The Grace of Grief

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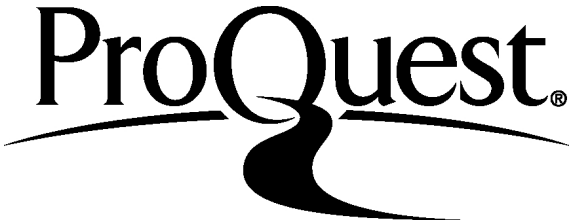

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Abstract

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This hermeneutic dissertation examines clinical and theoretical materials from depth psychology, psychology, sociology, anthropology, religion, and literature to understand the role of literal and symbolic death among key thinkers in depth psychology, Sigmund Freud, Carl Jung, and James Hillman. Beginning with the Freud-Jung separation, then moving into the postmodern era with the arrival of James Hillman's archetypal psychology, it explores the collective wound that informed the development of linear models to address grief, as well as minimal education and sparse clinical training on the intricate facets of grief. Although the experience of grief and the manner in which one grieves may be unique to the individual, they are influenced by relational, cultural, and spiritual beliefs. Technological advances have increased exposure to global incidences of death and grief, but this has not led to a reduction in denial and avoidance: they remain prominent Western defenses. Therefore, paradigm shifts that include new approaches to grieving which honor the individual and collective soul, interdisciplinary dialogue, and an ongoing relationship with the dead are essential to humanity and our well-being.

Keywords: Grief; bereavement; postmodern mourning; Freud/Jung/Hillman; spirituality; aesthetic; depth psychology; hermeneutic

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First and foremost, this dissertation is written on behalf of the ancestors in acknowledgment that they are heard, seen, and not forgotten.

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Chapter 1

Introduction

> The great secret of death, and perhaps its deepest connection with us, is this: that, in taking from us a being we have loved and venerated, death does not wound us without, at the same time, lifting us toward a more perfect understanding of this being and of ourselves.
>
> —Rilke, Letter to Countess Margot Sizzo-Noris-Crouty

Despite a universal familiarity with death and grief, the capacity to articulate the meaning of grief challenges even premier scholars in fields of psychology, sociology, theology, and anthropology. Our contemporary language often melds *grief* with *mourning* and further interchangeably utilizes the term *bereavement*, exacerbating confusion in an already chaotic time of loss. In this dissertation, the terms are used in the following way: *grief* is the emotional response following the death of a loved one; *mourning* is the ability to articulate grief; and *bereavement* is a state of grieving specific to the death of a loved one. Archaic words such as *lament* and *lamentation* are being remembered, as Hillman's book *Lament of the Dead* (Hillman & Shamdasani, 2013) suggests, encouraging us to heed the messages we have neglected from our ancestors. Perhaps our language can no longer capture the experience that follows the death of a loved one, and we feel inept in attempting to describe it. Conceivably amidst our chaos we gravitate toward literalizing the event to escape a descent into the dark underworld. The author of *Storymaking in Bereavement: Dragons Fight in the Meadow*, Alida Gersie, reminds us of the importance of evocative language, especially when grieving:

> The story, and especially the sacred story mediates between our experience of the known and our intimations about the unknown. It has therefore, to make use of

> multivalent language. Language which evokes, and through evocation inspires. Such inspiration enhances our vision. This we need, oftentimes desperately, in days of pain and turmoil. (1991, p. 224)

This research, entitled *The Grace of Grief*, has been motivated and inspired by a lifetime relationship with death and the awareness that our contemporary understanding of dying, which lacks a multivalent language, is inadequate.

Despite the steady decline in the use of the word *grace* since the 1800s, grace has remained at our side each time death arrives—literal and otherwise. According to the *Oxford Dictionary*, as a noun *grace* is defined as "smoothness and elegance of movement" (Grace, n.d.). For instance, grace in death; the smoothness and silence of the corpse as spirit elegantly moves onward. Following the death of a loved one, movement and transitions are as prevalent as the bereaved experience grief. Further, as a verb, to grace someone or something is to "do honor or credit [them/it] by one's presence" (Grace, n.d.). Both the living and the dead exchange grace in the encounter with death as visitations to wakes, funerals, and memorial services transpire, and as we gradually transform our living life without the actual presence of the beloved in our midst. There is a profound grace in the grieving process: endless lessons of love, compassion, value, one's own capacity to navigate darkness, just to name a few. And, there is grace in the movement from grief to mourning, which will be discussed in Chapter 3.

Prior to rising up with the grace of grief, this dissertation will examine the descent from grace that began with the Freud–Jung separation: the grief that permeated their lives, the analytic community, and the emergence of renegade psychologist James Hillman, who invited us to return to a relationship with the dead. Furthermore, the

vastness of grief has been demonstrated beyond the death of a loved one through to interpersonal/professional losses and other types of losses. In the literature review, hidden among the corpses are treasures of wisdom which this hermeneutic exercise intends to unearth and enliven to facilitate a rebirth of how we would envision grief in a dynamic culture. The final chapters will consider soul aesthetics, spiritually sustainable relationships with grief, and the *re-membering* of ancestors to accomplish movement from grief to mourning.

Given that death permeates every life, one may imagine that psychology would have developed a way to converse about death and grief that was more palatable than the current models; yet Western culture continues to utilize the most primitive, primary defense mechanism of denial, leaving our communities suffering and mute. This combined with our socially constructed imperative to move through an experience with expedience catapults grief into the unconscious, where it lies in waiting. As James Hillman suggests in *Lament of the Dead*:

> So when we talk about the lament of the dead, or anything to do with the dead, we have to realize where we are situated, with its deep, historical prejudices against what has been and what is buried, and what we have done to create a realm of the dead, because it's not merely those who went before us and died. It's all the depository of the accumulation of human psychic history, the history of the soul. (Hillman & Shamdasani, 2013, p. 175)

Hillman's final work reflected his belief that in the absence of a language to articulate the richness of soul experience, the depth of grief can be located in the neglected, the forgotten, and the fear of the living and dead.

The architects and builders of depth psychology, Sigmund Freud and Carl Jung, laid a solid foundation for further generations to consider in the psychology of life. However, their inability to heal the original wound of their separation left behind a legacy of unaddressed grief. According to contemporary analysts, including Beebe (personal communication, August 23, 2014), Cambray (personal communication, June 23, 2014), and Corbett (personal communication, December, 19, 2015), the Freud–Jung break was a true human tragedy and "was an unnecessary tragedy for the field of depth psychology" (Corbett & Cohen, 1998, p. 293). What we may surmise about grieving from Freud and Jung may be deeply seeded in their separation in 1913; the death of the father–son relationship, the death of the friendship, and the death of the potential discovery of what was yet to come. For instance, in reference to denial in general and possibly his own denial related to the separation with Freud, Jung stated in *The Soul and Death*,

> an aging person secretly shudders, yes, is even mortally afraid at the thought that his reasonable expectation of life now amounts to only so and so many years, we are painfully reminded of certain feelings within our own breast; we look away and turn the conversation to some other topic. (1934/1969, p. 405)

How each man grieved the loss of the relationship and how it influenced his work may provide insight into the development of models of grief and an understanding of the grieving process. Born of earlier ideas on mourning that he presented with Jung at the Clark University lectures, Freud poured his soul into *Mourning and Melancholia* (1915/1925), which became the landmark for analytic views of grief. In his seminal work, Freud was not making a comment about the pathology of mourning; rather he was differentiating the depressive aspects of mourning from those of melancholia, and in

doing so entered "the realm of the subjective and simultaneously the realm of what later became object relations theory" (Kavaler-Adler, 2003, p. 50). Nearly one hundred years later the quandary remains; the most recent revision of the *Diagnostic and Statistical Manual of Mental Disorders* (*DSM-5*; American Psychiatric Association, 2013) describes bereavement as a psychosocial stressor that may precipitate a major depressive episode in an individual with a proclivity toward depression, but a lengthy footnote offers explanations of grief and altogether abandons the language of bereavement. The evolution of Freud's seminal work, his mourning legacy, and the misconceptions that surround grief, mourning, and bereavement persist.

