeared in my peripheral view just as I was bowing my head at the sound of the chimes, which signifies the moment when the bread enters the wine. I quickly raised my head to see what had distracted me, and saw something extraordinary.

Easter Vision Part I: High on the wall behind the altar was an enormous figure of God the Father, dressed in voluminous robes of fine material, heavily encrusted with embroidery worked in silver and gold thread and gemstone carbuncles. His long hair and full beard were white and soft as angel wings. All about him emanated an aura of scintillating light and cosmic thunder; his expression was stern and impenetrable. Initially, I was awestruck by his splendour. Until I recognized him to be the same old wrathful and vengeful Yahweh of the Judeo-Christian tradition; the epitome of the patriarchal God the Father of my childhood, the image of whom caused me to tremble with fright and look for the smallest sin in myself for which to atone lest he be enraged and cast me into hell.

I started to turn my face from him, for I had learned that he had no ears for me as a woman, but then just as my head began to turn, I noticed an intriguing movement behind his robes—the movement of another person’s robes. Something about that movement startled me, and caused me to become both curious and suspicious that something was up. God the Father noticed me looking in his direction and quickly shifted his position to hide what I had noticed. I continued to watch him very carefully, and then saw God the Mother trying to move forward from behind him. I saw enough of her to see that her robes were voluminous, and made of fine material encrusted with gems and embroidery just like God the Father’s. She was determinedly trying to come out from behind him, but every time she moved to step from out, he would move to obscure her. Each time she tried to emerge she catch my attention with her eyes. I watched hoping, willing her to overcome his attempt to hide her. Then I realized she would not be able to do it

here in the church because the power of God the Father was too overwhelming. No one would be able to see her.

This vision caused in me an ontological and epistemological shock, arising initially as blistering fury. I left the church immediately, because I knew that if I did not leave I would begin screaming hysterically and start smashing things. I walked home crying out my rage and heartbreak. I was filled with despair to see who it was that God the Mother had to contend. I vowed never to step inside a Christian church again. After I calmed down, I spent time in active imagination with the vision. A few weeks later a sequel to the vision came.

Easter Vision Part II: God the Mother steps forward from behind God the Father, and stands side by side with him. The scintillating light surrounding them both dances more beautifully than before, and the cosmic thunder that had previously surrounded God the Father changes to a sublime cosmic harmony. God the Father transforms from a wrathful and vengeful god to a god of compassion, justice, and fierce truth. God the Father and God the Mother become one expression of the energy of eternal wholeness and harmony. Witnessing this, I feel lifted to the heavens, and then feel as if heaven and earth are one, and all good and evil, and dark and light are joined in eternal, numinous, and blissful reconciliation.

Easter visions I and II altered my epistemology regarding the nature of love, justice, truth and devotion to the divine. Without question any archetypal representation of the divine is not complete without its opposite, its shadow, or its feminine or masculine counterpart. These visions demonstrate how the *mysterium coniunctionis* fails and what is required to produce the lapis.

Regarding the Barbelo Gnostics, Von Franz (1998) wrote that they believed that Barbelo, the divine feminine, proceeded from the primal Father. “But her son Yaldbaoth . . . becomes arrogant and declares himself to be the only God. Barbelo weeps over his trespass” (pp. 140-141) and seduces the Archons to get their ejaculate so that she can

bring her power, which had been scattered among all the creatures, back into herself. Isis acted similarly, in one ancient Egyptian myth, where she seduced Re to get his secret name so she could regain her power which he had stolen (Simpson, 2003d). The story of Barbelo instructs men to direct their creative energy away from gathering earthly power toward co-creatively engaging with the divine. Von Franz provided this quote from the Gospel of Eve by Epiphanius (Panarion, 26) from the New Testament Apocrypha:

I stood on a high mountain and saw a vast man and another shrunken figure, God the Father with Barbelo, who is shriveled up because her power has been taken from her, and I heard something like a voice of thunder, and I came closer in order to hear, and it spoke to me and said: "I am thee and thou are me, and where thou art, there am I, I am sown in all things. And when thou wilt, gather me up; when however, thou gatherest me, thou gatherest thyself". (quoted in von Franz, 1998, p. 141)

Interestingly, the Borborites practiced, free love, coitus interruptus, and the ingestion of semen as religious rites, practices expressly forbidden by the Roman Catholic Church. As well, these practices were contrary to Gnostic groups who were ascetically inclined against human corporeality, and in particular against sexual expression, because they believed the flesh to be intrinsically evil.

Something in Psyche strives toward a viable coniunctio, even though that striving may many times result in a ruined attempt. The Easter visions tells me that the feminine and masculine require a particular movement towards each other for theirs to be a holy union. Such a movement requires that the Divine Feminine Soul/Body have access to and be celebrated at the altar of mystical and physical loving union as divine participant and priestess guardian of the sacred mysteries.

Chapter 8

The Archetype of Love as the Glutinium Mundi

Though an alchemist may be dedicated to love, he may not know what love is, because love is complex and mercurial. Few would disagree with this view, especially if we imagine love as the glutinium mundi. Yet for all its mercurial nature and disintegrative potential, love seems to be, paradoxically, the glue that binds opposites, and reconfigures what has been shattered. Psychological theory can predict and measure human behavior only so far as the perceived physical realm. Once we enter the realm of the dream or similar phenomena and synchronistic events, then we enter the realm of the unpredictable, un-measurable, immeasurable, ineffable—the realm of grace and mystery and, I suggest, we enter the realm of the mysterious transformative power of love as the glutinium mundi.

Eros: Dissolver of Flesh

In Hesiod's *Theogony*, the initial quaternary had no beginning and no end, and was composed of Chasm (void), Earth, Tartara (netherworld), and Eros (West, 1998). Eros was “the most handsome among the immortal gods, dissolver of flesh, who overcomes the reason and purpose in the breasts of all gods and all men” (p. 6, lines 120-123). This early imagination of Eros emerges at that voluptuous energetic place between pre-existence and the creation of existence, which is comparable to the psychoid realm. The description of Eros as the “dissolver of flesh” is a provocative image for a creation god, and brings to mind the feminine incorporatio in *Heart of the Inner Chamber* who takes into her body the corrupt flesh of the fallen heroes, and by her love restructures

them. This Eros is not the same mischievous Eros who is the incestuously bound son of Aphrodite. Eros the dissolver of flesh is a primal love that is active in creative-chaotic dissolution and restructuring. He is kin to love as the *glutinum mundi*, which unbinds the strictures that the heroic endeavor creates and reorganizes and rebinds them for the purpose of recursive becoming. Together with corporeality (Earth), and the void and the netherworld (Tartara), this Eros dissolves that which is corrupt, chaotic, and fragmented so that matter may be recreated. This Eros works with the feminine incorporatio.

In *Solar Conscience Lunar Conscience* (1993) Stein identifies the type of love associated with Themis worship, which is similar to Eros the dissolver of flesh, and love as the *glutinum mundi*:

Through the pattern of psychic movement that we can identify as Themis, the libido poured out in this direction by the aroused devotee also energizes a commitment to the Eros that ties together the entire cosmos. Themic Eros becomes the Eros-connectedness of things in the natural world. This is the “mystery”: that Themis, who can draw on sexual energy, transforms this energy into lunar conscience, into love and care for the world, for justice and balance, for the offspring of all. (p. 91)

Themic Eros is the solar energy balanced by the influence of Maat (justice and cosmic balance) and the mysterious workings of the love as the *glutinum mundi* and the feminine incorporatio (Hathor, Isis, Sekhmet, Nut). Aphrodite’s son Eros,⁸⁵ the little troublemaker traipsing around the world with his arrows and love magic, is an upper world god problematically bound both narcissistically and incestuously to his mother. He is not a candidate to be “Eros dissolver of flesh” or equipped to enact the Themic Eros.

⁸⁵ See (Nelson, 2012; Neumann, 1956/1971; von Franz, 1992) for depth psychological interpretations of the Eros/Amor and Psyche myth with respect to the transformation of the personality, and which details the relationship between Eros and his mother Aphrodite.

When Aphrodite imprisons Eros in her Olympian love palace to jealousy guard his love for her, she interferes with Eros suffering through the wound of his love for Psyche. She interferes with Eros descending into the dirt, blood, and bones of transformation and re-creation. She betrays the archetypal purpose of the feminine incorporatio by succumbing to her narcissism, which is the fundament for incest. His incest wound creates difficulties for Eros. He arrives from his palace in Olympia to his bride with his corporeality revealed. He is a puer aeternus and a symbol for our modern tendency to keep love in the spiritual realm, far away from the visceral and creative chaos that is essential for a full expression of eros (Goodchild, 2001). Unfortunately, Eros further escapes from suffering the consequences of his own mischief (shadow) by the aid of Jupiter who permits him to marry Psyche without making reparations, even though doing so is against Olympian law. Psyche (the feminine soul) suffers and transforms but the immature Eros does not, and cannot thus be the glue of the world for he is too narcissistic. More aptly, “Eros the dissolver of flesh” is related to symbols of love we see in the Duat and *Heart of the Inner Chamber*. He is like Hathor’s son Ihy,⁸⁶ who is not squeamish about the mortificatio, and is as adept with the blood and guts of regeneration as he is with matters concerning love.

Von Franz (1966/2000) noted that in the second parable of the *Aurora Consurgens* there are ecclesiastical references to how love, manifesting as Wisdom, both kills and creates life, such as the anima (feminine) who initiates the killing flood of

⁸⁶ See Chapter 5: The Triptych Archetype of Disintegration-Death-Resurrection: Disintegration-Death-Resurrection in the *Heart of the Inner Chamber*: Swooning from the Stench of Death.

seawater (a symbol of blood and generativity) or creates drunken blood baths through violent struggle:

Simultaneously with the flood of waters, a bloody struggle has broken out. . . . and the arrows of my quiver are drunk with blood. . . . Without warning, the same figure, the anima projected into matter . . . has made herself drunk with butchery and bloodshed . . . an allusion to the *Turba*, when the “woman” slays her lover during the coniunctio with the “weapons hidden in her body. (pp. 245-246)

She noted that St. Augustine claimed that “love kills that which we were, in order that we may be that which we were not: love makes as it were a death for us” (p. 246). According to Thomas Aquinas, too much love causes a “liquifactio and a languor” (p. 246).

Wisdom has attributes of both love as the glutinum mundi and the feminine incorporatio, and as such maintains a balance between loving chaos and loving creativity.

The 13th century alchemical imaginations discussed by von Franz in the *Aurora Consurgens* have mythological roots in the narrative of Sekhmet-Hathor as found in “*The Book of the Heavenly Cow*” (Simpson, 2003b) and “*The Inebriety of Hathor*” (Ellis, 1999, pp. 8-11).⁸⁷ Essentially the goddess is sent down to earth by Re to wreak revenge on humanity for conspiring against him, which she does until the world is flowing with blood and humanity is nearly destroyed. Fearing the total destruction of humankind, Re has great quantities of beer dyed red so that the goddess will mistake it for blood. Once drunk, she falls asleep, her rage subdued, and she becomes the benevolent Hathor (in lower Egypt Bast the cat goddess). Humanity stops conspiring against Re and order and right governance is restored. The bloody revenge and taming of the feminine demonstrate

⁸⁷ Also see comments regarding “*The Book of the Heavenly Cow*” in Chapter 7: The Archetype of the Feminine Incorporatio: Who is the Feminine Incorporatio in Depth Psychology: Masculine Projections onto the Feminine and the Maternal Background.

the dual aspects of feminine incorporatio figures such as Sekhmet and Hathor, who preserve life, love, and cosmic order by facilitating both chaos and destructiveness as well as restoration and rebirth. They understand the necessity for dissolving flesh during the creation of the world.

Eater of Hearts

There is a poignant story about a dream Dante had, in which Beatrice eats his heart, and which provides us with a relatively modern imagination of the feminine incorporatio. In the introduction to Dante's *Divine Comedy* (1997)⁸⁸, Taylor and Finley relay the 18-year-old Dante's vision, which he had a few hours after first encountering Beatrice. When he first met her, he fell into a love-swoon, and so went to his room to rest. Shortly after he awoke to a vision, in which a man who called himself Dante's master hands Dante his heart. The heart is a fiery glowing object and "seems to say *vide cor tuum* ('Behold your Heart'). . . . [the man] then awakened her [Beatrice] who slept and prevailed on her to eat the glowing object" (Taylor & Finley, 1997, p. 1). Beatrice functioned as *soror mystica* or soul figure for Dante while she lived, but more profoundly as a psychopomp after her death. Dante determined not to die from grief but to:

[W]rite of her what has never been written of mortal woman. Through the poet's artistry, Beatrice becomes immortal, while in turn her image works in the poet's soul to bring him immortality too. The eater of his heart becomes the one who nourishes his soul and we could say that each devours and transforms the other in death. Beatrice becomes the agent of transformation for the poet as he allies her image with the agent of transformation for all humankind. (p. 4)

⁸⁸ Again I refer you to *Trauma and the Soul* (Kalsched, 2013), for his depth psychological analysis of the intrapsychic dynamics of Dante's journey through the regions of hell towards his redemption.

Beatrice develops from an anima figure to a feminine incorporatio figure, intimately connected to the mysterious transformations love effects. The image of Beatrice's glowing heart has correspondence with the fiery love of Hathor-Sekhmet and the ancient Egyptian cobra goddesses who enliven the dead. As well, the ancient Egyptian goddess Ammit who is part of the Maatian psychostasia ritual was also known as "Eater of Hearts". Beatrice's glowing heart corresponds to the Christian (circa 1675) and alchemical (circa 1664) images of the Sacred Heart, respectively, a heart on fire and a fiery heart encircled by a crown of thorns. The image of the Sacred Heart derives from earlier representations of the "divine heart-soul at the core of the living world" (Walker, 1983), namely Tantric Heart and the heart of Osiris.

At its most demanding, love as the *glutinum mundi* asks us to take in and digest (dissolve) the corporeal reality of others and ourselves. This may include hideous, frightening, and terrifying shadow material. The primal Eros that Hesiod describes is our capacity to take in the wholeness of others and ourselves (shadow and light) and integrate (dissolve) it, and our means for participating in the creation of existence. Dante's journey was made possible because of the love between him and Beatrice. Eros as the dissolver of flesh, and love as the *glutinum mundi* to act through us require that we develop an intrapsychic feminine incorporatio (a self-incorporating, self-loving and self-renewing vessel) for the sake of ours and the world's soul. Love is dangerous. It fractures our defenses and spotlights our shadow, neither which we welcome. Yet if we can bear these things, we may dissolve into the matrix of universal being and through love survive re-creation.

The Emptied Soul and Disintegration

In *The Emptied Soul: On the Nature of the Psychopath* (1980/2008), Guggenbuhl-Craig introduced the invalid archetype. The identifying feature of this archetype is a chronic state of dependency, and deficiency of well-being, whether physical, spiritual, or mental—“our empty or at least half-empty spaces: our inner deserts. . . . a chronic state of being out of order” (pp. 7, 17). The resistant of archetypally driven invalidism to being healed by love is proportional to the degree to which there has been a historical deficiency or wounding of love. As well, how a lack of love or wound to love is experienced factors into the quality of traumatic response (Kalsched, 1996) and invalidism. The invalid archetype is akin to the psychotic part of the personality (Bion, 1961, 1984) which kills thinking and feeling, and destroys goodness. A modern interpretation of the dynamics of the invalid archetype and the psychotic part of the personality is Kalsched’s (1996, 2013) concept of the self-care system that develops in response to trauma. Our deficient and disordered intrapsychic space is resistant to love and empathy, and contributes to symbolic experiences of dismemberment, corruption, and descent into the tomb, as well as physical illness. Guggenbuhl-Craig suggested that the invalid archetype is the overarching genius at play in the psychopathic personality. However, he invited mindfulness of the fact that invalidism is an archetype with some degree of presence in all of us; particularly as a shadow aspect of those in the helping and healing professions (Guggenbuhl-Craig, 1971/1999, 1980/2008).

Alchemy: An Attitude of Love

The various schools of alchemy branch from philosophies and spiritual traditions rooted in the ground of Christian, Eastern, Islamic, Judaic, and Egyptian religious traditions, as well as Western and Eastern philosophical schools. Though the variations of details outlining the alchemical experiment are quite numerous, there is agreement that alchemy's central image is the *mysterium coniunctionis*—the union of opposites. The adept alchemists claimed that an attitude of love contributes energy to the experiment, helps move the processes along, and helps facilitate the birth of the lapis as it is recovered from the *prima materia*. “Man has to put himself into the right attitude in order to be able to influence matter positively. His soul then communicates with the soul of matter” (ibn Umail, 2006, p. 30). A number of alchemical texts address love as a critical factor in the alchemical experiment, and many indicate that the character of the feminine and the quality of love on the successful outcome of the experiment (Abraham, 1998; Jung, 1956/1970; Stein, 1993; von Franz, 1980, 1966/2000). Alchemical concepts regarding love in relation to the success of the *opus share* features with ancient Egyptian ideas about the role of love with respect to renewal of the body and soul (Roberts, 1997, 2000, 2008), and with the role of love as expressed in *Heart of the Inner Chamber*.

Jung (1956/1970) wrote that; “The alchemists thought that the *opus* demanded not only laboratory work, the reading of books, meditation, and patience, but also love” (p. 280 [CW 16, para 490]). Most alchemical texts outline a number of necessary attributes and attitudes for the alchemist to have in order to achieve success; such as piety, wisdom,

fortitude, or perseverance, and love. Frater Albertus (1974) in his *Alchemist's Handbook* instructs his students that:

In Alchemy there is only one way that leads to results. The aspirant must show his worthiness and his sufficient preparation [for] the search for truth. The living, waking, or conscious state must be immersed in the truthfulness that speaks out of every word and action. There must be a love for mankind that knows no passion, a readiness to gladly share one's entrusted material possessions with others, and a willingness to put the needs of mankind above personal desires. All of these virtues one must acquire first. Only then will the wisdom of the sages and Adepts begin to make sense. (p. 21)

We might imagine that love is the fuel or air feeding the alchemical fire beneath the hermetic vas. Love is what feeds the fire of the feminine incorporatio's compassion in *Heart of the Inner Chamber*. The characteristics outlined in the above passage are found in the character of Maat and other ancient Egyptian feminine incorporatio figures.