Freud wrote and published feverishly following the separation. For Jung, "the period following his break with Freud was one [he] considered a 'dark night of the soul', a period of intense personal and spiritual turmoil, out of which Jung's own mature ideas developed" (Williams, Hauke, Shearer, & Samuels, 2011, p. 182). That is, unlike Freud's outward trajectory, Jung retreated to the inward landscape of his soul. On December 13, 1913, he would "turn to the journal he had abandoned when Emma finally agreed to marry him" (Donn, 1988, p. 168), initiating the solitary, transformative journey conceived by the separation. The tradition continues: Many contemporary analytic scholars write as an expression of their grief, not particularly about grief or the grieving process itself. Although this produces valuable scholarly work, and bridges the threshold of the unconscious to consciousness, we are left with few works that explore dying, death, and grieving as integrated into the analytic process.

In the privacy of our consulting rooms, where psyche is translated into sacred dialogue, we often hear a deafening silence when death enters the dialogue. As

professionals we are not absolved of fear, and the complexity of fear is ever present in the transferential field of the therapeutic relationship. In an essay, "From the Numinous to the Sacred," MacKenna reminds us that

> numinous experiences tend to occur when our whole system is supercharged with emotion. At these times, we seem to be opened up to the deepest levels of the psyche, our emotions and perceptions become archetypally coloured, or determined. And, whenever the archetypes are abroad, we feel their numinous aura. (2009, p. 179)

In the juxtaposition of life and death, our collective fear becomes emotionally charged amidst suffering that pleads to be consoled by a power greater than one's own. As fear resounds and predominates in the deepest level of psyche, we are reminded of our humanness, individually and collectively.

Our human limitations illuminate in the presence of death, pleading for humility as a sacred soul unfolds another story of life. In *Care of the Soul*, Thomas Moore encourages a new vision:

> In the modern world we separate religion and psychology, spiritual practice and therapy. There is considerable interest in healing this split, but if it is going to be bridged, our very idea of what we are doing in our psychology has to be radically re-imagined. Psychology and spirituality need to be seen as one…a new idea, a new language, and new traditions must be developed on which to base our theory and practice. (1992, p. xv)

The separation between religion and psychology, spiritual practice, and therapy is another reflection of our culture's separation between life and death. Further, in his most recent

book, *A Religion of One's Own* (2014), Moore encourages us to envision a new language and tradition for the secular world that honors the teachings of the past to enable the paradigm shift in our culture. Concurring, Joseph Cambray deems "the need for Jungians to develop a truly cultural psychology" (Personal communication, June, 2014) as depth psychology moves into the 21st century. In many respects, depth psychology humbles itself by welcoming the unseen into the consulting room, acknowledging that "relationships between individuals and spiritual beings—ancestors, saints, spirits, angels—bear many of the characteristics of human relationships. However, they also possess some unique aspects that can enable them to serve as resources in ways that human relationships cannot" (Griffith & Griffith, 2002, p. 58). No longer distant, the voices of the dead become audible as we begin to give them voice with a transformed language that may ease lingering in the abyss for the bereaved.

In short, our historical propensity to repress grief into the unconscious lingers within both the individual and collective psyches, tethering us at the threshold toward a new psychology of death. Moreover, as depth psychology perpetuates the separation of Freud and Jung, the collective wound remains unhealed; the emergence of a new relationship with death, our ancestors, and one another remains a dream.

Researcher's Interest in the Topic

There may be no more defining moment in one's life than the death of a loved one. The profound grief that consumes our very soul often produces images appearing at such a persistent rate, it is as if they are the fire of our burning desire to have this truth be undone. Grief may travel a vast realm: from a state of emotional despair that seeks return

of the departed to fantasies of suicide as a way of joining the newly departed. We remain unprepared, psychologically and spiritually, for the death of the other.

My memory is filled with exposure to death both near and far. Growing up, our backyard abutted the Amherst College sanctuary where I spent hours frolicking and discovering life and death. I witnessed nature's miracle of changing seasons and discovered early on that wherever there is nature, there is death; baby bunnies, frogs, and insects all subject to living freely and the unavoidable fate of death. More importantly in the sanctuary, I began to discover my personal nature as a human being. As Jung states, "So it is as Pseudo-Democritus says: 'Nature rejoices in nature, nature subdues nature, nature rules over nature. Man's instincts are not all harmoniously arranged, they are perpetually jostling each other out of the way' " (1946/1966, p. 261). In our striving for a higher order, nature engages us in the process of death and rebirth as a truly spiritual experience and soul development. This development informs our relationship with the process of how we grieve, individually and collectively, as we experience death as part of the cycle of life.

The first profound human death I recall was that of President John F. Kennedy on November 22, 1963, and it was quite a lesson in how we grieve individually and collectively. In his eulogy, a bereaved Lyndon Johnson said, "Today, John Fitzgerald Kennedy lives on in the immortal words and works that he left behind. He lives on in the mind and memories of mankind. He lives on in the hearts of his countrymen" (Dennis et al., 2006, p. 335), and as was demonstrated upon the 50th anniversary of his death, we continue to mourn our collective unlived dreams.

It was unimaginable that he died; after all, he had just visited Amherst College on October 26th for a groundbreaking ceremony to dedicate the Robert Frost Library on campus. The small college town remained aflutter with this living legend, and one could feel the pulse of his presence. Yet the question remained: How could he have died? In a paralyzed state of disbelief, the world watched the Roman Catholic funeral service, exemplifying the collective spiritual and religious beliefs honoring his life and our grief. Furthermore, the collective grieving for Kennedy served to resurrect unprocessed mourning, because the death of someone famous "has the power to reactivate the pain of a previous loss and through the process of mourning the celebrity or star, we are able to access painful feelings and discharge them within the more public grief space allocated to famous individuals" (Gregory, 2012, p. 333). Who is to know which facet of his life or death resulted in the depth of grief I felt, yet at the innocent age of 4 years old I would feel the weight of loss, and notice how unprepared those around me were to handle the death experience in a way that brought comfort.

From a more personal perspective, within the same year our family matriarch, Anna Bohuslawska Boluch, my paternal grandmother who helped to raise me and my four sisters, died. Anna was passionate for life; I would describe her as a woman of strength, inquiry, hard work, and "readership"—she was the housekeeper for Robert Frost when he was in residence at Amherst College. My knowledge of her is primarily through the narratives of family members and intermittent vivid recollections of her nurturing our tender souls. Educated in Austro-Hungarian schools, she immigrated to the United States alone at age 15, continuing her scholarly inquiry and working tirelessly to ensure that all of her children and grandchildren attended college. And we did. She is the ancestor

whom I held as my sacred image upon entering this program. Similar to President John F. Kennedy, we were unprepared for her death, both as individuals and as a family collective.

On two separate unexpected occasions, I became intimately involved with death itself. At 17 years old, I discovered my mother's death dance (Danse Macabre) of convulsions in the early morning on February 12, 1976. She died 12 hours later. From an objective perspective, "the ego confronts us with the fact that we have lost someone; the Self, on the other hand, confronts us with the problems of the meaning and salvation of a loss" (Morgenson, 1992, p. 136). To be in the presence of such an event was profound, and thereafter I wondered about the fate of her soul and mine, and I wondered about synchronicity.

In an uncanny way, synchronicity revisited me 22 years later when I discovered my father's rigid body in my home—surely a message from death itself. The flood of questions became deeply personal, and my journey of inquiry expanded beyond my imagination. I also wondered about the strength of the psyche in presenting such similar experiences. As a clinician, it would be a simple matter to diagnose the emotional aftermath of these events as instances of Post-Traumatic Stress Disorder or Major Depressive Disorder or the multitude of other options available in the *DSM-5*. Instead, I cried out in silence for an understanding of my lived experience. In *Jung and Shamanism*, Smith states:

> Failure to face death, to accept life, and to live in accord with one's deeper self, results, Jung believed, in a pathological condition. This pathological condition could be considered a form of soul loss since lack of conscious relation to the

> archetypal Self, and to the anima/animus, has the effect of leaving the individual with a loss of something vital which parallels the primitive phenomenon of soul loss. It is connection to the numinous meaning-giving power of the archetypal Self which gives the process a spiritual feel. (2007, p. 118)

Each parent's death was sudden, yet in consciously accepting these experiences as expressions of divine will, I unconsciously found myself desperately unsettled, descending into the underworld into my early adult years. And despite time and space from each death, psyche's voice continues to speak to me on the subject of grieving as a potential energy for *living into dying*.

Grief seems to have a spirit of its own that holds the tension of opposites, particularly that of darkness and light. If death is alive in our unconscious, which seems plausible given the appearance of death in dream material, then is the expression of grief a product of the clash between the unconscious and conscious experience of death? "So mythology draws us into the symbolic world. It helps us live on the border between consciousness and the unconscious, which is where psychological healing lies" (Williams et al., 2011, p. 189). Within this personal myth, grieving the death of my parents, the tension of opposites became a prominent concept and the impetus to further explore the meaning of spirit and death. As Jung stated, "Only here, in life on earth, where the opposites clash together, can the general level of consciousness be raised. That seems to be man's metaphysical task—which he cannot accomplish without 'mythologizing'" (1989, p. 311). The symbolic representation of grief became for me a rejection of religion and the pursuit of spiritual alternatives that would reveal the deeper meaning of my relationship with death. Hillman illuminates this idea by referring to the acorn theory,

"the idea that our lives are formed by a particular image, just as the oak's destiny is contained in the tiny acorn" (London, 2012). One may find some solace in this idea of embracing our destiny and surrendering our fear of the unknown. In *Memories, Dreams, Reflections*, Jung states:

> But while the man who despairs marches toward nothingness, the one who has placed his faith in the archetype follows the tracks of life and lives right into his death. Both, to be sure remain an uncertainty, but the one lives against his instincts, the other with them. (1989, p. 306)

The death experience can become an integrated part of our conscious life process. We can view it as the midwife to a new birth, as our soul essence continues in an eternal learning experience.

Through the individuation process, my journey continues to prompt me toward deeper reflection on the tradition and belief systems of my New England roots that arise frequently for me, in both personal and professional contexts. Family life was a tension of opposites: my early childhood belief that curiosity and vitality are essential if one is to engage fully in life's process conflicted with the dominant values and concrete thinking of my family system. Adolescents accompanied with self-destruction and fantasies of immortality indeed proved "the negation of life's fulfillment is synonymous with the refusal to accept its ending. Both mean not wanting to live, and not wanting to live is identical with not wanting to die. Waxing and waning make one curve" (Yates, 1999, p. 13). Nonetheless, I've learned that an organic part of aging is that the trinity of life and death and grief is welcomed as a daily visitor.

The lifetime experiences of death continue to inform who I am in the world today and who I want to be, preparing me for an in-depth exploration as I traverse the remainder of my life. Rather than be held in a cauldron of fear and sorrow, my soul searches onward with a curious aptitude for death. This inspirational quote from *Care of the Soul* sets the intention:

> Then your soul, cared for in courage, will be so solid, so weathered and mysterious, that divinity will emanate from your very being. You will have the spiritual radiance of the holy fool who has dared to live life as it presents itself and to unfold personality with its heavy yet creative dose of imperfection. (Moore, 1992, p. 262)

Perhaps the time of life has arrived for me when psychic energy has the freedom to further explore psychological and spiritual beliefs, taking an inventory of my soul history, enlivening my spirit toward living life in relationship with death and the dead rather than dismissing them to the abyss.

Relevance to Depth Psychology

In Western culture, death is a subject that is both uncomfortable and avoided, even in the clinical setting. In *Denial of Death*, Becker writes: "When philosophy took over from religion it also took over religion's central problem, and death became the real 'muse of philosophy' from its beginnings in Greece right through Heidegger and modern existentialism" (1973, p. 12). Philosophy informs our psychological approaches and for many of our patients, grief is a common underlying theme within the context of the therapeutic milieu. Further, Becker addresses our cultural shift:

> To be sure, primitives often celebrate death—as Hocart and others have shown—because they believe that death is the ultimate promotion, the final ritual elevation to a higher form of life, to the enjoyment of eternity in some form. Most modern Westerners have trouble believing this anymore, which is what makes the fear of death so prominent a part of our psychological make-up. (p. xvii)

However, as this evolutionary process unfolded, the art of musing diminished and the structure of science determined the emerging relationship between death and grief. Within the process our philosophical and psychological beliefs are once again intertwined in a cultural clash whereby the dictates of Western culture are in opposition to the individual needs of grief.

Despite death being unavoidable, it is no longer a predominant muse of philosophy or psychology, as it has been usurped by other distractions in the complexity of life in this culture. Emerging concerns of daily living deplete our consciousness, and as Jung wrote, "Death means the total extinction of consciousness and the complete stagnation of psychic life, so far as this is capable of consciousness" (1946/1966, p. 259). Yet, the trajectory of current circumstances leads one to query if the new paradigm of our culture has become the living dead buried in our grief as the bereaved return to the deeds of the day, often using any form of analgesic to make it through to another day. Further, Becker concurs with Heidegger's view of our basic avoidance of being/living: "[Heidegger] argued that the basic anxiety of man is anxiety *about* being-in-the-world, as well as anxiety *of* being-in-the-world. That is, both fear of death and fear of life, of experience and individuation" (1973, p. 53). In earlier works Jung stated, "Indeed, I have known those people who most feared life when they were young to suffer later just as

much from the fear of death" (Yates, 1999, p. 12). As the notion of preparing for and accepting death eludes our awareness, anxieties pervade, and death's potential energy remains repressed in the unconscious, often resulting in the experience of death as a personal, family, and spiritual crisis.

Historically, the rituals and processes for grieving a death have primarily been the responsibility of our religious leaders. According to Lionel Corbett,

> because our Western religious traditions neglect the psyche, it is not surprising that so many people turn to a depth psychological approach to the inner life. In the Jungian tradition, experiences of the unconscious are considered to be important spiritual indicators. (2011, p. 13)

With the cultural shift away from organized religious affiliations in the past century, who is consulting the grieving souls? Imagine if we were to learn how to live into dying consciously, throughout the developmental process. Would our grieving bring forth a deeper meaning of life? In *Memories, Dreams, Reflections*, Jung states:

> There are many human beings who throughout their lives and at the moment of death lag behind their own potentialities and—even more important—behind the knowledge which has been brought to consciousness by other human beings during their own lifetimes. Hence their demand to attain in death that share of awareness which they failed to in life. (1989, p. 309)

We fail to live life fully, at both individual and collective levels, as we are in the reverie of grief held by the multiplicity of anxieties and an insufficiency of spiritual direction.

When a loved one dies, we remain in the dark underworld of grief, suspended in our ability to live fully in the present. As individuals and as members of a family or

community, we are challenged by the complexity of grief, wondering what is normal, how intensely we should grieve, or for how long. Traditional approaches of seeking solace in formal religion, medical clinics, or psychotherapy rarely meet the comprehensive needs of the soul. Perhaps the time has arrived to deepen our exploration of grief, beyond the psychological, to include a spiritual dimension. Sparks notes that "the gradient that Jung called the spirit anticipates how we can live forward into a meaningful life. Meaningful living follows the direction revealed by the spirit" (2007, p. 120). The journey is both individual and collective as we gather the vast knowing and unknowing about death. People have moved away from religious organizations, pharmaceutical companies dictate the medical cure, and not only are psychotherapists frequently unconvinced of the efficacy of varied approaches to help patients move through grief, but "the mourning analyst[,] … trained to both enter into living experience while simultaneously observing it" (Aragno, 2003, p. 438), may have his or her own repressed grief compounding the complexity of the analysis. Within our culture the pervasive nature of the fear of change, complacency, denial, avoidance, and fantasies of immortality perpetuate the collective inability to engage in a meaningful dialogue about death.

Finally, within the field of psychology we have developed a dependence upon Kübler-Ross's five stages of grief: denial, anger, bargaining, depression, and acceptance. We have avoided a deeper exploration of the efficacy of the long-term influence of this model, which was first proposed in 1969. We have progressively distanced ourselves from a dialogue on death. Indeed, Kübler-Ross, herself, notes:

> The stages are not linear. People do not necessarily go through all of them or even some of them. More importantly…let's move on from the Five Stages. They were based on interviews with the dying and the book was written (*On Death and Dying*), but please move forward…there is SO much more to life and living! (www.ekrfoundation.org/quotes/)

James Hillman writes, "Death is the fundamental fear of the profession, actively working as its fundamental metaphor" (1979, p. 48). Although therapists work with death on a daily basis, literally and figuratively, an innate fear of death and fear of inadequacy in the grandness of death contribute to repression and sublimation of grief. As Cambray wrote, "Jung's clinical experience together with his knowledge of unconscious patterns and dynamics alerted him to what was being avoided or ignored, left in the unconscious" (2009, p. 31). Among the psychoanalysts and psychoanalytic factions, a collaborative effort to bring grief to the forefront in a psycho-spiritual dialogue is essential for a consciousness of death.