Jung (1955/1980) tells us that "Moriene, Morienus, Marianus, who was one of the most spiritual of alchemists . . . understood the [alchemical] opus as a human transformation system" (p. 750 [CW 18, para. 1699]).⁸⁹ In the following passage, Morienus introduces his student, the Omayyad prince, Khalid ibn-Jazid ibn-Muawiyah to the alchemical opus:

⁸⁹ "Little is known about Morienus, but in the alchemical tradition he was a Christian sage and alchemist living on the outskirts of Jerusalem, revered as the teacher of the Omayyad prince Khalid ibn Yazid (c.668-704CE), who is said to have been the first Muslim to follow the alchemical path. For Morienus as the prototype of Dr. Marianus in Goethe's *Faust*, see Alice Raphael, *Goethe and the Philosophers' Stone: Symbolical Patterns in 'the Parable' and the Second Part of Faust*, London 1965, 243-244." (A. M. Roberts, personal communication, April 04, 2013). "Lawrence M. Principe, [in] *The Secrets of Alchemy*, The University of Chicago Press, Chicago and London 2013, who gives a summary of the different versions of this Khalid/Morienus tradition, including the versions that it was Stephanos of Alexandria who taught Khalid. Principe describes this 'tidy and engaging tale' as 'pure fiction' since the books allegedly written by Morienus and Khalid date from a century or more after their lifetime (p. 29). But he acknowledges that 'Christian clerics played a part in transmitting Greek knowledge to Islam' (p. 30), and that Morienus became the 'flag-bearer of alchemy's transmission to Latin Europe' (p. 52) when his legendary transmission to Khalid was translated into Latin" (A. M. Roberts, personal communication, March 5, 2014).

This thing for which you have sought so long is not to be acquired or accomplished by force or passion. It is to be won only by patience humility and by a determined and most perfect love. . . . Exceeding narrow is the gateway to peace, and none may enter save through affliction of the soul. (Jung, 1944/1968, p. 272 [CW 12, para 386])

The alchemists understood, as does the depth psychological tradition that eventually, by lovingly, diligently, and humbly suffering engagement with the ineffable prima materia (unconscious) there is a chance for the energetic evolution and expression of the Self. The personality is thus transformed. The philosopher's stone is created. The essence of our being becomes lovingly bound to the eternal and incarnates as an embodied experience of having received the treasure most desired. In such a state of being, there is no longer a perception of the unconscious as a demon-filled, terrifying netherworld, but rather as a realm of marvelous and voluptuous gnosis, where an abiding and transformative love is be experienced despite any chaotic reality.

Von Franz (1979) in *Alchemical Imagination* cites alchemical recipes that call for “a mixture of heavenly and earthly love (sex) to create the fourfold flower that is the symbol of Self” (pp. 113-114). She interprets the Egyptian mummification process as being bound in feminine love, associating the mummy bandages with the “right-hand and left-hand brides or wives of Osiris” (p. 5). I believe her interpretation comes from the symbolic association of the mummy's bandages with the enfolding embrace of the cobra goddess Renenutet.⁹⁰ Regardless, the mummy bandages in both instances imagine into

⁹⁰ See Chapter 1: Introduction to the World's Geography of Love: Transference Dialogs for Chapter 1: She Who Rears Up to Bestow a Third-Eye Kiss.

the ways that love binds together our fragmented self so that it may be transformed. The alchemical text *De adhaerendo* states:

For love has a unifying and transforming effect, it changes the lover into the beloved, and the reverse. Love draws the lover . . . out of himself and transports him into the beloved. . . . For the soul is more when it loves than when it only animates. . . . Love is the life of the soul itself, her wedding garment and her perfection, upon which depend the whole law. (von Franz, 1966/2000, p. 231).

Franz's interpretation of the Egyptian mummification process as the fundamental root of alchemy leaves out consideration of other ancient Egyptian texts and rites that more deeply inform alchemy. Nonetheless, she does point to the role of feminine love in transformation, albeit not directly concerning Nut or the Duat.

The feminine dream figure in *Heart of the Inner Chamber* and Nut in her various aspects symbolically correlate to the alchemical alembic in which the mysterious coniunctionis unfolds and culminates. The *mysterium coniunctionis* is the conciliatory and unifying experience between the alchemist (ego) and the prima materia (shadow, unconscious, spirit and prima materia, masculine and feminine, Sol and Luna) that gives birth to the philosopher's stone, or lapis (the Self). Psychologically the *mysterium coniunctionis* is experienced as a profound sense of the *unus mundus*, or infinite love and cosmic union, and appears in dreams in ways that convey a creative and rousing union. *Unus mundus* is the Latin word that conveys the concept of *one world*, which is the underlying and unified reality from which everything emerges and then returns. It is comparable to the ancient Egyptian Naunet/Nun. The idea of the *unus mundus* derived from the Scholastics such as John Duns Scotus (1265-1308), later popularized by Jung

and others in the field of quantum physics (e.g. Wolfgang Pauli, David Bohm).

Experiencing and embodying the *unus mundus* ultimately depends on love and wisdom.

Love Loves Wisdom

Among its many names, the gold and goal of alchemical work may be called the lapis philosophorum or red sulfur, and represents a living relationship with the eternal.

The attainment of the lapis requires not only love but also wisdom. Alchemical texts draw alliances between love and wisdom. In his treatise on the ethics of knowledge and

faith, alchemist and physician, Paracelsus writes:

Wisdom consists in knowing and not in imagining. A man who has wisdom understands all things and uses them with reason; his reason and wisdom are free from stupidity, free from folly, free from confusion, and doubt. Let the right path, the right reason, the right mind, and the right weight and measure be the scale of all things—for it is by knowledge that all things are governed, led, and brought to their perfection.

He who knows nothing loves nothing. He who can do nothing understands nothing. But he who understands also loves, notices, sees . . . the more knowledge is inherent in a thing, the greater is the love. (quoted in Jacobi, 1942/1995, p. 163)

Wisdom is embodied imaginal-knowing. Love loves wisdom. Author of the *Emerald*

Tablet Hermes Trismegistus admonishes his faithful followers to keep lit the Perpetual Lamp of Wisdom, to devote their lives to alchemy, which he calls a labor of love. “O, let not the flame die out! Cherished age after age in its dark cavern—in its holy temples cherished. Fed by the pure ministers of love—let not the flame die out!” (quoted in Ma'ati Smith, 2008, p. 29). Wisdom (*sapientia* or divine knowledge) and love are intimately involved in the alchemical process.

It is only through the union of love and wisdom that the power of love may remain potent and active with respect to transformation. Without wisdom, love becomes bitter rather than sweet:

[B]itterness is produced merely by the misunderstanding with which men approach Wisdom: if they surrendered to her, the bitterness of the struggle would no longer prevail, but only the “sweetness” of pure love. . . . Wisdom’s discourse gradually passes over into a passionate discourse on love. (von Franz, 1966/2000, p. 229)

In alchemical transformation, the heroic masculine (king) is the object of transformation. But wisdom too requires transformation. Von Franz (1966/2000) thought that in alchemy too little attention was given the transformation of wisdom (sapientia as a feminine personification of the knowledge of god): “too little attention was paid to her anima quality to her specific nature as a connecting, mediating factor, and the feeling-values she contains” (p. 230). Von Franz also thought that wisdom could be rejuvenated through archetypal experiences or imaginations, and I suggest that the feminine incorporatio is one example. One wisdom figure von Franz addressed is petitioned with these words; “in whose loving embrace my whole body is lost” (p. 230). This figure was understood as the being that takes in the unredeemed sufferings and sins of humanity in the form of its corrupt flesh.

In depth psychotherapy, the presence of transference and countertransference love provides the energy that allows for the reconciliation of intrapsychic conflicts, and may ultimately lead to a conscious and healing interrelatedness between the ego and Self. However, for the therapy to be influential, the ego must modify its defenses against emergent phenomena arising from the unconscious. Moreover, since there is no knowledge without love, as the alchemists tell us, love needs to be present for the ego to

be receptive to wisdom. Again, I am mindful of the *Serenity Prayer* and imagine the eternal undulations of love informing wisdom and wisdom informing love. The three-legged milking stool is the symbol of wisdom in *Heart of the Inner Chamber*⁹¹. In the Duat, Maat personifies wisdom as it relates to truth, justice, as harmony.

Where Love Reigns, There is No Will to Power

Wisdom facilitates a creative balance between love and power. Love is potent and influential. Neither wisdom nor love are ruled by the power principle (unmediated heroic masculine energy), but rather seek the unfolding of the quintessence. Yet love and power are a *mysterium oppositorium*. An often quoted translation of Jung's statement: "Wo die Liebe herrscht, da gibt es keinen Machtwillen, und wo die Macht den Vorrang hat, da fehlt die Liebe. Das eine ist der Schatten des andern" goes thus:

Where love reigns, there is no will to power: and where the will to power is paramount, love is lacking. The one is but the shadow of the other: the man who adopts the standpoint of Eros finds his compensatory opposite in the will to power, and that of the man who puts the accent on power is Eros. (Jung, 1953/1966, p. 53 [CW 7, para.78]).

I consulted with a German scholar to see if there is an alternate translation from the Swiss German. She provided the following: "Where love rules, there is no need to have power, and where power has priority, there the love is missing. Though one is the shadow of the other" (M. Ibrimishova, personal communication, December 18, 2013.). She felt that a more accurate translation would read "no need to have power" rather than "no will to power" and "love is missing" rather than "love is lacking". If her translation is the most accurate, then Jung would have attributed the power principle with an annihilating

⁹¹ See Chapter 7: The Archetype of the Feminine Incorporatio: The Feminine Incorporatio Digests the Fallen Heroes' Corruption: Low Three-Legged Milking Stool at the Center—Wisdom.

capability, suggesting that power needs surrender to love. As noted above, love too has its own power to incapacitate (in the Duat to decapitate) its enemies and dissolve flesh. Essentially, Jung pointed out that the shadow of love is power and the shadow of power is love. Perhaps love and power must not be set as dualities but conjoined for a creative and life giving purpose in our psyches. In the Duat, Sekhmet must bring all her fiery power forth to defeat the enemies of Re-Osiris in order to preserve him. Not just so he can rule, but that love and the world may survive. Once that is achieved, Sekhmet acts from a less power-driven stance in the guise of Hathor, the mistress of love, sexuality, birth, fate, dance, music, and much more.

Perhaps it is wise to know that; “Love may summon forth unsuspected powers in the soul for which we had better be prepared” (Jung, 1953/1966, p. 101 [CW 7, para. 164]). Mythically, love (eros) as an archetypal energy is both healing and dangerous. The alchemist-physician and follower of Paracelsus, Gerhard Dorn (1530-1584) maintained that; “There is nothing in nature that does not contain as much evil as good” (quoted in Jung, 1919/1960, p. 55 [CW 3, para. 49]). In real life and art, this healing and dangerous energy of eros is embodied variously. For example, this combined eros energy is what the Spanish flamenco music, song, and dance traditions call *duende*. The idea of the duende is derived from Gypsy traditions, and refers to the mercurial trickster-like energy that binds together love and hate, light and dark, life and death. The word duende translates literally as elf or sprite, and refers to a vigorous and mischievous earth spirit (perhaps the earth bound shadow brother of Eros). Traditional flamenco musicians and dancers endeavor to have duende effect and inspire their performance. The Gypsy idea of the

duende is bound to an imagination of the mysterious voluptuous void and death coming into love and life until the personal and the collective are more bound to the divine (Cave, 2014; Maurer, 1998).⁹²

Early on in therapeutic work, the unconscious content that emerges for consideration is personal. Over time, however, content from the collective unconscious starts to emerge, and then we must contend with the world soul as well as our own. Therefore, when we first encounter love in our transformative process, it is personal and corporeally concupiscent in orientation. The archetypal eros energy is subtly influential. As the work of personal transformation continues, collective imaginations of love emerge and the influential power of the eros archetype increases, so much so that we might feel devoured or disintegrated by love. When we strive endlessly for power, we reveal our inner deprivation of love, which manifests as many small acts of violence against healthy movement toward satisfying yearning to be loved (Fromm, 1956/2006; Guggenbuhl-Craig, 1980/2008). Also, a chronic striving for love may be a play for power, or relinquishment of the responsibility to find our own authority in matters of love.⁹³

Jung discussed how both a will to power and the corporeal expression of love and desire are critical elements in personal development:

Now it is, as a matter of fact, true that apart from the personal striving for power, or *superbia*, love, in the sense of *concupiscentia*, is the dynamism that most infallibly brings the unconscious to the light. . . . But what can love mean to a man with a

⁹² See more on this idea with respect to the *Lapis Blue Rose* vision in Chapter 5: The Triptych Archetype of Disintegration-Death-Resurrection: Transference Dialog on the Triptych Archetype of Disintegration-Death-Resurrection: Lapis Blue Rose Vision and in Chapter 9: The Archetype of the Self: The Lapis Blue Rose.

⁹³ See Chapter 8: Archetype of Love as the Glutinum Mundi: Transference Dialog: What is a Saint? and How the Lapis Blue Rose Vision Helped Answer That Question.

hunger for power! That is why we always find two main causes of psychic catastrophes: on the one hand a disappointment in love and on the other hand a thwarting of the striving for power. (Jung, 1956/1970, p. 86 [CW 16, paras. 98-101.]).

Our development requires that we experience the lesser coniunctio as one of the early stages of alchemical transformation (Edinger, 1985). The lesser coniunctio addresses the mysterious nature of corporeal love, as well as how our experience of corporeal love impinges on our psycho-spiritual development. In the Duat, hours before Re becomes the new dawn, his desire and capacity for sex is restored

If Thou Knowest How to Moisten this Dry Earth

In *Mysterium Coniunctionis* Jung (1956/1970) mentions an enigmatic inscription that was carved in stone on the walls of St. Peter's basilica in Rome. Several alchemists believed the inscription was meant to "describe the nature of love" (p. 85 [CW 14, para. 96]). Their interpretations imagine the feminine as both the body-tomb-alembic and the heavenly father's spiritual bride. As well they equate her with the nature of love. Their interpretations are evocative of Nut in her heavenly and Duat aspects, and of her restorative love. Regarding the same alchemical text, Jung inferred that the lapis, when it appears as a dark or chthonic feminine figure, is comparable to the Shulamite from the Song of Solomon, an erotic-poetic and mystical Hebrew text. The Shulamite's transformative power of her love is like that of the feminine incorporatio.

Jung (1956/1970) cited a passage from the *Introitus Apertus as Oclusum Regis Palatium* in the *Musaeum hermeticum* by Eirenaeus Philalethes. The text reminds the alchemist of how the twin doves of Lady Diana (who is from the lineage of Isis, Ishtar, and Nut, and like them a mistress of love) help the winged-youthful masculine join his

bride so as to relieve her body of leprous filth and poisonous dropsical fluid. With their wings, the doves beat away the malignant air created by the machinations of the thief (shadow/chaos) so that the youth may descend to his bride:

If thou knowest how to moisten this dry earth with its own water, thou wilt loosen the pores of the earth, and this thief from outside will be cast out with the workers of wickedness, and the water, by an admixture of the true Sulphur, will be cleansed from the leprous filth and from the superfluous dropsical fluid, and thou wilt have in thy power the fount of the Knight of Treviso, whose waters are rightfully dedicated to the maiden Diana. Worthless is this thief, armed with the malignity of arsenic, from whom the winged youth fleeth, shuddering. And though the central water is his bride, yet dare he not display his most ardent love towards her, because of the snares of the thief, whose machinations are in truth unavoidable. Here may Diana be propitious to thee, who knoweth how to tame wild beasts, and whose twin doves will temper the malignity of the air with their wings, so that the youth easily entereth in through the pores, and instantly shaketh the foundations of the earth, and raises up a dark cloud. But thou wilt lead the waters up even to the brightness of the moon, and the darkness that was upon the face of the deep shall be scattered by the spirit moving over the waters. Thus by God's command shall the Light appear. (Jung, 1956/1970, pp. 157-158 [CW 14, para. 186])

This passage is a rich and powerful synopsis of the transformative process of the masculine through the love of the feminine and through union with her in the visceral realm. Also his descent to her transforms her, the body of the earth. The passage is evocative of the processes that occur in the Duat. The winged youth compares to the fiery spirit energy moving over the waters and the catalytic pneuma, both of which we have previously encountered in the Duat as the revivifying life force. The youth's shuddering is rightly perceived as a fear of the descent to the unconscious, especially because his youth connotes the ideas of an initiate, who has a weak ego like the dismembered Osiris, or the Eros who is incestuously bound to his mother Aphrodite. However, shuddering may be purposeful in shaking up and breaking down his sky-spirit perspective so he may see deeper into the matter of things.

The true sulphur (red sulphur⁹⁴) is associated with the spirit of inner truth as opposed to collective agendas that may no longer serve the one truth. The true sulphur is like Maat's principles of justice and truth as opposed to the yellow sulphur associated with the destructive forces embodied in Seth-like figures. Lady Diana's love, symbolized by the twin doves, is the love of the feminine incorporatio. The doves also are connected to wisdom and the rejuvenated perspective brought by the Holy Spirit, or the Ba-Soul. The aqua permanens is the prima materia, the primordial river that courses through Nut's body, the solutio and aqua mercurialis. The fountain is the youth's bride, Diana as Luna, his bath of renewal, his flow of libido toward the unconscious that will transform him and awaken him to his soul-wisdom, that which brings for the healing elixirs of life and love. The youth's descent to the fountain is a fructifying process, which generates all the other metals used to create the quintessence. The thief and his unavoidable machinations is the destructive shadow of any growth and transformation process as are Apophis or Seth, and is a necessary component of the complexio oppositorium.

What is notable about the above passage with respect to my topic is that it is an example of the critical role of love for initiating the descent into the unconscious realm. Without love, the winged youth cannot descend to his bride. Without love the "malignity of arsenic" joins the yellow sulphur and mercury in a lesser coniunctio (Edinger, 1985), creating the hermaphroditic which is not the true hierosgamos that renews and gives birth to the new hero or new perspective. Symbolically the "leperous filth" and "dropsical fluid" may manifest in our lives as soul-loss, invalidism, ignorance, immaturity,

⁹⁴ For Islamic alchemists and mystics like Ibn Arabi, the quest for the red sulphur is the goal of the work.

defensiveness, addiction, nihilism; narcissism, or concupiscence tormented by an unquenchable thirst for true love. Without a descent into the inundating waters of love our psychic earth stagnates, becomes sterile and dis-eased.

Overcoming Our Narcissism

In *The Psychology of the Transference* (1954/1966) Jung uses alchemical images and text from the *Rosarium Philosophorum* as the symbolic framework for his theories on the phenomenon of psychological transference. He describes transference as inevitable; “it is never a voluntary act . . . [it is] of an emotional and, compulsory nature . . . [that] forms a link, a sort of dynamic relationship between the subject and the object” (pp. 137-138 [CW 16, para. 290]). Jung also noted that the degree to which transference is expressed depends on the depth of genuine rapport between analyst and analysand. The greater the rapport the less transference occurs as a psychic compensation for any void of rapport. He proposed that transference occurs in service to individuation and thus it was essential that those practicing psychotherapy pay attention to the transference.