Our elder analysts, themselves on the cusp of their final years, speak to bearing witness to the death of their spouses, friends, and colleagues with a sadness that resonates, not of professional/clinical research and practice, but of the true human experience of grief. In depth psychotherapy there are many scholars and clinicians from whom we may learn, both about their personal and professional experiences of death, including Jung (1934/1969, 1936/1937/1968, 1989), Freud (1913/1914, 1915/1925) von Franz (1985, 1998), Hillman (1979, 1995, 1996), and Woodman (2009). Myth, art, and literature can inform us further. After 20 years in the clinical world, there were a multitude of images and stories readily available, yet collectively, as psychotherapists, we

were stymied by grief and avoided conscious dialogue about the topic. Instead we witnessed grieving souls caught in the underworld and the unconscious containment of the meaning of death with a silence that was paralyzing. What do our elders know about the grief that accompanies death and which we are *not* tending? How might their input help our clinical practice? To ask ourselves these questions regularly may yield a richer field of knowledge than we could possibly imagine, and which could guide as we usher grieving souls through the caverns of darkness.

Perhaps one reason depth psychology has evaded a collaborative approach for addressing grief is that we cannot quantify the soul's needs, we cannot measure in meters the depth of loss, the history of the relationship, or the images that pervade the soul's essence. Therefore, we "scientize" grief, utilizing instruments such as the "Texas Grief Inventory" (Faschingbauer, Devaul, & Zisook, 1977), which often reflect the emotional experience (pain, sadness, anhedonia) and its associated severity, thereby limiting the exploration of grief to the emotional components. In this reductionistic view, we see only part of the story—the obvious part—with the unseen remaining unknown. Or we retreat to the comfort and structure of an analytic model for containment: the patient's and our own transference to grief. Yet, as therapists in the midst of the transferences, how do we harmonize with our patients in singing their song of lament and moving toward a mourning of re-membering the dead?

Statement of the Research Problem and Question

Depth psychologists believe that our relationship with death, grief, and the dead informs our individual and collective being. Yet the absence of these relationships is particularly evident in the universally applied Kübler-Ross model, which is based on a

dying population, and does not sensitively address the needs of the survivors. Perhaps Jungians might speak about the role of grief in the individuation process. Bionians might refer to the F in O, that we shall have faith in the unknown. Similarly, Freudians could discuss a patient's grief in terms of the death instinct. In his invitation to revive our abandoned relationship with the dead, Hillman has left behind a message that we best heed. Depth psychology's history, littered with grief, may be on the cusp of a new dawn where collaboration, unification, and companioning are in service of the world. We are at a threshold in our community; our pioneers, elders, and teachers are dying and lessons have not yet been learned or lived.

Although we live in a multicultural society, as we have understood it, the term *Western culture* means the dominant national culture. Western culture is no longer served by the denial of death. Looming and growing grief is manifesting in ways that cannot be denied as our culture increasingly gravitates toward the shadows of pharmaceutical use as a solution: spending for prescription drugs has more than doubled in the past ten years (Gu, Dillion, & Burt, 2010). Often as an accompaniment to grief, spiritual depletion, family degradation, and massive depression are witnessed in psychotherapy practices throughout the United States with profound regularity. Without a language representative of the soul in grief and the transitory nature of grief toward mourning convoluted, our dialogues are diminished and most often, silenced. To acknowledge the existence of grief as a significant component of Western culture is essential to enriching the human experience of life and a new cosmology.

Within the community at Pacifica Graduate Institute, this research has special relevance. As the mortal wound of the Freud–Jung separation remains unhealed, the

depth psychology community has laden grief with linear models and inaccessibility to the soul essence in the process of grieving and mourning. In 2011, we watched one of our honored elders and pioneering founders, James Hillman, die. He reminded us, "*Memento mori*, remember your mortality, remember you will die" (2004, p. 89). As students, we witnessed the grief looming over the Pacifica administration, faculty, and staff. Walking the grounds, one could feel the reverberating loss, and the lost. Community rituals to honor the dead felt meaningful in the moment, yet we quickly moved onward. Some of us wondered, in an attempt to live the elders' myth forward through study and research, what have we learned? A few years later, as more elders silently battle cancer and other terminal intruders, some members of the community stand frozen in terror. How do we proceed to ask the dying critical questions of their intentions and influences, and inquire about the meaning of the very arc of their lives? If we tend the messages of our elders, the experiences of death can be transformative. The very core values of Pacifica—Logos, Eros, consciousness, integrity, stewardship, service—all speak to the wisdom of the psyche, yet do not seem to address what is transpiring within our depth community as we grieve. With this lacuna in mind, this dissertation attempts to answer the following questions: First, how do we honor and mourn the pioneers of depth psychology in our scholarly work with grief? Second, what can we, as practitioners, learn about working with our bereaved patients from the elders in depth psychology toward facilitating the passage of death's presence into the collective psyche?

Research Methodology

There are but a few experiences as human beings that we can be certain of in our lifetime: our birth, the death of a loved one, and our own death. While we consider the

immense influence of the death of a loved one, intrigue and curiosity about the emotional and reparative processes confound our psychological knowledge because they neglect spiritual life. And as psychology continues to apply outcast linear models of grief in a universal fashion, it further diminishes the value of the individual's soul history and omits essential elements of death, including spiritual beliefs. Anderson wisely points out that "grief not only shapes our lives; it is a teacher of spiritual wisdom because it reminds us of human limits and deepens our awareness of vulnerability" (2009, p. 127). Perhaps our culture is unprepared to explore and accept our human limitations in this ever-expansive cultural paradigm. This research will examine the psychological and spiritual aspects of grief and mourning as they occur within the depth psychology communities.

To explore the psychological and spiritual aspects of grief in association with death, I intend to utilize the hermeneutic method with the understanding that this inquiry is grounded in the lingering grief of the Freud–Jung separation. Given that modern conceptualizations of grief are directly associated with Freud's *Mourning and Melancholia* (1915/1925) we may learn from the unresolved grief of the Freud–Jung separation by retrieving and examining post relationship developments.

> A usable past is a retrievable past. As many historians have insisted, historical scholarship is at the service of the wider conversation of our common humanity. Furthermore, the historicity of every text, interpreter, and conversation has been clarified by historical consciousness. (Tracy, 1987, p. 39)

Although the values and beliefs of the late 19th century and early 20th century are substantially different than current day, *The Art of Inquiry* emphasizes that "one must strive for ways of knowing that are capable of revealing experiences that begin and

remain deeply embedded in social and historical contexts, and are not reduced beyond the level of recognizable life" (Coppin & Nelson, 2005, p. 29). Retaining the social and historical contexts are essential to this endeavor of exploring the sacred experience of grieving. Yet our elders are ignored as we engage primal defenses to avoid developing a relationship with the inevitable, perhaps haunted by ancient grief. And while resurrecting dialogue about death and grief, we must remember that

> we belong to history and language; they do not belong to us. If we would belong to them well, we must question them and question ourselves through them. Through that questioning we participate in the conversation of all humankind, living and dead. (Tracy, 1987, pp. 28–29)

With Hermes, the winged-footed messenger, we begin the journey to the underworld and invite our elders to join us in hermeneutic dialogue.

What is the relationship between Hermes and hermeneutics? Palmer (1969) sees Hermes as being "associated with the function of transmuting what is beyond human understanding into a form that human intelligence can grasp" (p. 13). The roots of hermeneutics are said to be from the Greek verb *hermeneuein*, meaning "to interpret." According to Palmer, "the association of the word with the god Hermes, point out three basic directions of their meaning, (1) to express aloud in words, this is, "to say"; (2) to explain, as in explaining a situation; and (3) to translate, as in the translation of a foreign tongue" (p. 13). Analogous to grief and mourning, the hermeneutic process is a nonlinear process often imitating Hermes: agile, tricky, complex, and ever-changing, yet a welcoming process to begin exploring the complexities of death and grief.