Of interest to my research is the role of love in the transference field. Jung referred frequently to the role and importance of love in the transference field. Using alchemical imagery he described restoration of the fragmented ego through love:

The painful conflict begins with the nigredo . . . or as dismemberment of the body . . . atomization of the bridegroom in the body of the bride, and so on. . . . While this disunctio is going on . . . the mysterious Mercurius . . . gradually emerges as res simplex, whose nature is one and the same and yet consists of a duality (Goethe’s united dual nature). The alchemist tries to get round this paradox or antinomy with his various procedures and formulae, and to make one out of two. . . . We can therefore understand why the nuptiae chymicae, the royal marriage, occupies such an important place in alchemy as a symbol of the supreme and ultimate union, since it represents the magic-by-analogy which is supposed to bring the work to its final

consummation and bind the opposites by love, for “love is stronger than death”.
(Jung, 1954/1966, pp. 197-198 [CW 16, para. 398])

Magic-by-analogy is the practice of creating an intention and imagination of a desired outcome for a material thing or psychic thing in order to make it manifest. An imagination of love creates love. Though some scientists doubt the validity of this sort of magical practice, the new sciences support it as a valid process.⁹⁵

Esther Harding (1975) proposed that feminine love (women’s unique propensity for relational primacy) stitches together the fabric of society, and is one manifestation of love as the *glutinum mundi*. She suggests that love is important for restoration of the ego overly identified with the power principle, such as the fallen hero figure. Like Neumann, Harding noted that the emergence and development of the heroic aspect of the ego is necessary for the individual to develop psychologically and to function in life. Yet, she warned that colluding with and giving precedence to what concerns the heroic masculine will eventually become unsustainable for a society, and will damage collective well-being and hope for wholeness. She imagined that love was the factor to dispute the dominion of the heroic ego:

Personal aggrandizement and the satisfaction of the ego arise and form a new life-motive. The lust for power comes to occupy an increasing place. But at this point a new factor may come into the picture. The selfishness of the power attitude may obtrude itself on consciousness. Love perhaps arises which will dispute the dominant position of the ego, or some other value which transcends personal considerations and replaces those formerly held. This change in emphasis inaugurates a gradual redemption of the personality from the dominance of the ego.
(p. 6)

⁹⁵ See material regarding Egyptian magic in Chapter 5: The Triptych Archetype of Disintegration-Death-Resurrection: Disintegration-Death-Resurrection in Egyptian Mythopoeic and Mytho-Alchemical Texts and Rituals.

This quote brings to mind Jung's statement regarding love and the will to power as noted above, which bears repeating here:

Where love reigns, there is no will to power: and where the will to power is paramount, love is lacking. The one is but the shadow of the other: the man who adopts the standpoint of Eros finds his compensatory opposite in the will to power, and that of the man who puts the accent on power is Eros. (Jung, 1953/1966, p. 53 [CW7, para.78]).

Harding acknowledged that the transcendent factors of love and wisdom mediate the heroic aspect of the ego when it is overdriven by the will to power. She also thought that love and wisdom can only positively affect transformation when we overcome the selfishness of our power attitude.

In *The Art of Loving* (1956/2006) Eric Fromm stated that loving is an art and a rebellion against the collective identification with the power principle and the collective denial of vulnerability. Similar to Harding, he suggested that to become artful in love, by which he meant to individuate, we are required to overcome our narcissism. "The main condition for the achievement of love is the *overcoming* of one's *narcissism*" (p. 107). The psychostasia in the Hall of the Double Hall of Maat, where the deceased makes their negative confession analogizes the process of overcoming narcissism.⁹⁶ In the ritual Seth symbolizes narcissistic tendencies and the presence of Thoth and Horus represent the ethic and justice that mitigate narcissism. It is after psychostasia is complete that the deceased's heart is returned to their body, making them once again capable of healthy and creative relations.

⁹⁶ See Chapter 7: The Archetype of the Feminine Incorporatio: Knitting Together the Bones: Journey Through the Twelve Hours of the Duat: Ninth Hour of Duat (2:00 am).

Fromm, a psychoanalyst and social philosopher, criticized the Freudian “theory of instinct as a product of biological and patriarchal thought and claimed that human beings are relational creatures who are capable of love already at birth” (Funk, 1956/2006, p. 14). He saw “spontaneity . . . love, tenderness, joy, and even sexual pleasure as more than the relief from tension” (Fromm, 1956/2006, p. xii) from the urgings of instinctual drives. I concur with Fromm on this point and support his view that as social creatures, we are anxious for loving connection, and that in many ways love is the most helpful response to our existential angst about what wounds us and threatens us, including our concern and fear about dying and death.

Fromm’s views are richly derived from Soren Kierkegaard’s philosophy on love, which is best delineated in *Works of Love* (Kierkegaard, 1847/2009), considered his most important work. Kierkegaard made a profound analysis of the depth and mystery of human love, especially love as the thing that saves us from disintegration when we experience the depth of our narcissistic wounding and ultimately our mortality. “Deep within every man there lies the dread of being alone in the world, forgotten by God, overlooked among the household of millions upon millions” (p. 129). He claimed that love is central to human being, and that love unites us with the cosmos and each other. The sort of love he wrote of is love as the *glutinium mundi*.

Others in the depth tradition have views on love similar to Jung, Harding, Fromm, and Kierkegaard. In *Leaving My Father’s House* (Woodman et al., 1993) the authors acknowledge the necessity of the masculine energy driven by the power principle and self-interest to develop the capacity to invest itself in a co-creative and dialogical

experience with the divine feminine wisdom. In short, narcissism gives over to relatedness to other, and the art of loving improves under the healing and Self-organizing effect of love. In the chapter, “*What Do We Mean by Love?*” (1997, pp. 115-130) de Castillejo explored how the nature of love and loving changes as we grow older, and consequently changes our relationships and ourselves. She noted that:

Love happens. It is a miracle that happens by grace. We have no control over it. It happens. It comes, it lights our lives, and very often it departs. We can never make it happen nor make it stay. . . . We are elected into love. (pp. 116-117).

She acknowledges the mysterious and autonomous nature of love, characteristics which mark it as an archetypal force. She further noted that “love makes the giver whole and enriches the other; Dante’s Beatrice fulfilled the need for Dante by simply being who she was” (p. 127). De Castillejo acknowledged the dialectic nature of love and the necessity of an undefended and unconditional acceptance of the other’s reality as it emerges. That sort of acceptance requires the overcoming of our narcissism.

It was love as an autonomous and deeply mysterious grace descending and bringing with it a deep gnosis of right action that was the most poignant part of my experience of *Heart of the Inner Chamber*. It is this kind of expression of love; love as an encompassing, challenging, mysteriously emerging, and transformative force operating from the feminine principle, which I understand to be love as the *glutinum mundi*. I experienced a shift of focus from “I” to “Thou,” as I came to understand that the dream *Heart of the Inner Chamber* engages me both personally and collectively with the Self. I believe that, in consideration of Fromm’s (1956/2006) premise that “the main condition for the achievement of love is the *overcoming* of one’s *narcissism*” (p. 109), addressing

this dream from a collective perspective to some extent modifies my narcissism, and anneals my skill in the art of loving. Howard O'Hagan (2001) writes in his mytho-historical novel about the Canadian Yellowhead First Nations redeemer figure Tay John (Tête Jaune): "The boy says 'I.' The man says 'We'—and this word that the man speaks is the word of his greatest magic" (p. 29). The more my concern turns away from "I" toward "We", the more meaningful becomes this alchemical hermeneutic inquiry for others.

Glue, Gum, Resin: Glutinum Mundi as the Critical Fourth

Love as the glue of the world fills the interstitial spaces of the cosmos—the molecules and patterns of energy that make the physical world, including our bodies—not a small designation nor imagination. Most alchemical texts consider the glutinum mundi (gum, glue, resin) as a critical element necessary for the completion of the work, and certain texts explicitly associate it with love. The glutinum mundi of which the alchemists spoke is nothing less than the fullest expression of love. Its explicit and implicit expressions bind together the cosmos that we perceive as outside of ourselves but from which we are truly not separate. Despite the ubiquitous nature of love as the glue of the world, it is not a frequent topic in the literature, perhaps because the topic of love is mercurial, ineffable, and resistant to reductive analysis.

In the field of Egyptology, the work of Roberts (1984, 1997, 2000, 2008) dwells deeply on the topic of transformative love, which is interpretable as love as the glutinum mundi. She associates that type of love with the ancient Egyptian figures designated herein as manifestations of the feminine incorporatio.

In the depth psychological literature, I did not find an explicit consideration of love as the *glutinum mundi*, nor an association of the feminine incorporatio with love as the *glutinum mundi*. However, certain texts acknowledge the archetype of love as a significant if not central transformative factor, which we see in works such as *Eros and Chaos: The Sacred Mysteries and Dark Shadows of Love* (Goodchild, 2001) and *Psyche's Knife* (Nelson, 2012).

In the work of von Franz we do not see attention on the topic of love until her later works. In four volumes of her earlier works, von Franz (1972, 1977/1990, 1993, 1997) expounded broadly and deeply on archetypal and symbolic patterns in myth and fairy tale with respect to transformation of the personality. However she made no specific reference to love as an archetype or symbol of transformation, nor made a particular analysis of love. She began to touch on the topic of love in her work on alchemy (1979, 1980, 1978/1980, 1966/2000), but did not deepen into the topic nor at all address how love manifests through the workings of the feminine incorporatio. Later, in *Dreams* (1998) von Franz interprets two dreams of Socrates. At one point in her discussion she noted a conversation between Socrates and the prophetess Diotima “who taught him the science of things relating to love” (p. 58). Diotima, a feminine figure and mentor to Socrates, claimed that love is a great daemon that dwells in the third space between what is perceived as divine and mortal (transference field). About the daemon, Diotima said:

He interprets and makes a communication between divine and human things. . . . He fills that intermediate space . . . so as to bind together, by his own power, the whole universe of things. These daemons are, indeed, many and various and one of them is Love! (p. 58)

The daemon functions in ways that we understand as archetypal. Here is a hint at love as the glutinum mundi, wherein love is considered a daemon that actively connects and dwells in the interstitial spaces of being. As well, love as the glutinum mundi (the daemon) is mediated by a feminine figure who functions like a psychopomp for Socrates, which gives her a quality of the feminine incorporatio. Unfortunately, von Franz does not make a depth analysis of the topic of love regarding Socrates's dreams.

We do not see an in-depth treatment of the idea of love by von Franz (2006) until her commentary on Muhammad ibn Umail's *Book of the Explanation of the Symbols of Kitab Hall ar-Rumuz*, in which she noted that for the mystical alchemists "Love in its initial form of desire was the main agency in this process of transformation" (p. 37). The initial form of desire refers here to the soul's (feminine) love of matter and her desire to participate in its transformation. She is associated with all miraculous events and magic. The character of that feminine figure describes qualities of the feminine incorporatio in *Heart of the Inner Chamber* and the ancient Egyptian goddesses as discussed above. Von Franz's final work demonstrates a perception of a correspondence between the archetypal feminine and what I designate as attributes of the feminine incorporatio and love as the glutinum mundi. Perhaps, such an understanding of the feminine and love can only come through the grace of wisdom gained through living ethically and consciously for many years, and perhaps so too for understanding and differentiating between the heroic masculine and the new ethic or new hero.

Corbett (1995) in his interpretation of the fairy tale *Clever Elsie* notes that the tragic psychic disintegration of Elsie is due to the fact that she "lacks . . . the *glutinum*

mundi” (p. 48), an embodied experience of love. Guggenbuhl-Craig (1980/2008) in the *Emptied Soul* discussed at great length the relationship between love and soul-death and psychic disintegration. He interpreted love as a binding force, though does not name it the *glutinium mundi*:

Eros is also a force, a power that binds elements of the intrapsychic world. When speaking of Eros, we generally perceive him as that which connects us to our environment, with our friends, and as the power that joins husband and wife, parents and children. As an intrapsychic force Eros effects the connection between elements in our psyches, between our complexes. . . . Eros, then, is expressed not only in my relationship to the outer world but also in relationships between elements of my psyche. (p. 69)

Grof (1993) writes that people who have experienced NDE or OBE, or other profoundly altered states of consciousness frequently report an experience of being greatly reshaped by love. One person described this love as “Love of extraordinary proportion. All of existence is an expression of this Love” (p. 166). Edinger (1985) equates the alchemical “glue” with love:

That which goes by the name of love is fundamental to the phenomenology of the coniunctio. Love is both its cause and its effect. The lesser coniunctio derives from love as concupiscence, whereas transpersonal love . . . generates and is generated by the greater coniunctio: It has been said truly that object love is the extraverted aspect of individuation. Object love is objective love, a love purged of personal desirousness, not one side of a pair of opposites, but rather beyond opposites. This transpersonal love is at the root of all group and social loyalties such as allegiance to family, party, nation, church, and humanity itself. The extraverted aspect of the coniunctio promotes social interest and unity of the human race; the introverted aspect promotes connection with the Self and the unity of the individual psyche. That which holds things together is adhesive, thus in alchemy, “glue,” “gum,” and “resin” are synonyms for the transforming substance. (p. 223)

This substance is the transpersonal cosmogonic love, the real basis of the glue of the world that holds us together in community and binds all the fragments of our self, in the

way that the cartilaginous sutures of the skull or the pelvis bind together bony aspects of our body keeping us whole yet flexible. This substance:

[A]s the life force (*vis animans*), is likened by another commentator to the “glue of the world” (*glutinum mundi*) that which is the medium between mind and body and the union of both. The old treatise “*Consilium coniugii*” explains that the “philosophical man” consists of the “four natures of the stone”. Of these three are earthy or in the earth, but “the fourth nature is the water of the stone, namely viscous gold which is called red gum and with which the three earthy natures are tinted”. We learn here that gum is the critical fourth nature: it is duplex, i.e., masculine and feminine, and at the same time the one and only *aqua mercurialis*. (Jung, 1956/1970, p. 161 [CW 14, para. 209])

Love as the *glutinum mundi* is then the critical fourth substance of transformation.⁹⁷ Jung also equates the *glutinum mundi* with the *prima materia*. He discussed a dream, in which the dreamer described a glass that sat on a round table and was filled with a mysterious substance:

The dream takes up the question of giving the centre of life a reality—giving birth to it, so to speak. That this birth can issue from an amorphous mass has its parallel in the alchemical idea of the *prima materia* as a chaotic *massa informis* impregnated by the seeds of life. . . . As we have seen, the qualities of gum arabic and glue are attributed to it, or again it is called *viscosa* and *unctuosa*. (Jung, 1956/1970, p. 178 [CW 14, paras. 241, 243])

Knowing that this glue of the world is also the *aqua mercurialis* helps explain the difficulty experienced in trying to define love or reduce love to a single idea or behavior. Mercury (quicksilver) is an amorphous and difficult substance to contain—a trickster metal. The above two quoted passages suggest that love as the *glutinum mundi* and the *prima materia* are one and the same, which with respect to my topic conflates the feminine *incorporatio* and love as the *glutinum mundi*. We see such a conflation in the

⁹⁷ See Chapter 9: The Archetype of the Self as the Lapis Blue Rose: The Fourth Factor in the Transformational Process.

narrative of Nut as the Duat and in the *Heart of the Inner Chamber*, where the feminine incorporatio demonstrates her power to invoke love for the purpose of facilitating the heroic masculine dying into living and living into dying.

Love is Stronger than Death

Alchemists tried to resolve the paradox or the problem of mutual incompatibility (antinomy) through numerous formulas and procedures. “Paradox is the natural medium for expressing transconscious facts” (Jung, 1956/1970, p. 82 [CW 14, para. 90]).

Consistently alchemical texts stress the dual nature of; Sun and Moon, light and dark, or dryness and moisture. The mysterious union of opposites (mysterium coniunctionis) is the decisive process in alchemy as regards producing the lapis, and requires the energy of love to complete:

As a symbol of supreme union, it represents the energy of love that through magic-by-analogy brings the alchemical work to its final consummation and brings forth the creation of the healing third, and proves “love is stronger than death.” (Jung, 1954/1966, p. 198 [CW16, para. 398])

The healing third in this passage refers to the lapis, though alchemically it is correctly the fifth element and not the third.⁹⁸ Here Jung is most likely alluding to the Christian Trinity, where the third is the Holy Spirit, but that is a discussion for another time. What remains is that love is stronger than death, which thus allows for recursive becoming—a precept commonly understood in ancient Egyptian religion and philosophy.

Interestingly, during my research I encountered five recently published books titled *Love is Stronger than Death* (Bourgeault, 2008; Giannet, 2008; Kreeft, 1992; MacKay, 2010;

⁹⁸ See Chapter 9: The Archetype of the Self as the Lapis Blue Rose: The Quintessence: Summary and Findings.

Porio, 1994). The authors examine in various ways how the love embodied by a person transcends death to become the energetic force of their incorruptible soul. Thematically the authors' works are concerned with death, grief, love, transformation, and forgiveness as informed by the Christian Easter Rite. This rite is symbolically coherent with certain schools of alchemy, as well as the hours of the Duat, the influential ancestor of both alchemical imaginations and the Easter Rite. Though love is stronger than death, death is not the enemy love seeks to conquer or destroy. Love paradoxically embraces and transcends death while it preserves the soul (Ba) that is our incorruptible essence of being. Alchemically, the five authors noted above are addressing the *sublimatio*, which follows the *mortificatio*. The spiritual aspect of love, which is eternal and incorruptible, is what is sublimated. Psychologically speaking, the authors variously conclude that the greater our opportunity and ability to, respectively, experience and embody love in all its complexity the more we are able transcend and transform our suffering. They echo Christ's message, and the central message of the ancient Egyptian rituals and rites that I address herein.

In *Heart of the Inner Chamber*, the feminine *incorporatio* facilitates the transition from *mortificatio* to *sublimatio*, taking the heroes to the place of being that is receptive to the power of love to transform:

Heart of the Inner Chamber: Not all the heroes are fully dead. By assembling pieces from several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

In the hours of the Duat, the *mortificatio* to *sublimatio* transition occurs when the Ba-soul is returned to the breast of the deceased. Depending on the source, this process takes

place in the fifth hour in the region of Nut's body that is associated with the heart and breath, or in the ninth hour following a successful psychostasia.

For Tibetan Buddhists, the single most compassionate act, and the only thing that they are ethically obliged to do in their lifetime as regards others, is to help them die in peace. Such an ethical obligation creates an epistemological dissonance for those of us who are squeamish about the ways in which death and dying press on our existential angst. Yet the importance of making compassion for the dying and the dead an ethical obligation is underscored when we become aware of how the expression of another's and our own DNA may depend on it.⁹⁹ According to the Buddhist understanding, when we die in the presence of love we have a chance to reach Nirvana, the Christian equivalent to Heaven or the ancient Egyptian Field of Reeds. However, if we die unloved we remain in the torments of Maya, Hell, or as one of the unblessed in the Duat. The Tibetan practice of compassionate companionship of the dying and dead is outlined in the Bardo Thodol, and translates by analogy to the individuation process, and understood therapeutically, it emphasizes how love in the therapeutic relationship can save. This begins with our own practice of living into dying through the practice of compassion for the individual and world soul (Berner, 1958; Guru Rinpoche et al., 1975; Jung, 1958/1969a).¹⁰⁰

Becker (1973) in *Denial of Death* noted that love is an essential mediatrix for resolving our fear of death, for preventing our fear from turning nihilistic. His idea on this matter is in accord with Guggenbuhl-Craig's (1980/2008) theory regarding the

⁹⁹ See Chapter 9: The Archetype of Love as the Glutinium Mundi: Love as a DNA Unwinder.

¹⁰⁰ See Chapter 5: The Triptych Archetype of Disintegration-death-resurrection: The Goal of Living Is Death: Bardo Thodol.

archetype of the invalid. Guggenbuhl-Craig emphasized that a constructive outcome of symbolic disintegration and death and the hope for overcoming ones invalidism depends on the strength of the presence of eros. “The urge to immortality is not a simple reflex of the death-anxiety but a reaching out by one’s whole being toward life. . . . a fascinating opportunity to expand. Psychologically it is the urge for individuation” (pp. 152, 153). He explained that reaching toward life is an erotic gesture and a reaching toward the curative effects of love.

Egyptian Wisdom and Love as a Transformative Substance

Ellis (1988, 1995, 1999) refers to the *Book of the Dead* and the myth of Isis and Osiris as wisdom literature¹⁰¹, because of the symbolic relevance of their narrative for modern spiritual and ethical development. From the depth psychological perspective, her interpretation of these texts is revelatory of individuation. She asserts that life for the ancient Egyptian was a dynamic dialectic between cosmic essence and corporeal existence. Similarly, Houston (1995) in her interpretation of the Isis and Osiris myth asserts the same ideas. These texts support the idea that the divine and human realms are one; that daily life is intimately connected with the numinous, a perspective consistent with the depth tradition, which perceives that we endeavor toward wholeness through a continual ego-Self dialog and that the ego and the Self are not separate.

Ellis (1988) describes individuation, or coming forth by day as heart-centered and love-centered, a process of resurrection represented by the achievement of a loving and

¹⁰¹ Specifically in Egyptology, wisdom literature refers to ethical instructions given by scribes to their pupils about right living. Though it is common for the negative confession associated with the Book of the Dead, because of its focus on the ethical living of the deceased, to be interpreted as wisdom literature.

ethical stance in the world, towards self and other. She writes; “how intricately linked are the sound, symbol, myth and meaning” (p. 20) of ancient Egyptian texts as regards transformation. She brings our attention to how “The ancient Egyptians felt that if words could be uttered precisely, in proper sequence with proper intonation, those words could produce magical effects” (p. 19), as in the healing and resurrection of the body. Words were magic and wisdom, and wisdom represented the way of the heart as ruled by love.

Ellis wrote that:

One of the main symbols of the spiritual journey is the road bordered by flowers which represents the way of the heart. This is the road by which dead men walk into heaven. It is the road by which a man walks during self-transformation. (p. 24)

The magical words Ellis refer to include Isis’s words of love for Osiris that knit together his bones and body. Ellis invites us to see how the Isis and Osiris myth is related to ancient Egyptian rituals that require love to complete transformation, rituals that may provide wisdom for those in various states of disintegration or dying and whom desire a new perspective and hope for a miracle.¹⁰²

A Cure through Love

The depth psychological tradition acknowledges that love, bidden or unbidden, enters the therapeutic temenos. Love comes through in image, affect, behavior, symptom, and word. There are many types of love: love as *storge* (general regard and affection), love as *agape* (unconditional love or charity), love as *philia* (love between friends), and love as *eros* (Greco-Roman romantic). Transference and countertransference love are central considerations in theoretical psychotherapy education, practicum training, case

¹⁰² See Chapter 8: The Archetype of Love as the *Glutinum Mundi*: Love as a DNA Unwinder and in the same chapter, Transference Dialogs: The Tears of Isis Knit Together the Bones of Osiris.

supervision, and ongoing practice. Yet for all the rational attempts to harness the minutiae of love as a therapeutic technique there remains something mysterious and unspeakable about its role in therapy; something irreducible and yet subtly persistent in its influence on the transformation of the personality. Few would disagree that love is vitally important for individual and collective well-being. However, few are aware of the link between the feminine incorporatio and love as the *glutinum mundi* with respect to transference and counter-transference love.

The depth literature on transference and countertransference is consistent (though not always explicitly so) in indicating that love is a central curative factor in therapy and that psychotherapy conducted without love is destructive (Guggenbuhl-Craig, 1980/2008; Jung, 1954/1966; Klein, 1990; Stein, 1984; von Franz, 1978/1980). The transmission of eros during an analysand's confrontation with the shadow (ego disintegration) is the signature process of depth psychotherapeutic practice, a process that more often now includes attention to psycho-physiological healing. In "*The Psychology of the Transference*" (1954/1966) Jung draws an analogy between the alchemical and psychological processes with respect to the effect of encountering the shadow:

Alchemy describes, not merely in general outline but often in the most astonishing detail, the same psychological phenomenology which can be observed in the analysis of unconscious processes. The individual's specious unity that emphatically says "I want, I think" breaks down under the impact of the unconscious. So long as the patient can think that somebody else (his father or mother) is responsible for his difficulties, he can have some semblance of unity (*putatur unus esse!*). But once he realizes that he himself has a shadow that is the enemy in his own heart, then the conflict begins and one becomes two. Since the "other" will eventually prove to be yet another duality, a compound of opposites, the ego soon becomes a shuttlecock tossed between a multitudes of "velleities", with the result that there is an "Obfuscation of the light," i.e., consciousness is depotentiated and the patient is at a loss to know where his personality begins or

ends. It is like passing through the valley of the shadow, and sometimes the patient has to cling to the doctor as the last remaining shred of reality. This situation is difficult and distressing for both parties; often the doctor is in much the same position as the alchemist who no longer knew whether he was melting the mysterious amalgam in the crucible or whether he was the salamander glowing in the fire. Psychological induction inevitably causes the two parties to get involved in the transformation of the third and to be themselves transformed in the process, and all the time the doctor's knowledge, like a flickering lamp, is the one dim light in the darkness. (Jung, 1954/1966, pp. 198-199 [CW 16, para. 399])

In this passage, I see the therapist in the role of the Duat, holding and facilitating transformation. The one dim light from the flickering lamp to which Jung alludes is the light of love and wisdom, interpretable also as the presence of the Holy Spirit or the return of the Ba-soul being, that enters the transference field as a catalytic substance. This Holy Spirit energy acts like the twin doves of Lady Diana who beat away the malignant arsenic-laden air disgorged by the thief, which prevents the winged youth from descending toward his bride.¹⁰³ If the patient has not love, then the therapist needs bring love to the therapeutic temenos until the patient can find love unaided, before therapy can be efficacious. Love requires of the therapist to resist the power principle that puts them in the role of the superior wise person, judge and analyst, and to join with the analysand as fellow participant in the process. Where power or hubris fuels the motivation for helping, any sort of transformation is compromised (Guggenbuhl-Craig, 1971/1999).

In 1906 Freud wrote a letter to Jung in which he commented; “anyone who has experienced a transformative personal psychotherapy can resonate—that analytic treatment is essentially a cure through love” (Jung & Freud, 1906-1913/1974, pp. 8-9).

He described his view of this effect years later as follows:

¹⁰³ See above in this chapter, If Thou Knowest How to Moisten This Dry Earth.

The personality of the physician heals as much as the theoretical application of psychotherapeutic technique. I believe by the personality of the physician he means their capacities for love and empathy as well as their facility with addressing unconscious processes. If too much theoretical knowledge is applied in therapy one risks objectifying the patient and abstracting their process so that the individual is masked. If dishonest love or too much empathy are applied objectivity may be lost as both patient and analyst merge into empathic subjectivity and identification with the archetypal energies at play. (Jung, 1956/1970, p. 8 [CW 16, para. 8])

Essential to patient care is the willingness of the analyst to attend meaningfully and practically to love's presence or lack of presence in the therapeutic *temenos*. This is what the feminine incorporatio does in *Heart of the Inner Chamber* as do the feminine figures in the Duat.

Both Freud and Jung believed that analysts, “who too have their complexes and consequently one or two blind spots” (Jung, 1954/1966, p. 8 [CW 16, para. 8]), should engage in their own analysis and seek supervision for countertransference issues so that they can prevail with love. Mostly I have learned how to be a good-enough therapist from having experienced both helpful and unhelpful therapy, encounters which have taught me how the failures and successes of loving engagement influence the process. Clearly, I have come to know that the more I tend to my shadow the more room there is for the patient's process. My facility for safely traversing the unconscious aids me in providing empathic companionship for the patient. I believe that the archetypal energy of the feminine incorporatio works through those who have been initiated into the transformational mysteries by having wrestled often with the shadows, including the shadows of love.

Third Space in Heart of the Inner Chamber and Nut/Duat

As noted in Chapter 1, the transference field is the third psychological space. It is created as a result of the mixing of “activated unconscious content from two people [or fields] engaged in relationship [therapeutic or otherwise], and occurs as a result of the inductive effect which always emanates from projections to a greater or lesser degree” (Jung, 1954/1966, p. 176 [CW 16, para. 364]). The dynamic interaction between the feminine incorporatio and the fallen heroes and the relational drama between the ancient Egyptian sky goddess Nut and Re-Osiris create transference fields rich with prima materia symbolic of individuation. The realities energizing these fields include (a) love as the glutinum mundi co-creatively conjoining what is disparate, (b) the failure of love that catalyzes disintegration and death, (c) the hope for resurrection that leads the dying/dead hero into the alembic, and (d) the compassionate holding and renewing presence of the feminine incorporatio. In the therapeutic encounter, the somatic reality of all parties, and their genuine human feeling (e.g. love, hate, rage, indifference, boredom) occupy this transference field, as is symbolically represented by the processes described in *Heart of the Inner Chamber* and Re-Osiris’s journey during the 12 Hours of Night in Nut.

In the field of psychology, the terms transference and projection are differentiated, though the processes are in essence synonymous. The term transference refers specifically to projections that occur in the relationship between the analysand and analyst, and is in reality the process of projection with a power discrepancy between analyst and analysand. The analysand who is feeling wounded and psychologically disturbed comes to the analyst to gain knowledge about their unconscious state so that

they may be helped. Their vulnerability and need diminish their power in the relationship (Guggenbuhl-Craig, 1971/1999), a dynamic which accounts for why the analytical relationship is often analogized as a loving parental or mentoring relationship. I do not concur with the analogy of the analyst as parent, for I believe that the analyst is as likely as vulnerable and wounded as is the analysand and just as childlike. The only difference is that we hope that the analyst has done some healing of their trauma and reconciling of their shadow, enough at least to diminish their interfering with the analysand's process. As noted above, "Psychological induction inevitably causes the two parties to get involved in the transformation of the third and to be themselves transformed in the process, and all the time the doctor's knowledge, like a flickering lamp, is the one dim light in the darkness" (Jung, 1954/1966, pp. 198-199 [CW 16, para. 399]). In *Heart of the Inner Chamber* and the narrative of Nut the object of transformation, the heroic masculine, and the transformative vessel, the feminine incorporatio, are mutually transformed. Who is the transformer and who is being transformed is not always clearly delineated in psychological processes between two individuals or an individual and the object of their projection because we cannot always account for the unconscious factors that arrive in the transference field.

In *The Analytic Encounter: Transference and Human Relationship* (1984), Mario Jacoby, one of the early Jungian analysts, outlines the essence of Jung's essay "*The Psychology of the Transference*" (Jung, 1954/1966) and delineates the differences between transference in the analytical relationship and projection in non-analytical relationships. The term projection refers to "psychic contents belonging to subjective,

intrapsychic experiences [that] are experienced in the outer world in relation to other people or objects” (Jacoby, 1984, p. 19) that are not involved in the analytic encounter. However, it is my contention that it is misleading and superfluous to differentiate between transference and projection because people and objects from the world outside the analytical hour always have some psychic presence in the analytical hour through dream, fantasy, discussion, and simply by just being part of the reality of either the analyst or analysand. I do not believe that the psychic reality of the analytical hour can be so neatly cut away from the reality of the unconscious or consciousness, or of either the analyst or analysand like meat trimmed from the bone. Thus, I regard the terms projection and transference as interchangeable. Symbolically, I imagine the transference field as that which inscribes the texture and boundaries of the analytical or relational temenos. The figure of Nut is just such a temenos since she contains the whole of the transformative drama, as does the feminine incorporatio figure in *Heart of the Inner Chamber*.

Jacoby (1984) calls attention to the necessity for attending to the subtle psychological dynamics that develop in any relationship, the images, fantasies, somatic sensations, and authentic human feelings. He regards these phenomena as essential evidence of the emergence of unconscious contents into the conscious body-mind-feeling awareness of both persons in the transference field. In the chapter “*Erotic Love in Analysis*” (pp. 105-113) he intimates that love is necessary for therapeutic transformation. He refers to “a kind of love that is directed toward the still-hidden totality of the patient, to the process of self-development of the person coming for help” (p. 108). I suggest that the kind of love to which Jacoby refers is the *glutinum mundi*, the love that actuates the

mysterium coniunctionis in alchemy, or the love that is the fundamental renewing force in *Heart of the Inner Chamber* and the primary transformational power of Nut, and other feminine incorporatio figures like her.

Love as a DNA Unwinder

While puzzling out what might be the purpose and mechanism of the “swell of compassion” in *Heart of the Inner Chamber*, I encountered information about how the presence of love unwinds DNA so that it releases RNA messengers, which potentiate the activity of a cell or cause a cell to regenerate or differentiate. Following up on the work of “Peter Gariaev, the father of wave genetics” (Scott-Mumby, 2012, p. 7), Glen Rein experimented with imprinting placental cells, cells not yet differentiated, with various human emotions (Free & Wilcock, 2004). Rein noticed that the more destructive emotions caused the cell’s DNA to contract into tight braids. In contrast, emotions, such as love, gratitude, compassion and love caused the DNA to unwind:

This experiment is important for several reasons. First of all it gives a solid connection between love and torsion waves, showing that love is the primary emotional/energetic quality that forms the DNA and is causing evolution to occur. Secondly, it is only when DNA unwinds that the messenger RNA is capable of processing its codes to provide for the healing of the body. So, when a person feels anger, stress, sadness, boredom, and depression their DNA remains tightly braided, and the body cannot access the information that is necessary for it to heal itself. When a person feels love, compassion, and gratitude, their body can then heal in a natural fashion. (Free & Wilcock, 2004, pp. 373-374)

As striking as this information is, it is even more striking to realize that the imagination and gnosis of love as the *glutinum mundi* preceded the scientific verification of its existence by millennia. During the Middle Ages a philosophical school known as the Scholastics often debated at length about all “the ways in which Eros could be expressed

in and through any and all of the functions” (Guggenbuhl-Craig, 1980/2008, p. 68) of the psyche, corporeally as well as spiritually as a process of healing and spiritual enlightenment.

Rein’s and Gariaev’s research also sheds light on the heartbreaking condition of failure-to-thrive, which manifests in persons who are severely deprived of nourishment and loving connection, and causes their physiology to become distressed unto death. When managing a sufferer of failure-to-thrive, caregivers must titrate carefully the physiological and psychosocial treatments offered based on the sufferer’s ability to receive and assimilate goodness. Too much goodness can overwhelm their system and they fail further.¹⁰⁴

Further experimentation demonstrated that adding light, chemicals, energy waves, or thoughts could accomplish changes in the field that would affect DNA behavior.¹⁰⁵

Before Rein did his research:

[Gariaev] discovered that DNA molecules absorb and hold photons, that are: small quantum packets of light. . . . [the molecules] held the light in a significant heliacal structure, which occupied the exact place of the DNA spiral. It was like a physical blueprint. Even more startling, when the DNA was removed and all physical traces of it had vanished, the light continued spiraling long in the same space, exactly as it had done when the DNA was present. The light knew where the DNA had been! This remarkable effect didn’t go away, either! It lasted up to 30 days after the dismantling of the DNA and equipment. Whatever was holding the photons in place did not need the actual physical molecule or “stuff” to be present. DNA in other words, is seen to be an information field and not a chemical process. (Scott-Mumby, 2012, p. 7)

¹⁰⁴ Here I refer you to *Trauma and the Soul* (Kalsched, 2013), for a look into the intrapsychic dynamics that fight against goodness and love.

¹⁰⁵ See also *The Biology of Belief* (Lipton, 2008) for more scientific commentary on the role of environment on the expression of DNA and cell biology.

These same scientific principles are at play in homeopathic medicine, as well as the metamorphosis of a caterpillar into a butterfly; a process that is dependent on the correct energy wave to be fulfilled (Free & Wilcock, 2004).

During metamorphosis, while encased in its chrysalis, the caterpillar dissolves, becoming a nutrient broth with no recognizable DNA. By definition, it is dead. It is only after certain spiraling energy waves move through this nutrient broth, does the butterfly “soul” or “essence” enter and begin to construct DNA that will then unwind and send messenger RNA into the nutrient broth to create a particular type of butterfly.

“Sheldrake’s hypothesis of ‘morphic resonance’ suggests that a non-material or ‘subtle’ material field exists beyond gross material phenomenology” (Whitmont, 1991, p. 30) and that this electrical auric energy or Qi surrounds and affects the expression of all living things on a fourth dimension. The use of the butterfly as a symbol of transformation long preceded the scientific description of the astounding process it undergoes. With this knowledge, the chrysalis is appropriately a symbol of the disintegration and annihilation of the ego and its metamorphosis, and by analogy requires the energy waves of love to facilitate. The work of Gariaev, Rein and others like them most profoundly emphasizes the importance of attending to the transference field. For when we join in relationship, therapeutic or otherwise, the presence and quality of our love affects the transference field such that the very unwinding of DNA of all those involved is affected. This understanding addresses the psychology of the transference at a cellular and energetic level, and further informs the phenomenon of synchronicity.

We are only just beginning to accept that DNA is not a fixed chemical processor but an “energy field transmitter” (Scott-Mumby, 2012, p. 1) that allows for plasticity in our genetic expression and evolution. DNA contains vast amounts of information, not as chemical structures but as quantas of energy:

Our whole human blueprint is there, as soon as the zygote forms. It’s a radiated (broadcast) image and the cells as they grow and multiply simply fit where they belong in the blueprint. So a liver cell knows it’s a liver cell, because it’s sitting in that part of the field which says “liver goes here”. (p. 4)

This process is plastic because it is informed by the environmental field and the information the field transmits to the cell and the cell to the DNA (Lipton, 2008).