The relationship between the writer, the writer's experience, and the text can be as tricky as Hermes. Honoring the triadic relationship while allowing the free spirit of curiosity to guide and traverse the writing entails a tethering of psyche and a proclamation of soul which perhaps Jung envisioned as "mak[ing] the fixed volatile and the volatile fixed" (1963/1976, p. 481). Heidegger preserved his primary thesis following *Being and Time*: "Human being is a self-interpreting activity. This is the hermeneutic relation" (Shapiro & Sica, 1984, p. 73). Finally, following the sudden death of his wife, analyst Bob Stolorow spent 6 years traversing his isolating estrangement through the perspective of Gadamer's philosophical hermeneutics. Stolorow discovered that interpretation remains "embedded in the historical matrix of the interpreter's own traditions. Understanding, therefore, is always from a perspective whose horizons are delimited by the historicity of the interpreter's organizing principles, by the fabric of preconceptions that Gadamer calls prejudice" (2007, p. 15). Just as we distance ourselves from the dead, we easily distract ourselves and slip away from the hermeneutic relation, perhaps in avoidance of one more trip to the underworld.

How many times do we take a journey to the underworld in one lifetime? Examining the intertwined relationship between death and grief may invoke Ast's conception of the hermeneutic circle: "That is, because Geist is the source of all development and all becoming, the imprint of the spirit of the whole (*Geist des Ganzen*) is found in the individual part; the part is understood from the whole and the whole from the inner harmony of its parts" (Palmer, 1969, p.77). Further, Scheck notes:

> There is a constant tension between our will or subjectivity and that which is living itself through us. The movement of consciousness back and forth between

> these two sources might be imagined as play, the to and fro of the hermeneutical circle of consciousness by passing back and forth between our attempts to try to gain control of life through understanding and awareness of a larger, more encompassing agent through which we are understanding. (2001, p. 47)

The nature of grieving may remind us of the first quest of hermeneutics in which "even simply saying, asserting, or proclaiming is an important act of interpretation" (Scheck, 2001, p. 15). The depths of despair, pain, emptiness, and loneliness in grief beg for proclamation, allowing for the unknown to be discovered and given voice, just as our ancestors' voices unite to be heard.

The second quest of the hermeneutic journey is a task of explanation with sensitivity to assemble an understanding within a particular context. "Explanation, then, must be seen within the context of a more basic explanation or interpretation, the interpretation that occurs even in the way one turns toward an object" (Palmer, 1969, p. 23). In considering that method and object cannot be separated, just as death and grief are inseparable, we consider the challenge of our first quest with the hermeneutic circle and the possibilities that "by a dialectical process, a partial understanding is used to understand still further, like using pieces of a puzzle to figure out what is missing" (p. 25). As the puzzle pieces appear, the context of death may inform the passageway to grief and yield a fruitful understanding of the relationship they share.

Yet this second quest may be the most challenging, as elder analysts predominantly held their personal grief in catacombs, concealed from the whiteness/light of text, from the yearning soul of the world collectively seeking an understanding of grief. We distance ourselves from the starkness of grief, just as we distance ourselves

from an explanation of the depth of grief. We distance ourselves from the dead. It is interesting to note that although Freud's death in 1939 is noted in every textbook, the subsequent deaths of his four sisters in concentration camps (1942–1943) are rarely mentioned, muffling their voices. What explanation would Freud give for leaving them behind in Vienna when he fled to London? As his family and the analytic community grieved his death, they had no explanation, no language with which to express the horrid reality, individually or collectively. This is one challenge of the hermeneutic endeavor: to explore grief and mourning.

The third quest of hermeneutics is to translate, such that "one brings what is foreign, strange, or unintelligible into the medium of one's own language. Like the god Hermes, the translator mediates between one world and another" (Palmer, 1969, p. 27). In this process, the telos becomes enormously valuable while exploring the relationship between death and grieving through the eyes of our ancestors, founders, and guides. We consider the arc of this connection

> as myth, telos encapsulates the desire and longing that fuels the movement of the dialectical psyche…as myth, telos keeps the dialectical psyche ready for what is needed now…and discourages one from literalizing a natural or divine goal for psyche, a stopping place. (Coppin & Nelson, 2005, p. 82)

Let us remain curious as death raises up the voices of our ancestors through living their myth onward, as we remain alive in psyche and in awe of our grief.

Finally, as we better understand the nature of psyche, we learn that psyche contains both unconscious and conscious material—that is, all thoughts, feelings, and behaviors. Jung believed that we are born whole, and as human beings our journey is to

develop awareness of that wholeness through recognition, differentiation, and integration. Yet he acknowledges, "the psychic wholeness comprehended in the unity of consciousness is an ideal goal that has never yet been reached" (Jung, 1954/1969, p. 175). Still, we search and seek the truth of psyche through our relationship with our personal unconscious, collective unconscious, and conscious self. Welcome, psyche, welcome to this journey of living into dying.

Organization of the Study

This dissertation consists of six chapters. The first introduces the reader to the study by describing the relevance of the topic to depth psychotherapy, the problem under investigation and its questions, the methods, and the organization. Chapter 2 provides a review of the literature in six sections, beginning with a historical consideration of the Freud–Jung relationship. The second and third sections explore the divisive path each faction of analytical thought followed with regard to death, grief, and mourning. The fourth section explores cultural variants, particularly the language of grief and the ambiguity of terms (*grief* vs. *mourning* vs. *bereavement*). The fifth section considers the mythology, spirituality, and rituals of death as they slowly slip away from our grasp without an adequate anchor to tether grieving souls. The last section ponders emerging ideas and phenomena that in part revive tradition, depathogize a postmortem relationship, and provide a vision for inclusivity in the context of death within depth psychology.

Following the literature review are three chapters that explore the dilemma of our current approaches. Chapter 3 will delve into the psychological considerations of soul-based symptoms, the differentiation between grief and mourning, and an incorporation of contemporary ideas on postmodern mourning. Chapter 4 will explore a spiritually

sustainable psychology of grief, in which secular individuals participate through the voices of their soul histories. Chapter 5 will examine paradigm shifts in Western culture that honor the ancestors in a vernacular that is accessible, understandable, and healing. This chapter will include a re-membering of the ancestors as well as an opportunity to live the myth onward through dialogue and scholarship. The final chapter will be steeped in the mystery of searching for meaning within the therapeutic relationship while grief bears witness.

Chapter 2

Review of the Literature

This literature review explores the grieving styles of the pioneers in depth psychology and how their perspectives influenced the development of theories and models of grief. Further it compares the existing models of grieving and their relevance, given the evolutionary process of psychotherapy and the ubiquitous presence of death in our modern-day digital Western culture with images of death bombarding our televisions, computer screens, and cell phones. Finally, it considers the emerging concepts of grief and mourning and their efficacy within the field of analytic psychology and for the public at large.

The Legacy of the Freud-Jung Split

To explore the wisdom of the depth psychology pioneers and their experience of grieving and mourning, it is appropriate to examine the most renowned relationship in the field: the one between Sigmund Freud and Carl Jung. The remnants of the Freud–Jung break reverberate through the depth psychology community with a harboring resentment perhaps indicative of Freud and Jung's suffering and that of our community—one that may influence how each school of thought has dealt with death and grief. As Corbett and Cohen note, "We believe that the Freud–Jung break was an unnecessary tragedy for the field of depth psychology" (1998, p. 293). As the years lingered after the break with Freud, for Jung it was a time of personal and spiritual upheaval, to which he referred as the "dark night of the soul" (Jaffé, 1984, p.158), yet his contemplative time yielded little in the way of writing about his grief. In *Freud and Jung: Years of Friendship, Years of Loss*, Donn writes:

> People heard that Jung had come close to madness after their quarrel, though few knew what had driven the men apart. Jung rarely spoke of those days with Freud, but people close to him sensed his suffering even many years later. (1988, p. 25)

However, whereas Jung spent years in the self-reflective cavern of Bollingen, Freud continued to write prolifically, including 12 essays and *Introduction to Metapsychology*, and developing ideas that he shared with Jung. According to Donn:

> The long ordeal of Freud and Jung was reminder and more that some piece of the human psyche was beyond comprehension. The moment when the world's first analysts, unable to alleviate their pain, played with stones at the edge of a dry lakeshore or stood for hours before the statue of an angry prophet, bore witness to the intransigent mystery of the human spirit. That mystery was the terrible beauty of the psyche, and they lived it, Freud and Jung, alone. (1988, p. 185)

The suffering of the psyche in separation may be one unheeded gift Freud and Jung left behind that encourages an acceptance of lingering grief for which there is neither explanation nor resolution. Although the Freud–Jung break was not a physical or irrevocable death, the influence of the separation may have a voice in how the repression of grief affected the development of each analytic community and therefore the development of the propensity to deny death within the depth community itself.