Psychologically this is important to understand, as it verifies that the transference and imaginal fields can affect us at a molecular and cellular level as easily as an herbal or pharmaceutical medication. This fact underscores the importance of our tending to the transference field and the eternal emergence of the unconscious. “DNA and the cell cytoplasm are conscious and alive. Living tissue is capable of making decisions, even at the microscopic level” (p. 3). Our cells intelligently respond to the field and morph according to their environmental reality. Information shapes energy and energy shapes information. Energetic (electromagnetic or laser) fields can cause cells to regenerate if the energy of the field is coherent with the cell in a generative way. Otherwise the cell may be destroyed or simply not respond. Taken to a grosser level this sounds much like human relationship with all of its challenges of living with the paradoxical bond between love and chaos, thriving and failing to thrive.

When Love Fails

Love is both dangerous and healing. Being loved through the disintegration and transformation of our personality is often as terrifying as dying. This may be especially so because love asks of us the unconditional acceptance of our incarnation into the wholeness of our being—shadow and light. Love challenges us to overcome our fundamental narcissism that we may lovingly and co-creatively serve the world. We typically resist love when love invites us to learn to not despair over the corporeal reality of our human being, which includes the reality of our destructive, chaotic, and corrupt selves (Becker, 1973; Fromm, 1956/2006; White, 2010). Many cannot attend to love's invitation because they cannot reconcile with their and the collective shadow. Earlier I mentioned failure to thrive syndrome as an example of how a profound lack of love may create not only psychological death but also physical death. Love is always in the shadows of our being, and may manifest destructively if related to unconsciously; showing up for example as seductive manipulation or narcissistic self-interest that plays at concern for others to get our needs met. We commonly fantasize about love gracing our lives and making things easier and happier; of meeting our soul mate and living out our years in bliss on earth. Yet in *The Emptied Soul: On the Nature of the Psychopath* (1980/2008) Guggenbuhl-Craig suggests that love, yes the saving love we desire, can make things more difficult:

A truly erotic person, in the sense of a loving person, might be difficult, tense, and even neurotic; a person lacking Eros can be very relaxed, pleasant, nice, and sexually uncomplicated. Eros makes life more difficult; lack of Eros can make life easier. (pp. 6-7)

Guggenbuhl-Craig supposed that the more consciously whole we become the more love will heal and help, and paradoxically, cause us trouble by bringing us in closer proximity to those empty wounded places of our make-up that are ruled by the archetypal energy of invalidism—the very places that need love the most but resist love the most.

Invalidism refers to the aspects of being that remain in a chronically disordered and disintegrative state, and often defensively fractioned off to assure survival.

Guggenbuhl-Craig noted that “no analysis is finished until we clearly recognize our empty or at least half-empty spaces; our inner deserts” (p. 7). The more we experience love as having failed us during critical developmental phases and/or perceived perilous moments in our lives the greater the inner deserts become and the farther away the oasis of love seems. At its worst, these inner deserts become so far removed from the healing and redemptive waters of love that all ethical feeling becomes split off from loving goodness. The power principle prevails and the invalid archetype (psychotic part of the personality) develops intensity and influence. The personality becomes ruled by such psychological foci as “egoism, self-centeredness, exploitation of others, guilt, escapism” (p. 25), denial of feeling, and avoidance of thinking.¹⁰⁶ For those of us whose inner desert is not too vast and where there is digestible unconditional love in the transference field then our invalidism may be helpful, because:

[I]t counteracts inflation; it cultivates modesty. . . . Invalidism is a continual *momento mori*, an ongoing confrontation with physical and psychic limitations. It . .

¹⁰⁶ See *Perfume: The Story of a Murderer* (Suskind, 1985/2001) as a disturbing though provocative tracing of the development of psychopathic personality from birth. In this narrative, the psychopathic protagonist succeeds in his compulsive drive to make a perfume that is the essence of love so that he may possess love and be able to experience it at his bidding. However, tragically, the very love he creates becomes the source of his destruction.

. emphasizes human dependence because it forces acceptance of our mutual need of and for others. (p. 18)

If we are able to surrender to our dependency on others, and on Nature then we are set to experience the profound nature of love, we enter the realm of the Self. Nut receives Re into her body. The feminine incorporatio takes into herself the corrupt and fallen heroes. A conscious experience of both wholeness and invalidism belong to the Self.¹⁰⁷ The nature of an archetype does not dictate how we experience it; rather how we relate to the archetype will influence our experience of it. “The presence or absence of a relationship among archetypes in an individual is the determining factor for character and fate. This relationship depends on Eros” (p. 27). That is, Eros or relatedness to an archetype directs how a particular archetypal energy will influence our being. Eros or love as the glutinum mundi is both a catalyst for our descent into the netherworld and for our transformative dance and parlay with the archetypes whilst within the netherworld, which we have seen in the unfolding 12 hours of the Duat and in *Heart of the Inner Chamber*.

Symbolically our inner desert of invalidism may manifest in dreams as images of physical disintegration, torture, extreme humiliation, and abject helplessness. Love cannot always save us or repair our woundedness. We may be renewed but still be left with desert regions of invalidism. In *Heart of the Inner Chamber*, there is an intimation that not all of the fallen heroes will be renewed and resurrected:

Heart of the Inner Chamber: Those same pieces, now rejuvenated, I assemble with the other viable bits of flesh until I have whole bodies that are set aside to await their resurrection. Not all the heroes are fully dead. By assembling pieces from

¹⁰⁷ See Chapter 8. The Archetype of Love as the Glutinum Mundi: Transference Dialogs on the Glutinum Mundi: What is a Saint? And How the Lapis Blue Rose Vision Helped Answer That Question.

several of the not quite dead men, I make a few good men with enough life for immediate reanimation and spirit sublimation.

In the dream, there is an implicit process of discrimination, which determines which heroes and which aspects of the heroes are salvageable. It is a similar process in the Duat. Not all of the deceased become the “blessed ones” who will live forever in the Fields of Reeds. Some of the deceased remain in the Duat imprisoned in places of chaos and confusion, fiery lakes, torture, and destructiveness that limits renewal and resurrection. These figures are the “punished ones”, the “unblessed”, the ones whose bodies could not be restored. They are the victims of a failure of love, whose inner desert was too far from the redemptive and healing waters of love. Those whose bodies cannot be renewed after entering the Duat will “not proceed further in their journey towards the mysteries of animation, vitalization and regeneration of life in the depths of the night” (Roberts, 2000, p. 116). We can only hope that they receive the *Third-Eye Kiss*.¹⁰⁸

Psychologically the unblessed are those we are likely to diagnose with personality disorders, profound physical health conditions or chronic illness. These are the ones who may be the destroyed souls whose DNA never had a chance to unwind optimally, those for whom the miracle of grace never descended or if grace came, they had no way to receive it. Guggenbuhl-Craig suggests that conscious relatedness to the archetypes at play is critical in determining the outcome of any situation, and the best outcome depends on the presence of Eros. For Bion (1984), the best outcome depends on developing a conscious and loving dialog with the psychotic parts of the personality. For Bohm

¹⁰⁸ See Chapter 7: Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: She Who Rears Up to Bestow a Third-Eye Kiss.

(2004), the best outcome is determined by the quality of the contemplative or non-violent nature of the dialog between the archetypes as they manifest in the dialectical field.

Ancient Egyptian texts “like the *Amduat* constantly stress that knowledge and understanding are vitally important for anyone entering the way of transformation in the sun-boat” (Roberts, 2000, p. 110), and that knowledge and understanding include a knowledge of love. For the alchemists the creation of the lapis requires the right admixture of love and wisdom. Regardless of the approach, it is clear that the best outcome for transformation requires the presence of love as the *glutinum mundi*.

The Woman Who Flees

Theophilus touches on the power of Hathor-Sekhmet in the fifty-ninth sermon of the Turba:

[He] is concerned with the fruitful womb, with the volatile raging powers which have to be wrestled with before there can be maturation, fruitfulness, and the birth of new life . . . the fiery volatile feminine power—the ‘woman who flees’—with whom the male must sexually unite if new life is to be generated. . . . [She is] Olympiodorus’s elusive “woman of vapour” who flows through alchemy, the “Red One”, both “bitter and styptic”, both death-dealing and healing, a “woman who flees” as she is sometimes known. This fluid light goddess is easily stirred, difficult to stabilize, yet hers is the unifying power, hers is the “sympathy” that unites everything together like pieces of gold. (Roberts, 2008, p. 82)

Yet the woman who flees does not remain moribund because she is flexible and fluid, ultimately capable of unifying that which is disparate, including that which is disparate within her.¹⁰⁹ This woman who flees may be compared to Hathor-Sekhmet who at her father Re’s insistence participates in the destruction of humanity (Simpson, 2003b). Re

¹⁰⁹ See Chapter 1: Introduction to the World’s Geography of Love: Transference Dialogs for Chapter 1: Leading Into and Out of the Dream “*Heart of the Inner Chamber*”: She Who Rears Up to Bestow a Third-Eye Kiss.

sends out his punishing Eye as Hathor-Sekhmet to exact revenge on humankind who has rebelled against him and no longer worships or honors him because he has grown old and weary. Sekhmet's destruction of humanity becomes the necessary chaos for initiating transformation, including her own transformation to a calmer goddess Hathor who serves sexual love, dance, music, and compassion. Humankind's love of Re tires and Re tires in his love of humankind, and it is only the fiery chaotic energy of Sekhmet that can change the field to allow renewal. It seems that love can fail even for archetypes.¹¹⁰

In the Isis and Osiris myth the powerful Isis experiences a failure of love. After Seth murders Osiris and strews his body throughout Egypt, Isis becomes distraught with grief. In a sort of madness, she flees away from all that is whole and constructive, descending into a chaos and despair. She flees from her creative and constructive role, when her connection to love and relatedness is defeated; she flees from the unmediated masculine energy to attend births in the delta and be with her sister goddesses (Lamy, 1991). She flees from the knowledge that her beloved's arms no longer embrace her. She becomes entrenched in her grief and the land of Egypt (then known as the World) begins to perish because the sustaining acts of love between Isis and Osiris no longer take place. The world's geography of love becomes deserts and wild canyons where naught can grow; a land of tombs populated by tomb makers and tomb robbers; a land that depends on love not becoming too grief stricken or too tired. Interestingly, what restores Isis to her power is her engagement in the blood mysteries. Like her sister goddess Hathor-

¹¹⁰ See The Faith (2004a) in Leonard Cohen's music CD *Dear Heather*. Based on a Québécois folk song, in this song Cohen asks the question "O love, aren't you tired yet?" which is a biblical allusion to God being tired of the ways of humankind just before he decides to create the great flood. This YouTube link provides Cohen's own comments regarding the lyrics http://www.youtube.com/watch?v=CI_V7BVoHGk.

Sekhmet it is a sort of wild and magical engagement and descent into the blood mysteries that restores Isis, as she gathers the fragmented Osiris and magically restores him, and conceives from him the Horus child. She, Osiris, love, and the world are renewed.

The World's Geography of Love and a Swell of Compassion

In *Heart of the Inner Chamber*, the feminine incorporatio sees from her chamber the world's geography of love. She feels a swell of compassion for the fallen heroes, which gives her the strength and power to ingest their corrupted flesh, an act she is fated to do:

Heart of the Inner Chamber: Above, it is a circular room at the top of a high tower with windows all around looking out onto the "world's geography of love". Below, it is a circular room of ancient stone, dark and far below the surface of the earth, its only access a dark and narrow tunnel. . . . A giant swell of compassion opens my heart, moving through my body to my fingertips. I know I have no choice but to begin the painstaking task of reassembling the fallen ones.

What is this world's geography of love and how does a view into it help us understand compassion as the glutinum mundi in this dream? In the myth of Isis and Osiris, it is understood that Egypt is the world, the life of which depends on the enactment of love between Isis and Osiris. So, when the living love between Isis and Osiris is ruptured by Seth murdering Osiris, the restoration of their love and the body and Ba (soul) of Osiris, becomes critical in order to restore the greening of Egypt (Cott, 1994; Houston, 1995).

Mythically, mapping the world's geography of love includes the landscape of Egypt under the greening influence of Osiris's full potency, and the love and magic of Isis midwifing forth the bounty of that greening. It also includes Egypt's desert lands of failed love, and the tombs and netherworld regions where the fallen ones hope for

transformation and renewal through the inundating flood of Isis's tears of compassion.¹¹¹ I imagine that a view onto the world's geography of love places us at the crux where opposites unite and are influenced according to the quality and presence of love and chaos. I imagine that the world's geography of love displays the pathways through the machinations of the thief that lead to the union of the winged youth with the fountain (feminine), and which is blessed by Diana's twin doves of love.¹¹² The swell of compassion that initiates the feminine incorporatio's surrender to her fate of taking in the corrupt bodies of the fallen heroes is like the inundation that restores the land of Egypt to greening or the tears of compassion of Isis that knit together the bones of Osiris. In ancient Egypt there was no human effort made to control the inundation; it was seen as an act of the deities for the salvation of humanity. The quality of the swell of compassion in *Heart of the Inner Chamber* is not of human but of archetypal proportion.

The idea of compassion is central to many faiths, for example Hinduism, Christianity, Buddhism, Jainism, Islam, First Nations spiritual traditions of the Americas, and Judaism. Compassion is defined as the profound awareness of another's suffering combined with a sense of co-suffering, and which is more intersubjective than pity or empathy (1996; 2002). Compassion in *Heart of the Inner Chamber* is literally expressed by the feminine incorporatio altruistically taking into her body the most profound and

¹¹¹ See Chapter 8: The Archetype of Love as the Glutinium Mundi: Transference Dialogs on Love as the Glutinium Mundi: The Tears of Isis Knit Together the Bones of Osiris and Chapter 1: Transference Dialogs See Chapter 1: Leading into and Out of the Dream "*Heart of the Inner Chamber*": Tears of Compassion and the Shadow of Corporeality.

¹¹² See Chapter 8: The Archetype of Love as the Glutinium Mundi: If Thou Knowest How to Moisten this Dry Earth.

difficult symbol of the fallen heroes' suffering—their dismembered and rotting corpses.

Her compassion is the healing elixir.

The driving force behind Paracelsus was his compassion. “Compassion”, he claims “is the physician’s schoolmaster.” It must be inborn in him. Compassion, which has driven many another great man and inspired his works, was also the supreme arbiter of Paracelsus’s fate. (1942/, p. 112 [CW 13, para. 146])¹¹³

Compassion as it manifests in *Heart of the Inner Chamber* is the glutinum mundi, it is the physician’s schoolmaster and the physician’s best prescription for healing. Compassion also is the fate of the feminine incorporatio, for in *Heart of the Inner Chamber* it is made clear that she has no choice but to surrender to the task. Such surrender is an attribute of her archetypal form. She is like Nut whose archetypal form requires that she surrender compassionately to taking in the dying sungod at dusk and facilitate his transformation in her body and rebirth him at dawn.

As noted earlier, there is also an erotic gesture in how the feminine incorporatio rests the heroes between her legs before she takes them in:

Heart of the Inner Chamber: I sit back on my milking stool, pull one crate up close to me, and rest it between my legs, in the way a cello is supported.

The musical allusion brings the erotic into the realm of the ethereal or spiritual, making the process both earthly by the nature of the decomposing flesh and heavenly by presence of music and its associations with cosmic harmony. Commonly, the cello is a symbol of a woman’s voluptuousness. Here cosmic harmony is closely associated with the erotic nature of the female, similar to how Hathor is represented in ancient Egypt. The feminine

¹¹³ See Chapter 1: Transference Dialogs for Chapter 1: Leading into and out of the Dream “*Heart of the Inner Chamber*”: Tears of Compassion and the Shadow of Corporeality.

incorporatio takes in the heroes both corporeally and spiritually, simultaneously enacting the “lesser and greater coniunctio” (Edinger, 1985), in keeping with the function of the temenos in which her work takes place, the chamber that is above and below and from which there is a view of the world’s geography of love.

In Chapter 7, I discussed the erotic connections to transformation with respect to the narrative of Isis and Osiris and the events of the 12 hours of the Duat. There are erotic associations with the mouth and vulva of Nut, with Hathor-Sekhmet’s restoration of sexual and ethical function of Re-Osiris, and Isis’s refashioning a penis for Osiris. After murdering Osiris, Seth dismembered the corpse and threw the various pieces into the River Nile or in some version of the tale scattered the pieces throughout the land of Egypt. Isis found all parts of Osiris’s body except the penis, which the Oxyrhynchus fish swallowed. Later Isis magically fashions a penis for Osiris of electrum and gold. She then alights on him and conceives Horus. The Oxyrhynchus or elephant-fish is a very ancient species and is depicted on tombs from around 2500 BCE (Wilkinson, 2003). These fish “are notable for their ability to generate weak electric fields that allow the fishes [sic] to sense their environment in turbid waters where vision is impaired by suspended matter” (Greenwood & Wilson, 1998, p. 84). Such turbid conditions occur in the River Nile. The Oxyrhynchus fish is a symbol of light in the darkness, and contains the potential of a renewed potency and life-giving force, that is represented by Osiris’s penis. The erotic brings an enlivening energy to the transformative journey, such as the erotic and enlivening fiery and catalytic energy of Hathor-Sekhmet, which compels the restoration of sexual function as part of the creation of wholeness and preparation for rebirth.

As noted above in Chapter 7 all of the events and the figures involved in the unfolding of the 12 Hours of Night facilitate the hero-sungod's transportation, transformation and resurrection at each hour of the night. All of these events and figures are part of the magical,¹¹⁴ mysterious, visceral, and corporeal internal processes of Nut's body and love. Without her incorporating the god into her body and without her love the god is neither renewed nor reborn. I have described how at the gateway to the sixth hour, Osiris's Ba (his winged soul that communicates between corporeal and spiritual reality) returns to him to animate his heart (Ib), which was returned to his body in the fifth hour (in some versions the ninth hour). Upon the return of his Ba, the "fiery love goddess Hathor" (Roberts, 2000, p. 128) appears, who in her heavenly aspect is identical with Nut. Hathor's love restores Osiris's feeling and desire, so that he again becomes capable of loving, sexual, and ethical behavior towards others. The fact that his transformation is simultaneously spiritual, corporeal and psychological, points to the development of wholeness.

Abt (2003) tells us how the *Amduat* describes the role of the young feminine in redeeming the old and dying masculine. In the Duat, we find gateways with names such as Arms of Nut, She Who Deepens the Heart's Perception, Heart of Ptah, She of the Commanding Utterance—all names alluding to love. The body of Hathor is 'the shuddering paroxysms of the terrifying female in the West, the great animal soul of the world whose power to regenerate through the heart dominates this female realm'

114 Magical: Here magical is meant as the miraculously transformative effect; the sort of transformation that occurs as a quantum leap not necessarily from a logical progression of factors, but as an emergent phenomenon. See (Bohm, 1980/1983; Goodchild, 2001; Talbot & McTaggart, 2011).

(Roberts, 2000, p. 115). Not only does Hathor (Isis-Hathor, Hathor-Sekhmet) curb the anarchic forces of the heroic masculine, she also brings love into the situation to facilitate transformation¹¹⁵. As an archetypal figure, her attributes are more than that of several Greco-Roman goddesses combined. Hathor's transformative influences come to play in the netherworld as Nut, depicted as either a star-studded-bellied cow or woman. Hathor brings all areas of her influence into the transformational field; influence catalyzed by love as the *glutinum mundi*:

The cycles of nature depend on the goddess of desire and love, whose influence pervades the whole of life. . . . [Hathor-Sekhmet] manifests both as beneficence and destruction. . . . her destructive impulses can become creative, and her beneficence harmonized with the unfolding rhythm of life in the solar circuit, so she becomes the *élan vital*, the energizing agent of change, the vanquisher of inertia and other threats which manifest during the critical phases of the solar journey. (Roberts, 1997, pp. 15, 66)

The harmonizing of benevolence and chaos is the work of individuation. Roberts cites many instances of erotic love and love poetry that speak to Hathor's role in transformation. In the netherworld Hathor functions primarily as a solar goddess, and when conflated with Sekhmet becomes the solar fiery, catalytic, and styptic and loving energy of Hathor-Sekhmet (daughter and Eye of Re) who along with the lunar Eye of Horus restores the heart of the deceased (Roberts, 2000). Hathor is heart-centered and is the heart of transformation; she is the elixir of life. The world's geography of love, is her particular realm.

¹¹⁵ See Chapter 7: Feminine Incorporatio: The Feminine incorporatio Harmonizes the Warring Masculine.

Tears and Honey as Symbols of Love as the Glutinium Mundi

In Chapter 7 I noted that in the eighth hour of the Duat the bodies of the blessed deceased are enlivened when they are anointed with the seven sacred liquids: water, milk, honey, wine, beer, lotus oil, and tears.¹¹⁶ All seven sacred liquids are symbols of the glutinium mundi, used to anoint and magically restore the deceased. Sounds of rejoicing for the renewed body of the deceased includes the sounds of nature, like the “murmuring of bees” (Abt & Hornung, 2003, p. 104). It makes much sense that honey is a sacred fluid and a symbol of love as the glutinium mundi, because the murmuring of bees is considered a joyful sound that signifies the harmony of nature. Without the pollenating effect of a honeybee’s flight from flower to flower in search of nectar our food sources would be scarce. One in three mouthfuls of the food we take in depends on the honeybee’s often unacknowledged labor. There is great concern over the fact that the health of honeybee colonies are in grave danger from a mysterious malady called colony-collapse disorder (CCD):

Honeybees “are the glue that holds our agricultural system together” wrote journalist Hanna Nordhaus in her 2011 book, *The Beekeeper’s Lament*. And now that glue is failing. . . . A quote that’s often attributed to Albert Einstein became a slogan: “If the bee disappears from the surface of the globe, man would have no more than four years to live.” (Walsh, 2013, pp. 26-27)

It is interesting that our current concern is not just with the illness of the individual bee but also with the colony, because of the profound interdependency of the individual bee

¹¹⁶ See Chapter 8: The Archetype of Love as the Glutinium Mundi: Transference Dialogs on Love as the Glutinium Mundi; The Tears of Isis Knit Together the Bones of Osiris where I discuss how the tears of Isis are a symbol of love as the glutinium mundi. Regarding the use of sacred fluids for the anointing those undergoing renewal, see Chapter 7: The Archetype of the Feminine Incorporatio: Transference Dialogs on the Feminine Incorporatio: Easter Vision April 16, 1995.

with the colony's well-being. This interdependency has long been acknowledged and thus the bee has become a symbol of harmonious community life, and any governance that supports collective harmony. We may by analogy extend that metaphor to cell life. The new biology informs us that if one cell is sick or dies its neighboring cells are at greater risk of becoming sick or dying, due to interferences with energetic communication that regulates the exchange of nutrients and elimination of toxins (Lipton, 2008). Some believe that there was a Bee King in pre-dynastic Egypt. For certain, the bee was a symbol of immortality, resurrection and an emblem of kingship first in Lower Egypt, and later after the unification of both Lower and Upper Egypt, for all of Egypt; hence the phrase "He of the Sedge and of the Bee" (Rice, 2003, p. 104) which refer to kinship. The bee is a ubiquitous image on the walls and pillars of Egyptian temples.

In *Golden Shrine: Goddess Queen Egypt's Anointing Mysteries* (2008), Roberts describes in great detail the anointing of the King by the Queen with sacred fluids during the New Year Ritual. This magical rite had effective resonance in all of the netherworld, the heavens, and the material world, restoring order, life, virility, potency, and fertility in Egypt, in the King who was the divine incarnate, and in Re. The elixir of life used in this potent ritual was the love of the Queen, representative of the goddesses Isis-Hathor, Sekhmet, and Hathor. Roberts tells us Plutarch described Aphrodite as the elixir of life in his "Dialogue on Love" but argues that he may have had Isis in mind when referring to the Egyptian meditating wisdom of the "third" kind of love:

For we have seen this same propitiated "mystic guide" in the New Year Ritual, this fiery "green" goddess mediating between heaven and the Osirian depths, ever desirous of bringing forth flourishing new life. Circulating freely like vital sap in trees, in plants and all living forms, hers is the "affection" at the heart of creation,

the radiant elixir of life, the green “emerald” bringing forth flowing living water from the tomb. . . . Plutarch’s mediating “third” love. (p. 84)

This third love is no less than love as the *glutinium mundi*, the elixir of life represented in so many forms.

Dance as the *Glutinium Mundi*

Along with the notion of anointing elixirs that restore and facilitate resurrection, is the motif of dance. Dance is associated with the creation and restoration of life. Most sacred and folk dances are circular or spiraling in form, indicating the great return, creating a sense of consecrated or protected communal space. An important part of most religious rites, seasonal celebrations, and communal celebrations, ritual dance is often meant “to imitate the process of cosmic creation, to renew the world by influencing divine powers to conceive, gestate, and bring forth yet again” (Walker, 1988, p. 175). The rhythmic movement of dance and sexual union are capable of bringing us into an ecstatic state, during which we might experience the numinous, and be transformed—deepened into love. In ancient Egypt dances in honor of the goddess Hathor were particularly athletic and energetic, “designed to bring on an altered state of consciousness” (Roberts, 1997, p. 174 [ch 3, n. 9]) allowing for better imaginal communication amongst the deities in order to facilitate the purpose of the ritual. The gestures of dance speak of the ineffable nature of being in more profound ways than words may, for the body knows all and remembers all that the mind cannot. Gestures tell the truth even when we do not want it so, which is why bodywork is such an important component of psychotherapy (Hoberman-Levine, 2000; Mindell, 1982; Romanyshyn, 1989; Woodman, 1980, 1982).

Dance or rhythmic movement, especially that which mimics our early intrauterine environment and experience, behaves like the spiraling energy waves of the morphic resonance field that unwinds DNA, and in this way dance is related to blood and birth, resurrection, and love. Gnostic Christians thought that: “Anyone who does not join in the dance, who does not make the circumambulation of the centre . . . is smitten with blindness and sees nothing” (Jung, 1958/1969a, p. 280 [CW 11, para. 425]). That is they have no awareness of the divine. The Gnostics used dance as a means for introspective and recursive turning toward the Self to gain love and wisdom, a practice likely influenced by Sufism (Alevism) and related religious practices.

There are some who believed that the goddess “danced the world to birth” (Walker, 1988, p. 175) and that “women could churn or curdle the magical moon-blood in their wombs, by means of their rhythmic movements, causing the blood to coagulate and form a fetus” (p. 175). We see gestural remnants of these beliefs in belly dance and the many other dances that focus on undulating, spiraling and rhythmic pelvic and abdominal motions. The Tantric image of the sacred heart, later adopted by Christianity and Sufism, is associated with the primal dance that forms life. Walker (1988) writes that:

Oriental mystics said the true self, which is identical to the eternally dancing deity, resides in the Cave of the Heart (Chidambaram). The concept is like that of the ancient Egyptian *ab*, the “heart-soul,” most important of one’s seven souls according to Egyptian belief. The *ab*¹¹⁷ was the soul given by divine living blood from the heart of one’s mother, descending before birth into her womb. The same *ab* was the soul that would be weighted in the balances after death by the Mother of Truth, the Goddess Maat. In hieroglyphics, the *ab* was shown by a little dancing figure. As a verb, the same word meant “to dance”. Egypt thus first produced the doctrine of the vitalizing blood of the Sacred Heart. (p. 175)

¹¹⁷ More usually the heart is referred to as *Ib* rather than *Ab*.

When Osiris is in the netherworld as the “Peaceful Heart” it is the love-dance of Hathor that revives him, brings him back into his heart and ethical feeling, and revives his sexual potency and fertility. As noted earlier Hathor is mistress of dance, drunkenness, myrrh, music, sex, midwifery and many other mysteries associated with the life-death-rebirth mysteries.

During the ancient Egyptian Sed festival, held to rejuvenate the ruling pharaoh’s stamina and strength, erotic ritual dance festivities took place in honor of Hathor-Gold. In New Kingdom Egypt, ritual dancers created “a powerful invocation to the starry snake goddess of the night, Hathor ‘Gold’ whom they called upon to rise and be propitiated through the dances they perform in her honor” (Roberts, 1997, p. 26). It was critical to propitiate the rage of Sekhmet, thought to be the “bloodied waters” of the rising River Nile, so that the inundation would abate and the sowing of new crops could begin. The dance was to benefit the deities, the rulers, the land, and the people. Most particularly the dance was thought to support Hathor’s power to bring the sun god to the eastern sky, “to the place where at dawn ‘the doors of the sky open and a god goes forth pure’ ” (pp. 26-27). The erotic image of the cello in *Heart of the Inner Chamber* alludes to the transformative and erotic love-dance of the feminine incorporation from ancient Egypt.

When the deceased enters the “Double Hall of Maat” and the Osirian prayer for retaining the heart is recited, erotic ritual dance is performed by the feminine for the masculine and is associated with the idea of regeneration. Roberts (1997) describes a version of the very ancient Festival of Min ritual scribed on the walls of Ramesses III’s (New Kingdom) funerary temple. There is a long procession presided over by Ramesses

who is robed in royal splendor. He consecrates offerings and then carries the god-image to the threshing area of the fields:

An inscription tells how the king is given a copper sickle, with which he is to cut a sheaf of emmer wheat brought to him by a priest. . . . At the same time, a *shemayt*-priestess—in all likelihood the queen herself—dances around the king, “reciting incantations seven times” as she does so. And as she winds herself around him, so a lector priest, who stands before the king cuts the sheaf of grain, intones a hymn containing a cryptic allusion to the mystery of the bull god and his mother: . . . *How secret is that / which you have done to her / In the darkness. . . .* When we hear these words our thoughts cannot help but turn to another ancient “dancer” closely linked with fertility and nature. (p. 84)

The dancer here is none other than Hathor, dancing the primal dance of the spiraling energy of the morphic field that unwinds our DNA and expresses our being and becoming; the elixir of life; love as the *glutinum mundi*. For thousands of years in ancient Egypt, ecstatic dancing in honor of Hathor was part of every seasonal festival, for Hathor (like Nut as the Duat) holds together the disparate and frightened ones during times of uncertainty, facilitating the DNA unwinding of nature and the nature of humanity.

Conclusion to Chapter 8

In Chapter 8, I have described love as it manifests as the *glutinum mundi*. I have shown that love, though we are all so preoccupied with it in a myriad of ways, perverse or holy, is still an ineffable archetype. Writing about love has been literally like handling an attractive silvery ball of mercury that fragments and coalesces in unpredictable ways. The topic of love itself is as dangerous as handling mercury, which is easily absorbed into the blood through contact with the skin and mucosal membranes. If we could see the interstitial spaces between the molecules of our human being with just the right attitude of open heartedness and open mindedness, might we then truly glimpse the nature of

love? It is clear that the archetype of love has been around since our first imaginations of the creation of the world, and that Eros has something to do with the world's creation. Some would say that the Self or God is love, which may well be true if love is the *glutinium mundi*. There are others that would argue that God or the "idea of the holy" (Otto, 1923/1958) is both love and chaos, or that love is wisdom and compassion, or the factor that unwinds or DNA. There are as many imaginations of love as there are stars in the sky, and perhaps that is why Nut's body is depicted as the star-spangled Milky Way. I have been bound to ponder the topic of love as long as I can remember and all I know is that I cannot live without it and that I am compelled to perfect my art of loving.

What have most convinced me of the worthiness of continuing to perfect my art of loving, are the manifestations of love I have witnessed while actively engaged with this research. Curiously, over the last four years I have noticed that more and more people respond to me with uncharacteristic love and openness when I go out into the public after having spent a few hours writing, even at the Department of Motor Vehicles. Without invitation, people come toward me and engage me in the most revealing and intimate dialogs, their children and dogs do not want to leave my side. At dance events, I have become a remarkably popular partner. By all this, I am deeply touched and my heart informed and opened. Yet I am surprised, for by nature I am reserved and introverted, so such a gregarious response from my environment has not been my historical experience of the world. Most interesting to me have been the men who have come toward me spontaneously with opened hearts, men who live on the street, well-dressed professional men, blue-collar working men, bent-over elderly men, etcetera. Each of them has told me

tales, which in essence have been tales of how they are fallen heroes in disguise awaiting renewal in the transformative realm of love. If I were a sacred temple harlot with a proper temple and society to support my practice, I might have taken them into the feminine beauty and blood mysteries. Nonetheless, I have offered them compassionate reception to their stories, and as a depth psychologist, I know that may well be good-enough. I am awed and humbled by these experiences of having others be so profoundly attracted to me. These events are emergent manifestations of the archetype of love as the *glutinum mundi*, a power greater than I am that elects me to serve its intention. These experiences have been the encouragement for me to continue to write and articulate as best I can the world's geography of love, though it ruptures my heart and my will, disturbs my life, and forces me to walk on the edge of the abyss. I have created a scholarly commentary on love as the *glutinum mundi*, whilst acknowledging my task is impossible to complete because the expression of love as the *glutinum mundi* is still unfolding individually and collectively, as well as it is not reducible to theoretical or philosophical constructs, though it is essential to keep our bones together.

In *Memories, Dreams, Reflections* (1961/1965) Jung provided a poignant commentary on love, which he described as an incalculably mysterious and paradoxical substance, without which we cannot live; the substance that heals and destroys, and which at the end of life is the only thing that matters. He passionately wove together ideas from antiquity, alchemy, Christianity, and his own conviction about the central role love plays with respect to wisdom, and our relationship to the divine. Though the passage

is lengthy, I quote it here because of its inherent value, and because it appropriately supports and echoes the deepest intention of my research:

At this point the fact forces itself on my attention that beside the field of reflection there is another equally broad if not broader area in which rational understanding and rational modes of representation find scarcely anything they are able to grasp. This is the realm of Eros. In classical times, when such things were properly understood, Eros was considered a god whose divinity transcended our human limits, and who therefore could neither be comprehended nor represented in any way. I might, as many before me have attempted to do, venture an approach to this daimon, whose range of activity extends from the endless spaces of the heavens to the dark abysses of hell: but I falter before the task of finding the language which might adequately express the incalculable paradoxes of love. Eros is a *kosmogonos*, a creator and father-mother of all higher consciousness. I sometimes feel that Paul's words—"Though I speak with the tongues of men and of angels, and have not love"—might well be the first condition of all cognition and the quintessence of divinity itself. Whatever the learned interpretation may be of the sentence, "God is love," the words affirm the *complexio oppositorium* of the Godhead. In my medical experience as well as in my own life I have again and again been faced with the mystery of love, and have never been able to explain what it is. Like Job, I had to "lay my hand on my mouth. I have spoken once, and I will not answer". (Job 40:4 f.) Here is the greatest and smallest, the remotest and nearest, the highest and the lowest, and we cannot discuss one side of it without also discussing the other. No language is adequate to this paradox. Whatever one can say, no words express the whole. To speak of partial aspects is always too much or too little, for only the whole is meaningful. Love "bears all things" (1 Cor. 13:7). These words say all there is to be said; nothing can be added to them. For we are in the deepest sense the victims and the instruments of cosmogonic "love." I put the word in quotation marks to indicate that I do not use it in its connotations of desiring, preferring, favoring, wishing, and similar feelings, but as something superior to the individual, a unified and undivided whole. Being apart, man cannot grasp against it; but he is always caught up by it and enclosed within it. He is dependent upon it and is sustained by it. Love is his light and his darkness, whose end he cannot see. "Love ceases not"—whether he speaks with the "tongues of angels," or with scientific exactitude that traces the life of the cell down to its uttermost source. Man can try to name love, showering upon it all the names at his command, and still he will involve himself in endless self-deceptions. If he possesses a grain of wisdom, he will lay down his arms and name the unknown by the more unknown, *ignotum per ignotius*—that is, by the name of God. That is a confession of his subjection, his imperfection, and his dependence; but at the same time a testimony to his freedom to choose between truth and error. (pp. 353-354)

Transference Dialogs on Love as the Glutinium Mundi

The tears of Isis knit together the bones of Osiris.