Perhaps it was Freud's early childhood experience of his brother's death (in 1858) that fertilized the seeds of his own death anxiety and the subsequent, profound grief following his father's death (in 1896) that fueled an examination of the relationship between death and grief. Freud wrote to Fliess: "By one of the dark ways behind the official consciousness of my father's death has affected me profoundly. I treasure him

highly and had understood him exactly" (Pollock, 1978, p. 269). Freud found himself uprooted, and to deepen his expression through multiple writings that incorporated mourning, Freud wrote:

> The only difference is that we do not lay stress on the intellectual problem with which death confronts the living; in our view the force which gives the impetus to research is rather to be attributed to the emotional conflict into which the survivors are plunged. (1913/1914, pp. 92–93)

Freud's emotional conflict and mourning were exacerbated by the death of his 27-year-old daughter, Sophie (in 1920), grandson (1923), and mother (1930), remaining ever present until his death.

Insight into Jung's grief primarily reveals itself in his writings on the dreams and visions he had following the deaths of his father, mother, and wife. While reflecting upon her studies with Jung, Susan Olson said, "So it seems that for Jung, the unconscious actively supported the mourning process and provided insight and comfort to him along the way" (cited in Henderson, 2012b, p. 109). One may ponder the need for support and solace from another human being that did not, however, appear to be imperative for Jung. In *The Jung–White Letters*, Jung wrote to Mother Prioress:

> I have a huge correspondence, see innumerable people but have only two real friends with whom I can speak about my own difficulties; the one is Erich Neumann and he lives in Israel and the other is Father Victor White in England. (Lammers & Cunningham, 2007, p. 334)

Neumann died unexpectedly at a young age and upon the death of Father White, Jung wrote revealed that "his death has become another tragic experience for me" (p. 304). In

his most intimate of relationships, with his wife Emma and with his mistress of many years, Toni Wolff, common curiosity abounds when we consider that upon the occasion of Wolff's death, Jung did not attend the funeral, whereas Emma Jung did. Deidre Bair notes: "His absence was severely criticized, but he could not trust his emotions and did not wish to risk displaying them in public" (2003, p. 559). Perhaps choosing to grieve privately helped Jung contain his suffering, sealing his own grief in a *vas bene clausum* (well-sealed vessel), never to be shared with the world. Yet he did not leave us without hope. In *Jung's Last Years*, Jaffé recounts his final dream before his death, of the lapis: He saw "a huge round block of stone sitting on a high plateau, and at the foot of the stone were engraved the words: 'And this shall be a sign unto you of Wholeness and Oneness'" (1984, p. 76). His dream, his grief, and his death were unique to his soul history. Despite the interpretation and imagination that continue to query and speculate on his creative works, the truth for Jung remains private.

Although dreams are a language of the unconscious that is limited to a select community to comprehend, Jaffé encourages us with this insight:

> For the collective unconscious which sends you these dreams already possesses the solution: nothing has been lost from the whole immemorial experience of humanity, every imaginable situation and every solution seem to have been foreseen by the collective unconscious. You have only to observe carefully the message sent by the unconscious and then decode it. (2000, p. 231)

How do we tend to the messages of our ancestors through image? Are the lessons of living and dying being missed and washed over by the sea counterculture that popularize vampires, ghouls, and the fantasy dead? Has the tectonic paradigm shift over the past 50

years created such a divide that we stand on opposite sides overlooking the abyss? Perhaps Hillman's inspirational work to revive our relationship with our ancestors speaks to the collective desire to commune in mourning and can serve to bridge the great divide of the Freud–Jung split: "If not literally the blood and genes from whom we descend, then they are the historical progenitors, or archetypes, of our particular spirit informing it with ancestral culture" (Hillman, 1996, p. 60). The ancestral culture of the Freud–Jung separation may have created a collective melancholic process of individuation for the depth community that is evident as we traverse our separation from Hillman; now he is one of our honored ancestors who shepherds us as we mourn him.

Psychoanalytic Explorations of Death and Grief

Although Freud no longer collaborated with Jung following their separation, he maintained an extensive community in the classical analytic group, Freudians, which continued to evolve theoretical constructs and models of grief, including the prominent work of Lindemann (1944), Pollock (1978), Bowlby (1961), and Worden (1982). Freud's tenet that "mourning has a quite specific psychical task to perform: its function is to detach the survivor's memories and hopes from the dead" (Freud, 1913/1914, p. 65) perhaps is a remnant of his break with Jung. In his final conjoint appearance with Jung at Clark University in 1909, it is interesting to note that Freud introduced his ideas of grief as a psychological construct, which he later developed in *Totem and Taboo* (1913/1914) and *Mourning and Melancholia* (1915/1925).

Lindemann's (1944) contribution, *Symptomatology and Management of Acute Grief,* was written following his study of people whose friends or relatives had died in Boston's Coconut Grove Fire in 1942, which had a profound collective influence on this

deeply rooted community. Claiming that ministers and religious institutions were not enough to treat the bereaved, Lindemann declared that "the process of grief is a disease with an etiology that could be predicted, managed, and subsequently treated by professionals" (cited in Granek, 2010, p. 58), setting the tone for grief pathology. Although Pollock (1978) does not link mourning to object loss, he views the "mourning process as a universal adaptational series of intrapsychic operations occurring in sequential successive stages involved in the re-establishment of a new level of internal and related external equilibrium" (p. 264), thereby suggesting a linear nature to mourning. Bowlby (1961) with his well-developed four-stage model of grief, believed "the human response to object loss, at all ages, to be a biologically based amalgam of anxiety, anger, longing, sadness and despair that continues through disorganization to resolve in more or less stable reorganization with the return of hope (cited in Aragno, 2003, p. 434). With the prominence of Bowlby's work in the analytic field, he and other analysts "agree with Freud that the survivor's hope must be detached from the dead, [but] they disagree with Freud's statement that mourning has the additional task of detaching the survivor's memories from the dead" (Hamilton, 1986, p. 98). Thus far, our depth community has been quite endowed on the psychological level but remiss on the spiritual aspects of grief, conceivably due to the difficulty of confining spiritual constructs to a linear model.

More recently, Worden (1982) developed four psychological tasks to be accomplished throughout the stages of mourning, again inviting a linear approach to mourning that seems to permeate the community. Criticisms of Worden's model include that it is goal oriented in nature, sets unrealistic expectations, focuses upon task

completion and elements of impairment or pathology (Wada & Park, 2009, p. 667) and emphatically note that "these models posited that there is a predictable trajectory of grief reactions that are identifiable and universal to all human beings, and that a deviation from this normal sequence is seen as abnormal and pathological" (p. 663). We can surmise that the vast work of the Freudian community on mourning and grief is in stark contrast to that of the Jungian community; however, we are beginning to witness an acknowledgment that grief is anything but linear and moreover tends to be oscillating and torsional (three-dimensional, circular).

Death and Grief in the Jungian Community

When we consider the development of the Jungian community over the past 50 years, one could consider repressed grief as a contributing factor in the difficulties within that community. During a 1995 Jungian conference in Zurich, C. A. Meier and Marie-Louise von Franz expressed their view that "our field had become less archetypal, shallower, and insufficiently aware of the shadow, and that it was becoming assimilated into outer collective standards" (cited in Spiegelman, 2007, p. 65). Furthermore, Spiegelman suggests that "a Jungian analyst, if not other depth psychologists, might wonder whether the discipline itself is not undergoing a stage of decay, disintegration, and death" (2007, p. 66). The compensatory function of the Freud–Jung break may be not only the differing styles of grieving and inability to mourn but also the denial of death itself.

As we set forth into a *Tikkun olam* (literally, world repair), repair of that world, we engage our ancestors and begin a decent into the underworld. James Hillman was the emerging architect of depth psychology, incorporating ideas that were "filtered through a

very different cultural lens than the one that shaped the imagination of his two famous predecessors" (Davis, 2003, p. 181), writing extensively about death with a creative invocation to muse once more about our relationship to death and the dead. In his 2011 article "Thinking 'Murder,'" White states:

> Hillman's introduction of ideas such as the aesthetic of the phenomenon, while being the only serious advance on Jung's work, still leaves psychology on the level of the individual, not because Hillman has made it so, but because the theoretical underpinnings of archetypal psychology, based firmly upon image-based thinking, cannot but make it so. (p. 79)

This perpetuating tendency to misconstrue archetypal psychology exacerbates existing conditions within the depth psychology community (think of the Freud–Jung separation) that ignore unifying ideas, particularly the concept of the collective unconscious. Thomas Moore, author and longtime Hillman scholar, implores: "If one wants to learn something about archetypal psychology, it would be helpful to notice not only *what* Hillman says, but also *how* he explores an idea and expresses it" (Moore, 1989, pp. 2–3). Perhaps this distinction between the *what* and the *how* explains White's misconception of Hillman and his belief that archetypal psychology remains "on the level of the individual," abdicating the collective.

Hillman's insight into the repression of grief for the living and dead was indicated in his early writings. As he explored the depths of the underworld, he wrote: "Not the dead shall rise, but the Resurrection of Death itself; for depth psychology brings back to us not only the persons of the dream and the memorial psyche of the underworld" (1979, pp. 66–67), opening the vaults for ascension. Moreover, he beckons us to closely

examine life and death, freeing death from the shackles of a parapsychology of spiritism toward an enlivening folk psychology. In *Lament of the Dead*, his last and perhaps most influential plea to honor our ancestors, honor our dead, Hillman stated:

> I think it's more a matter of realizing that there is a porous permeability between the living and the dead. Between life and death… realizing that the day world is permeated with the other world—in all kinds of small ways, that they're always inner voices, that the dead are cautionary figures. That you are living with the dead. And what you think of as the way of life may be the way of more death. And the way of death may be the way of more livingness. (Hillman & Shamdasani, 2013, p. 25)

The reciprocity between the living and dead grasped the attention of Klass and Goss (1999). They cultivated ideas that depathologized postmortem relationships, noting that "ancestor bonds are symmetrical in that they are characterized by mutual obligations between the living and the dead and by equal power to help or hurt" (p. 548). This symmetry, often discovered in moments of synchronicity, may provide the necessary momentum to bridge our two worlds. Further elaborating on this idea, Becker and Knudson note:

> It is useful to imagine that the ancestors perform these functions for us as well: just as we remember the dead, so they remember us. Mourning thus becomes a step toward a cosmology that includes the dead as our unseen past, continuing as a "living" influence in the present, and thereby instructing us as to more fitting actions that create our future. (2003, p. 694)

Shifting the paradigm might begin with a revisioned presence of the dead that forges an ongoing relationship between the living and dead—not just the past but as a living influence—as part of our mourning.

The act of hosting a relationship with the dead is steeped in history, especially in literature, where ancestral voices resound on the written page. And as depth psychology scholars grieve the diminishing community of elders, their written testaments accompany soul as they pay tribute and re-member the dead. A prominent scholar hosts Hillman's postmortem spirit in her book, *Speaking with the Dead: Remembering James Hillman*:

> I think of Hillman's leisurely attitude, the quality of slowness, as the diligent, detail-oriented awareness of the true craftsperson, one who worked with language as a living thing, listening for the footfall of each word on the page as it echoed in the vaults of Hades. (Nelson, 2015, p. 6)

We muse on what he may offer about his own death and our grieving; let us tend to the intricacies of our culture and language that have contributed to our distancing from the dead. In his essay "The Salt of Soul, Sulfur of Spirit," Hillman reminds us that "we still catch our soul's most essential nature in death experiences, in dreams of the night, and in the images of lunacy" (1989, p. 122). Those who mourn him know that his legacy remains alive.

Perhaps it is Hillman's quest for a return of the soul to the world that fits well with our struggle to define, develop, and design a model of grieving that actually speaks to the dead and our grief. Conversely, we could follow the lead of Jungian analyst J. Marvin Spiegelman: "My own process takes me away from the attempt at the unification of the depth psychological field and toward understanding the archetypal transference as

an energy field in which the Self is constellated (2007, p. 73). Somewhere in between is a common ground that honors our individuality, our psyche, and our collective unconscious—a path that seems to be leading toward a revolutionizing of psychology.

Cultural Implications of the Language of Grief

Freud wrote eloquently and extensively on mourning in *Totem and Taboo* (1913–1914) and *Mourning and Melancholia* (1915/1925). Jung wrote sparsely on death, with "The Soul and Death" (1934/1969) being the most notable. However, this article contained very little about mourning; rather the focus was on the experience of death in the unconscious realm as manifested in dreams as well as "living life to the full by accepting aging and inevitable death as the *telos* of the natural life span" (cited in Jones, 2001, p. 571). Perhaps with Jung's introverted, thinking-intuitive typology, grieving remained his own and is reflected in his writing in the above-mentioned essay: "Thoughts of death pile up to an astonishing degree as the year's increase. *Nolens volens*, [Willynilly]the aging person prepares himself for death. Therefore, I believe that Nature herself is already preparing for the end" (1934/1969, p. 410). Finally, all the while Hillman laments the dead with others in the hope that "the recovery of the ancient biblical tradition of lament may provide a new resource for both individuals and communities as they seek to translate mute pain into a shared experience" (Anderson, 2009, p. 129). Ultimately, we are alone with our thoughts; we know so little, we fear the uncertain, we no longer trust nature herself, and psyche and separation emerge once again. Now is the time to re-member ourselves within the vast community of the living and the dead through image and word.

In parallel to how we host the postmortem experience, we have neglected and diminished language in the process. Today, we use the terms *grief, mourning,* and *bereavement* interchangeably, and our newest diagnostic manual, *DSM-5* (2013), has done away with the uniqueness of the experience by incorporating bereavement into a larger category of depressive disorders. We have drifted far away from Old and Middle English definitions of bereavement (888 CE), grief (1350 CE), and mourning (888 CE). But as Aragno (2003) states:

> Language, in this, helps organize, contain, and mediate life experience but conversely it also constrains, defines, and influences how these experiences are lived. Discourse semantics and paradigms in which they are embedded are so important in the study of mind because, quite literally, they create our worldviews. We draw from them, inevitably, in highly subliminal ways. (p. 444)

However, the semantics and paradigms have not been in service of the soul, and if the soul resides in the subliminal, then it is time to engage a paradigm shift away from the linear, unrealistic view. Further, Aragno suggests that "Mourning is understood as a complex, multidimensional, and multidetermined process, reviving prior losses and separations, necessitating a fully differentiated psychic structure, and considerable ego strength for its optimal completion" (2003, p. 428). If that is the nature of mourning, then the human being may not meet the necessary criteria for "optimal" or even partial completion; we would forever mourn with this definition. The *Encyclopedia of Death* defines *mourning* as the "culturally patterned expressions or rituals that accompany loss and allow others to recognize that one has become bereaved. One can mourn without experiencing grief or grieve without mourning" (Kastenbaum & Kastenbaum, 1989, p.

127). These definitions concretize the psycho-spiritual, abstract natures of grief, mourning, and bereavement thereby "the languages used by the bereaved to express grief differ from the language used by professionals, creating dissonance between the two (Corless et al., 2014, p. 132).