Many times when I have imagined deeply into who is the fallen hero, I cry inconsolably. I mourn for the men engineered by society to become machines that make money; encouraging them to cut out their hearts to save their hero's pride; and to stay aloof toward or at least in control of the feminine inwardly and outwardly. I witness with sadness, my three sons challenged by their desire to live as new heroes in a collective milieu that resists their desire, and shames them for it. I honor my husband of more than 30 years who has made many descents to the netherworld as a fallen hero because of how his profession discriminates against wholeness, and who each time emerges more refined by the fire of becoming a new hero, but always more worn. My tears seem an inundating flood of silt and water that fertilizes the soil for new growth, like the tears of Isis falling from heaven on the Night of the Drop that swell the River Nile and initiate the inundation. I think often of the story of Isis and Osiris that tells of how it was the tears of Isis that knit together the bones and flesh of the dismembered Osiris:

Isis: Osiris . . . / I anoint and moisten your eyes with my tears, / making them like two mirrors, so that I may see / the reflection of my deep love for you, / and the reflection of your love for me / in the reflection of my eyes, in yours. // Osiris . . . / I anoint and moisten your ears with my tears, / now hear all the songs we have ever sung, / even those we have sung in our dreaming / while you've been prisoner in the coffin / constructed and adorned for you by Seth. // Osiris . . . / I anoint and moisten your blessed heart / and breastbone with my tears of devotion, / so now you know the power of my love / and longing for your return to our dream. // Osiris . . . / I anoint and moisten your hands with my tears, / so now you may feel again all my caresses / ever given you, even in our dreaming. // Osiris . . . / Because the fish now has in its belly, / your penis, I've fashioned you another, / lathing a new perspective from cedar / wood and gold, anointed and moistened / with my tears, and words of power and passion—/ keen words of remembrance for the new world. // Osiris . . . / I anoint and moisten all the resting / places of our love with my tears, the top of

your head, / your Third-Eye, / your two breasts, / your upper and lower arms, / your arm pits, / your left and right hands, / your belly, / your navel, / your upper and lower back, / your two thighs, / your toes, / your buttocks, / your testicles, / and your newly fashioned phallus. / Thus you are re-membered through receiving / my tears of loving moisture, initiating / your seed's power to germinate all life. (Matus, 2013, pp. 67-69)

This poem is an excerpt from a much larger dramatic narrative poem that re-imagines the Isis and Osiris myth, and tells of my passionate and compassionate regard for the fallen hero and my hopes for his renewal. The tears of Isis are love as the *glutinum mundi*, with the power to mend and to move us into a perspective that is not dominated by the unmediated heroic masculine. These tears of compassion are the theme of a dream I had three days following the emergence of *Heart of the Inner Chamber*, which I discuss in Chapter 1: Introduction to the World's Geography of Love: Transference Dialogs for the Introduction: Tears of Compassion and the Shadow of Corporeality.

“What is a saint?” a Lapis Blue Rose vision answers the question.

The depth psychological and alchemical traditions variously instruct, respectively, the analyst and analysand, and the alchemist or mystica soror on how to engage sincerely and devotedly with image and symbol through a process of projection that seeks to explicate seemingly ineffable unconscious material (*prima materia*) and thereby transform substance and person (von Franz, 1979). These psychological and alchemical traditions seek to integrate into a sacred and creative unity all the fragmented, despised, dissociated, psychotic, and repressed aspects of human being with the precious, holy, loved, constant, and creative aspects of human being, the outcome of which is the wholeness of the personality (individuation) or the philosopher's stone. This particular attention to sacred and creative unity is imagined in the contemporary novel *Beautiful*

Losers (Cohen, 1991). Cohen claims that to be a saint, a person must be consciously engaged in transformation especially connected to the unus mundus via the complexio oppositorium. According to Cohen neither the troublesome nor the desirable are differently valued by the individuated person, because all belongs to the whole, and notably it is love, not a will to have power or influence over matter, that unconditionally binds all together, and which makes us giants of love and saints. Keep this in mind, as I come back to Cohen and *Beautiful Losers* shortly.

I have experienced a compelling urge since my teens to learn by whatever means possible how to understand the meaningfulness of my dreams, visions, and imaginations. Jung, after wrestling with understanding the meaningfulness of his first significant childhood vision, declared that “one must be utterly abandoned to God; nothing matters but fulfilling His will” (Jung, 1961/1965, p. 40). After many of my own confrontations with the unconscious and after having experienced the necessary surrender in order to survive those confrontations, I readily agree with Jung’s declaration. It seems to me that ultimately there is no other way to live. However, I think not of God in any canonic or dogmatic sense of God, but of the implicate order—all that is known, unknown, and eternal—which informs our human existence, conscious and unconscious at a molecular level. I see dreaming and related imaginal functions as the intention, or will, of the implicate order to bring meaningfulness to existence, to communicate to us the emergent phenomena that seems to have something to do with the idea of the holy (Otto, 1923/1958) and the transformation of matter.

From earliest childhood, I wanted to become a holy person, a nebulous idea, ever shifting in and out of my consciousness. I loved what I experienced of the holy, though as a child I did not have the language or understanding to describe it. Now I describe the holy as a deep and erotic sense of reverence meaningfully connected to ethical feeling. As a child, the idea of the holy was a nourishing imagination that held me and saw me through difficulties when those I loved and cared for could not care for me. Even now, my experience of the holy is nourishing, though describing its ineffable and mercurial essence is challenging.

As a child, I imagined that if I were a holy person the world I knew would finally make sense, which at the time it did not make much sense. Cows and the natural world made more sense to me than did people. Early on the idea of becoming a holy person had resonance with my sense of wonder about the lives of saints, with my joy of imaginal play, with my wonder at the effortless being of cows, and finally, from my child perspective, with the magic and beauty of the Roman Catholic rite. Synchronistically, events connected to my childhood imaginations of the holy continue to inform my transformational processes.

At the age of 5, I first shared my desire to become a holy person with my Catechism instructor, who in response slapped me hard on my left cheek. I saw stars, and the shock of her assault made the hot sting of where her hand had struck persist for days. She told me; “You should pray for forgiveness for such pride.” I did not understand her word or outrage and felt a deep sense of injustice. My idea of wanting to be a holy person became embarrassing, and I harbored secret fears of horrid punishments in Hell for my

supposed pride. Nonetheless, something in me persisted with that first urgent and sincere desire, which undeniably informs my life consciously and through emergent phenomena. I have learned to accept this desire as part of my story and being, as curious, funny, arrogant, irrelevant, inflated, or important as it may seem from time to time. Now I understand that a holy person “values the psyche as it is, and where it is, and fundamentally assumes, that a person, even in illness, is trying to evolve” (Sedgwick, 2001, p. 24). I believe that my *Lapis Blue Rose* vision, as described in Chapter 5, was the psychic event that mostly clearly settled in my mind that a desire to be a holy person is farthest from hubris, and closest to wholeness.¹¹⁸ I iterate the vision here for convenience:

Lapis Blue Rose vision: A very bright light is centred at my Third-Eye. It has the quality of sheet lightning, I think of a quasar. At first, I think that the light is in my room and that my eyes are open but I realize that my eyes are closed as I have been meditating. I look at the light from behind closed eyes and see that it is emerging from a very dense darkness, dense like a black hole is dense. I watch this play between light and dark density and from it emerges a Lapis Blue Rose. It looks both natural as a rose would look in the form of its petals but it also looks constructed as if in an exercise to demonstrate geometrical form. It is both symmetrical and asymmetrical simultaneously, it is formed and formless, ordered and chaotic, it is stillness and perpetual movement, it is deep silence and the essential cosmic breath-sound-rhythm, and it is mystery and revelation. It is deeply attractive to me and I feel one with it and it with me. It is my greatest desire fulfilled for beauty, truth, justice and all that is in my heart that I call desire. I exist on earth and in heaven simultaneously. (Author’s personal journal, November 12, 2007.)

I recognize the lapis element of the *Lapis Blue Rose* vision as a symbol of the desired outcome of the alchemical work, the final product of the *mysterium coniunctionis*, the philosopher’s gold. The blue rose figures symbolically as part of the alchemical work but

¹¹⁸ See Chapter 5: The Triptych Archetype of Distintegration-Death-Resurrection: Transference Dialogs on the Triptych Archetype of Disintegration-Death-Resurrection: A Lapis Blue Rose Vision.

is not the ethereal and spiritually oriented work of creating the lapis or philosopher's gold. The blue rose element of the vision recalls to me an early childhood memory of watching a movie about medieval knights searching for a mystical blue rose. Jung commented that "the well-known 'blue flower'¹¹⁹ of the Romantics might well be the last nostalgic perfume of the 'rose'; it looks back in true Romantic fashion to the medievalism of ruined cloisters (women's sanctified dwellings), yet at the same time modestly proclaims something new in earthly loveliness" (Jung, 1944/1968, p. 76 [CW 12, para. 99]). Jung's comment supports my understanding that the blue rose element of the vision is bound to earthly loveliness as well as the more spiritual loveliness of the lapis element of the vision.

It seems that the blue rose and the lapis come together in a visionary enatiadromia of earthly and heavenly loveliness. This reconciliation of opposites makes sense to me and seems connected to becoming a holy person, because I understand that a holy person is in relationship to both heaven and earth. I realize that a holy person is not the pious, desexualized, corporeality-denying person that many religions vaunt as holy. My *Lapis Blue Rose* union of heaven and earth helps me understand my conflicting desires to both join a nunnery as a young woman and to become a wife and mother.

I longed for the nunnery because it seemed the right place for me to become a holy person. Yet I could not imagine living only as a nun and forgoing sexual expression, parenting and the more earthly human pursuits, all of which held as much meaning and

¹¹⁹ "flos operis est lapis" in Mylius, *Philosophia reformata*, p. 30" (Jung, 1944/1968, p. 76 (fn 28) [CW 12, para. 99]).

attraction to me as a religious vocation. Having been influenced by Roman Catholic doctrine, I felt I had to be either a holy person or a mother and wife, that there was no way to live reconciled to both. Synchronistically, at the time of my deepest conflict regarding this issue, I became familiar with the cantata *Carmina Burana* (1935-1936) by Carl Orff. From a Medieval viewpoint, its alchemical-like libretto addresses ideas concerning the unfolding of fortune, and the development and transformation of being, including a commentary on love, joy, and desire, and the deadly sins such as lust, gluttony, and avarice. In particular, the song *In Trutina* spoke to me. It laments the Christian dualistic perspective on chastity/modesty and love/lust:

In trutina mentis dubia / Fluctuant contraria / Lascivus amor et pudicitia / Sed eligo quod video / Collum iugo prebeo / Ad iugum tamen suave transeo [In the wavering balance of my feelings / Set against each other / Lascivious love and modesty / But I choose what I see / And submit my neck to the yoke; / I yield to the sweet yoke.] (Orff, 1935-1936)

In the end, the singer chooses the sweet yoke of love and for me that seemed the wisest choice. Living love and a holy life as a mother and wife seemed more real and satisfying than living an exclusive love for an ethereal god that despised my body. Mostly, my desires to be holy and sexual were reconciled, though for many years the collective voice that separates the two worried me and caused me guilt and shame. The *Lapis Blue Rose* vision provides a symbol of the wholeness of pursuing life deeply related to spirit and matter, rational and non-rational, heaven and earth.

I recognize the *Lapis Blue Rose* vision as a mandala. “Mandalas have both a protective and a prayerful function. Jung claimed that [the mandala] has to do with putting things in order” (Stein, 1998, p. 155). The fact that the mandala presented itself

via a migraine headache seemed significant, in light of Russell Lockhart's hypothesis that "migraine headaches are a physiological response to the reorganizing of psychic structures and thinking" (R. A. Lockhart personal communication, November 18, 2003). Certainly, the experience of the *Lapis Blue Rose* vision accompanied some significant reorganizing within my psyche and body. I feel protected by the image of the vision, as if it were a guardian angel or a similar image. When I pray or meditate the *Lapis Blue Rose* spontaneously emerges into the field of my inner seeing, and I gain a sense of order within chaos in the same way I experienced it during my original experience of the vision. For me, the *Lapis Blue Rose* is all that needs to be known and is known, and epitomizes the idea of the holy. I am aware now that my idea of becoming a holy person has always included the *Lapis Blue Rose*, but not until the vision was I conscious of that fact.

Synchronistically, the day after the *Lapis Blue Rose* vision I found a copy of a novel that I had long wanted to read but had had difficulty obtaining a copy. The novel is *Beautiful Losers* by Leonard Cohen (1991). I did not make the synchronous connection between the *Lapis Blue Rose* vision and the book until I read the following passage in the book a few days later:

What is a saint? A saint is someone who has achieved a remote human possibility. It is impossible to say what that possibility is. I think it has something to do with the energy of love. Contact with this energy results in the exercise of a kind of balance in the chaos of existence. A saint does not dissolve the chaos; if he did the world would have changed long ago. I do not think that a saint dissolves the chaos even for himself, for there is something arrogant and warlike in the notion of a man setting the universe in order. It is a kind of balance that is his glory. He rides the drifts like an escaped ski. His *course* is the caress of the hill. His track is a drawing of the snow in a moment of its particular arrangement with wind and rock. Something in him so loves the world that he gives himself to the laws of gravity

and chance. Far from flying with the angels, he traces with the fidelity of a seismograph needle the state of the solid bloody landscape. His house is dangerous and finite, but he is at home in the world. He can love the shape of human beings, the fine and twisted shapes of the heart. It is good to have among us such men, such balancing monsters of love. (p. 101)

The passage reawakened something in me. It answered something that I needed to have known as a child with respect to my desire to be a holy person. While I mused on the passage in light of my contemplation of the *Lapis Blue Rose* vision, I realized that all sense of embarrassment for wanting to become a holy person vanished. I felt my Third Eye open. I understood that it is not hubris that brings the desire to be holy, but a genuine desire to know deeply the energy of love, to know how chaos relates to love and love relates to chaos, as well as how chaos and love are the one and same scintillating creative light and void.

Though I have read many sacred texts and mystical writings that address cosmic unity, it was only after experiencing the *Lapis Blue Rose* vision that I embodied a gnosis of that unity. Embodying the *Lapis Blue Rose* is how I relate to the implicate order—the dreaming process and emergent phenomena. It lives in me when I am willing to meet the coming forth of the implicate order into the mitochondria of my being—and not intellectualize or romanticize it. It lives in me like what I grew up calling the grace of the Holy Spirit. All I can do is be prepared to meet it through the constant practice of taking seriously that, which comes forth from the unconscious into my awareness, without judgment, and with love meet *She Who Rears Up*. I understand that I indeed need a conscious earthly life, but my willing collaboration with the chaotic intrusion by the implicate order is essential for my developing wholly—becoming holy. I understand that

my desire to become holy is not hubris but the desire of the implicate order itself to come meaningfully into my consciousness, and that it is an ethical obligation for me to meet it unconditionally and above all with love. Saints are those “in whose company Eros is always to be found, have no need for the ersatz Eros” (Guggenbuhl-Craig, 1980/2008, p. 96), a state of being which can make saints terrifying to those who pretend at love, for the love of saints is fierce and will not be trifled with.

I feel deeply that there is personal value in understanding *Heart of the Inner Chamber* and the related dreams and visions described herein. Additionally, integrating the personal meaningfulness of my above described experiences also deepens my ability to kiss imaginally the Third Eye of those who come to me broken seeking help to contain their fragmented and chaotic selves, which is what I imagine the feminine incorporatio does. Such help as rendered by the *Sisters of Mercy* (Cohen, 1967), as referred to above, who are a modern imagination of the feminine incorporatio, and to whom I refer imaginally when my loneliness too loudly reminds me of my sins. An imagination of the *Sisters of Mercy* and the *Third-Eye Kiss* keep me compassionately mindful that client and therapist need to be held with love when facing the loneliness of the labyrinthine journey along the path of individuation—and that experiencing and feeling the idea of the holy are critical to being held, and of feeling worthy to being held.

Chapter 9

The Archetype of the Self as the Lapis Blue Rose

The Fourth Factor in the Transformational Process

In Chapter 8, I outlined how love as the *glutinum mundi*—the glue of the world—is the fourth factor that squares off the archetypal trinity; disintegration-death-resurrection, the fallen heroic masculine, and the feminine incorporatio, creating a quaternary. As described in this document, the energetic purpose of these archetypes converges in the unconscious before there is an awareness of their individual or combined influence. As such, they represent a veiled or shadow aspect of wholeness, until they are consciously embodied. Guggenbuhl-Craig (1995/2014) warns us that “it may be harmful for us to not be conscious of the whole or split archetypes ruling us at any given moment” (p. 65). By consciously attending to this quaternary of archetypes as they relate to each other, as they emerge into our lives, without splitting them, without giving one supremacy over the other we abate the harm about which Guggenbuhl-Craig warned us.

The number four is associated with the Pythagorean tetraktys as it relates to arithmetical idea of cosmic harmony or wholeness. For alchemists the fourth element completed a process, such as the circle squared, which is a mandala and the “mandala is a symbol of the self” (Jung, 1964/1970, p. 424 [CW 10, para. 804]). During his confrontation with the unconscious, Jung came to understand that mandala symbolism reflected the self-organizing nature of the psyche.

Only gradually did I discover what the mandala really is: “Formation, Transformation, Eternal Mind’s eternal recreation”.¹²⁰ And that is the self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deceptions. (Jung, 1961/1965, pp. 195-196).

It is widely acknowledged that mandalas are symbols of wholeness and that their creation literally and intrapsychically have a transformative or magical quality. The move from a trinity to a quaternary has particular significance with respect to transformation. “It makes an enormous practical difference whether your dominant idea of totality is three or four” (Jung, 1955/1980, p. 715 [CW18, para. 1610]). For example, in the Roman Catholic doctrine, the Assumption of the Blessed Virgin Mary in 1955 became the fourth factor that squared off the Christian Holy Trinity (God the Father, Christ and the Holy Spirit). In effect the earthly feminine became one with the heavenly feminine (Holy Spirit, Sophia Wisdom), just as the heavenly God the Father became one with his son Christ who had incarnated on earth and then ascended to heaven. In 1955 the Christian imagination of the heavenly feminine acquired a corporeal body—no longer a holy ghost—an important imagination for a culture that has shunned and despised the earthy feminine body and its blood for more than two millennia. The feminine body that had been shoved into the shadows of Christendom has now emerged into consciousness in a new way. In alchemy and depth psychotherapy, the emergence of the fourth factor is

¹²⁰ Here Mephistopheles is leading Faust to the realm of The Mothers: “Sight of a glowing tripod will tell you, finally, / You’re in the last deep, deepest there might be. / By its light you’ll see the Mothers, / Some sit about, as they wish, the others, / Stand and move. Formation, Transformation, / Eternal minds in eternal recreation. / Images of all creatures float, portrayed: / They’ll not see you: they only see a shade. / Be of good heart, the danger there is great, / Go to the tripod: don’t hesitate, / And touch it with the key!” (von Goethe, 1827/1976, lines 6283 - 6293.). See also Chapter 7: The Archetype of the Feminine Incorporatio: The Feminine Incorporatio Digests the Fallen Heroes’ Corruption: Low Three-Legged Milking Stool at the Center-Wisdom.

associated with the idea of reconciling the shadow and confronting evil, personally and collectively, which is a requisite task of individuation. In *Heart of the Inner Chamber* and the narrative of Nut as the Duat, we see how love as the glutinum mundi indeed squares the archetypal trinity; disintegration-death-resurrection, the fallen heroic masculine, and the feminine incorporatio to achieve resurrection. Yet there is a number more powerful than four with respect to individuation.

The Quintessence (Fifth Element): Summary and Findings

The goal of individuation or wholeness of the personality is achieved when the individual ego gives itself over to consciously serve the Self, or the divine purpose. This sort of relationship to the Self may be perceived as the Fifth Element or Quintessence that emerges at the crux where transects the archetypes of disintegration-death-resurrection, the fallen heroic masculine, the feminine incorporatio, and love as the glutinum mundi. The squaring of a trinity to make a quaternary is where we reach the potential for the emergence of the Quintessence. The Fifth Element initiates and sustains the eternal return of becoming that is the central intention of ancient Egyptian rites and ritual. In alchemy, the achievement of the final stage rubedo (red sulphur, phoenix, or a rose) is considered the ultimate goal because with it the alchemist was able to achieve an eternal repetition of the goal of the work, which explains the association of the rubedo with eternal life. The Quintessence is the mysterious fifth element that supposedly completes the four elements water, fire, air, and earth.

The distillation of my imaginal meanderings through the world's geography of love concludes with a mandala image that represents the Quintessence. The mandala is three

dimensional, and contains the four archetypes we have visited herein (death-disintegration-resurrection, dying heroic masculine, feminine incorporatio, and love as the glutinum mundi). These archetypes are in spiraling-circulating movement around the pulsing enfolding and unfolding energy of the *Lapis Blue Rose*. The four archetypes move into and away from each other informing the field that each passes through, and the *Lapis Blue Rose* takes up all that information and feeds it out again. Ultimately, the field and subject are mutually transformed and transformative, intersubjectively mirroring and influencing each other. The space each archetype occupies in the mandala is not static, for it circulates in response to the unfolding and enfolding movement of the *Lapis Blue Rose* itself. The mandala represents the co-creative dialog between the Self, the heroic ego archetype, the feminine incorporatio, love as the glutinum mundi, and disintegration-death-resurrection. The *Lapis Blue Rose* then becomes its own archetype, and is a conflation of five archetypes in intersubjective catalytic styptic play. Together, these archetypes are essentially and critically associated with the development of wholeness. The mandala described herein, is not a fixed end-point but an eternal evolution and revolution. It is the Quintessence, Fifth Element, the Rubedo, and etcetera. In Western musicology, a perfect fifth chord is considered the most euphonic and consonant harmony. The idea of the *Lapis Blue Rose* as the fifth and ultimate organizing element of the Quintessence strikes and sounds like a cosmic perfect fifth chord. The quintessence is the mysterious fifth element, and is supposed to complete the four elements water, fire, air, and earth.

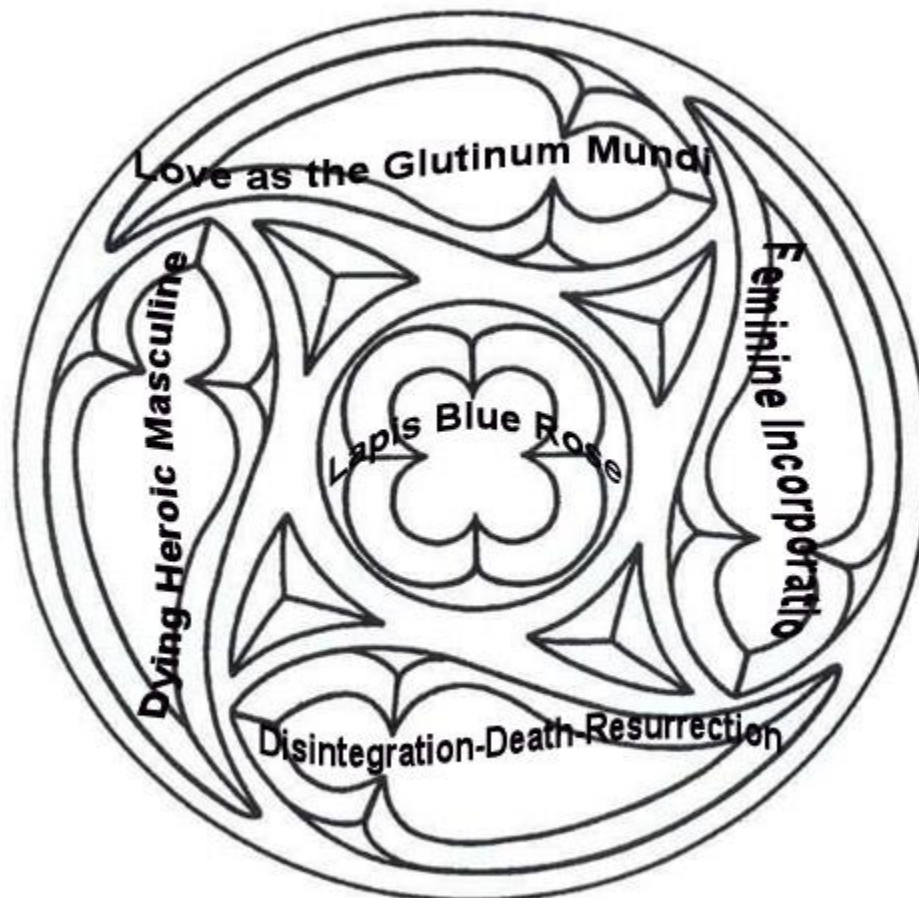


Figure 6: The Lapis Blue Rose as the Quintessence (Author's personal journal)

There is a symbolic and archetypal correspondence between *Heart of the Inner Chamber* and texts associated with the ancient Egyptian sky goddess Nut, which contain a means to understanding symbolically how one attains the Quintessence.

This alchemical hermeneutic analysis of these symbols of transformation that make up the Quintessence deepens our insight into the psychological understanding of the function of these archetypes in the development of wholeness. By wholeness, I mean wholeness as both a state of balance and harmony, and a state of being in which we are able to consider and accept with equiponderance the reality of all duality, of all our

seemingly fragmented and alienated intrapsychic structures. This wholeness develops as we improve our ability to reconcile the opposites; as we become more able to digest, reconcile and transform the light and the dark, and the valued and undervalued elements of our shadow, which include disintegration-death-resurrection, the fallen hero, the feminine incorporatio and love as the glutinum mundi. So reconciled we come into a meaningful and sustaining experience of the Self and wholly (holy) dwell in the realm of the *Lapis Blue Rose*.

The End of the Tour

Here ends our tour around the world's geography of love. I have guided us through a depth psychological and alchemical hermeneutic engagement with a very particular grouping of archetypes: the images of the feminine incorporatio and love as the glutinum mundi, as they relate to the heroic masculine engaged with the death-disintegration-resurrection process. The feminine incorporatio and love as the glutinum mundi are what holds us and transforms us during those, often ineffable and inevitable, chaotic, shadowy, and emotionally confounding experiences of human being; times when we feel that we are dead or dying. During these times we have the opportunity to surrender our ego's will to power unto her expertise and her invocation of the healing and renewing love that unwinds and binds us into the fullest expression of ourselves. As I conclude this work, I am aware that my pondering on its topic is not yet ended. Though, for now, what I have created suffices as a serviceable amplification of the significance of the dramatic interplay of the above named four archetypes. It is my hope that others in the field of depth psychology will take up this topic and amplify it further.

I began this work because I was compelled by psyche to do so. Many times I cried out; “O bless the continual stutter of the word being made into flesh” (Cohen, 1979c) as I struggled to articulate the topic, to bring it into form from the shadows. In light of my research method, the whole of this work may be truthfully regarded as a transference dialog. There is no other way to understand the world but by first projecting our imagination onto it and waiting to see what might be reflected back to us from the transference field. I have imagined us into an articulation of the feminine incorporatio, fully faceted and empowered, as a symbol of transformation that might modify our perspective of the feminine in helpful ways. I have imagined us into a more revealing understanding of the mysterious process of the transformation of the heroic masculine within the alchemical magical alembic that is the living and active body of the feminine incorporatio, where vessel and hero interdependently and intersubjectively collaborate in the full expression of each other. I have imagined us into the power of love as the glutinum mundi to transform us, and into the knowledge of its secret ubiquity and alliance with chaos. I have imagined us into the ways that the feminine incorporatio invokes love as the glutinum mundi and yields her body to be the gesture of that love’s expression, communing genuinely unafraid with disintegration and death. I have imagined us into the necessity of disintegration and death, of chaos and engaging with all that we resist about our shadows. All this imagining has taken me into and through the disintegration-death-resurrection mysteries in the living womb-tomb-vessel of transformation, which is my own flesh and blood, my heart-soul, and my imaginings. I have had to draw the veil aside from my own shadow and loosen my defenses against the

feminine incorporatio. I have had to love and forgive the heroic masculine, not fight against disintegration and death. I have had to surrender to the love as the glutinum mundi that by its nature seeks out the interstitial spaces of woundedness from which to generate wholeness.

Following the guidelines for alchemical hermeneutic inquiry as discussed in Chapter 4, I have attended as best as possible to the transference field that exists between my object of study and myself, actively listening for the other voice. I have sought to strike a balance between the subjective and objective gaze, to bring forth a soulful, intelligent response to my topic, including relevant realities from the mundus imaginalis and from ordinary sense and mind. I have hosted synchronistic events that confirm and comment on or inform my research question, many of which have surprised me by the clarity with which they reinforced my intention for and imagination of this work. By answering to the unfinished business of my ancestors and my complex vocational ties to the work, I have been revitalized, my passionate and loving energy freed up so I may create this work.

This research lessens the scholarly lacuna that exists regarding a revelation of what takes place during the individuation process when the temenos for that process is imaged as the feminine incorporatio as described in Heart of the Inner Chamber or as the ancient Egyptian sky goddess Nut. I suspect that this lacuna is not a void but rather a threshold into the life-death-transformation-resurrection mysteries of the living womb-tomb that are obscured by a veil woven from aspects of our shadow that fears and defends against those mysteries. There is value in our perceiving within ourselves a

gnosis of an imagination of the feminine incorporatio and value in our responding to her purpose and love, because by doing so, we more fully experience love as the glutinum mundi and more fully embody transformation and rebirth both personally and collectively.

It is my understanding that the new here/new ethic is created when we choose to live with an equiponderance of love rather than power, and by uniting feminine and masculine energies, harmoniously and co-creatively. We become new heroes living by a new ethic when we trust that love as the glutinum mundi experienced in the body of the feminine incorporatio has the mettle for taking in, digesting, and restructuring the corrupting effect of the unmediated heroic masculine shadow on the world, and when we trust that all of that will be reconciled with the Self. Wherever there is the corrupt condition of careening narcissism and unmediated heroic masculine energy fragmenting goodness, I hope for its fall into the feminine incorporatio. I hope for her to take on the difficult and dirty work of his transformation for the sake of the world's ongoing expression of love as the glutinum mundi, for the world's geography of love.

Significance and Value of the Research to the Field of Depth Psychology

Many authors in the field of depth psychology invite us to examine our fear, denigration, and repression of the feminine. They invite us to discover the psychological value of a conscious relationship with the feminine as a symbol of transformation. Few address love as the glutinum mundi and none address the feminine incorporatio as I have delineated her herein. Despite movements towards a fuller acknowledgement of the value of the archetypal feminine, I remain wary of the tendency for the field of psychology to

concern itself with shoring up or restoring the fragmented or wounded heroic masculine. Still our collective attitude is complicit with the heroic masculine's objective to triumph over nature and instinct, and to diminish the power and influence of the autonomous psyche, in particular the feminine incorporatio as I have defined her. Helping the ego to function effectively and consciously is important for human well-being, and thus there is value in an imagination of that aspect of the heroic masculine endeavor. However, to make his endeavor our sole consideration aggravates the egocentric focus of human being, exacerbates the loss of ethical being, and interferes with a feeling connection to the Self. I believe we have a long way to go before the heroic ego can embody a new ethic, as still the trajectory of unmediated phallic energy plunders onward. Sometimes this seems even more so than ever, as if the heroic masculine aspect of the ego is engaged in a malignantly narcissistic final attempt to hang onto its power and will, without a care for collateral damage. The body of the earth, the body of women, materia, and the archetypal feminine are still mostly disregarded, objectified, prostituted, and commodified. That said we still have hope for the emergence of a life-sustaining balance between masculine and feminine energies, because there exists the symbols of transformation that can facilitate such. Emergent phenomena and its associated archetypal energy precede the incarnation of physical reality. We have hope that the desire for an active imagination of the body and love of the feminine incorporatio will inform us with her voluptuous gnosis and soon reach a tipping point, so that our heart's weight may balance against the feather of Maat.

Transference Dialogs on the Archetype of the Lapis Blue Rose

Denial of death and the Lapis Blue Rose.

As I engaged in the process of writing this dissertation, Ernest Becker's work *Denial of Death* persistently stayed with me. Becker claimed that our heroic strivings are attempts to justify our significance. Admittedly, writing this work has been my heroic attempt to justify myself as an object of primary importance in the universe and to make meaning of my living. I asked myself what my creatureliness had to do with the dissertation writing process. How did I live consciously reconciled to creatureliness and living toward dying while transcending creatureliness as I dwelt in the writer's torture chamber and wonderland of intellectual and imaginal processes? How did I honor my contribution to the word becoming flesh; support its being digested and assimilated into an embodied experience of truth and knowledge? As I wrestled with creating this text, which required reading hundreds of other texts, I became keenly and irritatingly aware of not having had time to fully digest and assimilate their meaning. I was aware of not having enough time to satisfactorily sort truth from that which misses the mark of truth. I am aware there is not enough space or time for living the truths I am reading—that it would take lifetimes to do so. I pondered how do I take from these truths and make of them something worthwhile, something digestible and nourishing, something that invites others to engage their mind, their intuition, their feeling, their sensing, and their gnosis as corporeal beings. I think some of my questions are answered symbolically by the dream *Heart of the Inner Chamber* wherein there is a timeless loving engagement between the fallen hero and the feminine incorporatio in that place of death and rebirth at whose

threshold we tremble. It seems to me that eros unifies the experience and provides meaningfulness. I imagine that if I infuse all of my dissertation process with eros that it will be more digestible. I know it has taken courage, and perseverance to fulfill the task of completing this dissertation, and I am sure I have passed through all of the 17 stages of Joseph Campbell's monomyth. Yet, I do not feel heroic. I only feel humbled and too tired to carry banners for anything but living more capacitated for love, wholly and unconditionally. I cannot prevent my death, or overcome my fundamental impotency in the face of my existential angst, but I can preserve my incorruptible being by learning how to love as I know the meaning of love through my experience of love through the *Lapis Blue Rose*, which is a living emblem on my heart.¹²¹

I awoke to the sound of honeybees swarming.

Appropriately, it would seem that the dream has the last word. I awoke with the following dream in the early hours of the morning I finished the final edits for this work before submitting it to my committee:

I was instructing a film crew on how to film my husband and me making love so that the fullness of our many years of being lovers would be faithfully and accurately recorded. What I was asking for was challenging for them because they had only ever filmed scenes for pornography. So I had to spend considerable time very patiently instructing them how to film eternal love as embodied through the lives of ordinary people. Once they understood these things the room was spontaneously filled with light and sound emanating from the heart of the cosmos. Then we began filming, and once the cameras were rolling the studio transformed into the interior of a great womb lined with its plexus of blood filled vasculature that pulsed in rhythm with the light and sound of the cosmos. We as the lovers enfolded our bodies into each other in the center of this room. Our love whispers to each other were not words but the sound of honeybees swarming, spiralling up into

¹²¹ See Chapter 5: The Triptych Archetype of Disintegration-Death-Resurrection: Transference Dialog on the Triptych Archetype of Disintegration-Death-Resurrection: A Lapis Blue Rose Vision.

the cosmic sound and light matrix, thereby linking us to the cosmos. (Author's personal journal April 15, 2014)

From one perspective, this dream speaks to the challenge of differentiating between pornography (unconscious relationship to matter and relatedness) from that which becomes the *mysterium coniunctionis*, the goal of individuation, and symbol of wholeness. Pornography has associations with obscenity, lewdness, and the commodification and exploitation of human desire and sexuality (particularly women's bodies and the feminine principles), and the corruption of matter and our relationship to it. Alchemically, the dream differentiates between the lesser *coniunctio* and the greater *coniunctio*. Considering all that I have written about herein, this dream heralds this work's completion. With that I am reminded of Romanyshyn's (2007) claim that the work is finished before it is started, because this dream reminds me of a dream I had in 1999, which foreshadowed the outcome of this work. The dream was simple: "I awoke to the sound of honeybees swarming; a golden light filled my mind's eye" (Author's personal journal, November 30, 1999). The dream energetically led me to reach towards my husband, initiating a remarkable and unforgettable lovemaking event, about which I later scribed the following prose poem:

I awoke to the sound of honeybees swarming / a golden light filling my mind's eye;
 / extending my reach across the bed toward you, / I complained that you had
 wandered too far away in the night, and / petulantly pressed my lips against your
 shoulder / sniffing for your remorse to have committed such a lover's sin, and then /
 your fragrance unfolded in my mind's eye / as a cascade of burgundy rose petals
 spiralling along the length of light, / dancing with translucent morning-sky-blue
 lotus petals. / Lotus and rose, rose and lotus spreading into the cells of my body. //
 Lightly I kissed your neck, shoulders and arms, / my nostrils dilating to take you in.
 / Everywhere you were the fragrance of rose and lotus. / Everywhere your skin was
 made of rose and lotus petals; / suede and satin textured you were. // I pressed my
 lips harder against you, / exploring your chest, belly, and thighs; / seeking the

source of this mystery / and found only deeper layers of rose and lotus; / layer upon layer of petals making the fabric of you; / a variegation of burgundy and morning sky-blue / creating the pulse of you. The power of rose and lotus / rolled into the strength of your bones; / emanating a fragrance from your penis and loins / that unhinged my ribs from my sternum, / and I took you into the heart of me. // Your every move inward tore at my pretences / until I became a suspension of love dancing intimately with the golden light, / and the sound of honeybees swarming / that had become our new marriage bed. // Slowly your kisses reassembled me, / 'til I too was a fabric of rose and lotus petals. / Then when you were spent, and there was room / for words between us, you told me you had noticed that / our bed chamber had become a great pulsing womb / created from the petals of every shade and shape of rose, / and that I had become the honeycomb / and you the warm honey seeking my interstitial spaces, / where you found rest for your war weary self. (Author's personal journal November 30, 1999, rev. May 21, 2014)

Considering the material I wrote about in Chapter 8: The Archetype of Love as the Glutinum Mundi: Tears and Honey as Symbols of Love as the Glutinum Mundi, the synchronicity of the above dreams of 1999 and of 2014 is remarkable. As a depth psychologist-mystical alchemist-lover-poet, I feel I can now rest from my experiments and be nourished in my interstitial spaces by the honey that my labors have garnered and share some of its sweet wisdom with others. I continue my dedication to the service of psyche, ambiguously moving between enthusiasm for and avoidance of that service, yet knowing it is my greatest wealth, because it is what allows me to endure living into dying and dying into living.

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