Bowlby, a contemporary analyst who has written extensively on grieving, differentiates grief and mourning in this way:

> Grief, I believe, is a peculiar amalgam of anxiety, anger, and despair following the experience of what is feared to be irretrievable loss. Mourning is best regarded as the whole complex sequence of psychological processes and their overt manifestations, beginning with craving, angry efforts at recovery, and appeals for help, proceeding through apathy and disorganization of behavior, and ending when some form of more or less stable reorganization is beginning to develop. (1961, p. 335)

The dependency of our depth community on the linear models is attributed, in large part, to the prevalence of masculine/rational models of grief developed in the classical psychoanalytic community by male psychiatrists. The interdependency of the need for science to name, categorize, and quantify symptoms and the linear models may have served the cultural demands at that time, yet the models did not necessarily further our understanding of the lived experience nor have they expanded to serve the postmodern culture. To enliven postmortem language and honor the differentiation of each descriptive category, let us muse on evolutionary definitions of *bereavement*, *grief*, and *mourning*.

The primary challenge may be in capturing the essence of grief, mourning, and bereavement. Though a comprehensive exploration of this lexicon is beyond the scope of

this chapter, Thomas Attig offers suitable definitions: "*Bereavement* is by definition the state of having lost someone we care about or love through death. It is a state of deprivation, not a reaction or response" (2004, p. 343). And as we may fathom, being in a state of deprivation may give rise to emotional response or reaction, to which Attig then assigns the term *grief*. A discernable differentiation between grief and mourning is proposed by Bilimoria: "Grief is the more immediate response, an episodic act or experience; mourning, it is noted, is a state, whether a state of mind or state of collectivity" (2011, p. 286). Yet mourning seems to have an undeterminable presence, not bound by time or space as we remember the dead mythopoetically.

Another prominent challenge within the scope of this endeavor is to explore the language of the soul. How does the soul express itself? Nelson cautioned us that "speaking the language of the soul requires careful attention and precise articulation" (2015, p. 12). In tandem, Massey (2000) pleads for us to "find a language that leads out of the uncomprehended suffering that makes one mute, a language of lament, of crying, of pain, a language that at least says what the situation is" (p. 71). Yet we are a society of distancing, and the avoidance of death is obvious in the absence of social or cultural dialogue, much like a long-held family secret concealed for fear of what might be revealed. Perhaps we simply do not have the words to express our experience. This may be where Hillman's myth will live onward. The language of soul "is both of culture and uncultured, is both art and artless. It is a mythic, metaphoric language, a speech of ambiguities that is evocative and detailed, yet not definitive, not productive of dictionaries, textbooks, or even abstract descriptions" (Hillman, 1960/1999b), p. 206). In his post-Jungian days Hillman found himself to have "more in common with the Freudian

tradition, with its complicated hermeneutical strategies and its fascination for the complexities and textures of language" (Tacey, 1998, p. 218), even though the Freudian tradition objectified grief with its austere language.

Certainly the English language, written and spoken, has changed over the past 100 years, as has our way of storytelling. In *The Lament of the Dead*, Hillman stated: "The language of psychology today doesn't convey any emotion or any beauty of the experience itself that it's describing" (Hillman & Shamdasani, 2013, p. 193). Storytelling is perhaps one of the more profound means of transmitting history, filled with images, and healing our individual and collective wounds. Have we become poor storytellers? Moore reminds us:

> We also know that culturally myth is an oral tradition in which not *the* story but *stories* are told and retold, with formula and variation. Telling the many stories of your life, telling dreams and secrets, ritually keeps the myth alive. Such telling serves no pragmatic function, but they [*sic*] do serve the psyche, especially when the stories are not linear, unified and told as explanation. Stories keep the mythic figures, places, and events before our eyes. (1983, p. 29)

Hillman further notes that "all language has to shift toward the adjectival and away from the nominative" (Hillman & Shamdasani, 2013, p. 195). More storytelling is needed because it carries on the myths; in telling stories, we live the myth onward *for the dead*, which is essential to *our* well-being. As a community, "we need to help grief sufferers find a language of lament that will enable them to express how their wounds hurt. The language that helps us grieve is often found in stories and symbols and in metaphor and music" (Anderson, 2009, p. 134). With technological advances supporting the

advancement of storytelling through online places of mourning, personal expression is reflected as "the memory of the deceased person lives on-online, according to who writes" (Plumb, 2006) potentially catapulting us into a new cultural norm of virtual grieving and maintaining a living, if digital, presence of the dead.

Language and storytelling bear the weight in the denial of death as contributors toward our cultural practices. According to Bryant and Peck, our knowledge about death and its meaning and value is socially constructed: "A significant death might be regarded as a universal impulse of grieving emotions, although which death is significant enough to spark such a response depends on the value system of a particular culture" (2009, p. 530). In exploring social constructs, Ernest Becker writes: "From this point of view, fear of death is something that society creates and at the same time uses against the person to keep him in submission: the psychiatrist Moloney talked about it as a 'culture mechanism' and Marcuse as an 'ideology'" (Becker, 1973, p. 14). In this view, society determines the entirety of our relationship with death, our own and others, further influencing how we grieve. In *Memories, Dreams, Reflections,* Jung articulated two sides of the coin, referring to death as a "brutal piece of business," a cruel reality and one which we have "no right to sidestep" (1989, p. 314), with the alternative view that is rarely seen in Western culture, in which "death appears as a joyful event. In the light of eternity, it is a wedding, a *mysterium coniunctionis*. The soul attains, as it were, its missing half, it achieves wholeness" (1989, p. 314). Our innate fear of death, exacerbated by social constructs, may inform *how* grief is expressed as rituals are abandoned, dialogues are curtailed, and the bereaved held in isolation, encapsulating the pathos of soul.

Although Theriault (2012) sees grief as "a form of ritualized ego activity" that is a reflection of "one's own fear of death and non-existence" (p. 356), the depth of despair in the loss of relatedness cannot be dismissed. Often it is the distancing of relationships, living and dead, that leaves the bereaved contemplating their own death. Neimeyer states that we "conceptualize grief as an entirely private act, experienced outside the context of human relatedness" (cited in Wada & Park, 2009, p. 670), which leads to the privatization of grief. Often, those grieving isolate themselves; likewise, those not grieving quarantine those in grief as if it were an infectious disease. And it may well be: Perhaps we are defended against others' grief because it is a kind of contagion that exposes one's own gut-level reflex to deny loss and death that we would rather not face. In *The Myth of Closure*, Boss and Carnes note:

> Until we as a society acknowledge our psychological roots, temper our need for certainty, and learn to manage our societal anxiety about loss, clear or ambiguous, we will continue to pathologize and isolate people who are necessarily and understandably still grieving. We deny death by denying the need to mourn. (2012, p. 459)

This lesson, left behind but not forgotten, is that death is present and that we have abandoned it as both an individual and, as importantly, a collective process.

Furthermore, in the 21st century, the constitution of our grief seems to reflect Western culture's intolerance for deep affect. To ease the discomfort of the social collective, containment and time limitations set standards for grieving in a postmodern culture that breeds technologies of mass culture and consumerism. Bryant and Peck state: "The idea of pathological grief is primarily a Western construction; in other cultures, the

labels would be different but with a common purpose; conforming people to the social rules" (2009, p. 533). Technology has enabled deep affect to be expressed within the safety of isolated digital containers, complete with a vast array of emoticons, transforming deep affect into a tempered version of grief where "mourning has been problematically displaced, hastening the degradation of mourning in a cultural regime of mass consumption and moral depletion" (Balk, 2011, p. 191). The prescribed culture of brevity and reduction persists in an utter state of chaos and confusion.

Finally, there remains the possibility that the repression of death and grief, in an attempt to ease the inconsolable pain, cajoles Western culture toward an "ambivalence between remembering and forgetting [and] forgetting has dominated over remembering, at least in public" (Sagberg & Roen, 2011, p. 357). Yet in attempts to forget through repressing grief in the unconscious, we are seeing a return of the dead with raving passions in the rise of zombie themes and overwhelmingly depicted in films over the past decade, such as *The Hunger Games* (Jacobson, Kilik, & Ross, 2012), *Zero Dark Thirty* (Bigelow, Boal, Ellison, & Bigelow, 2012), and *The Twilight Saga: Breaking Dawn – Part 2* (Godfrey, Meyer, Rosenberg, & Condon, 2012). The dead want to be re-membered and are teaching us an entirely new language of death. One hundred years of death and we're still dead—a tribute to Hillman's comment on the state of psychotherapy. We are dead to death.

Mythology, Spirituality, and Rituals of Death

To understand the mourning process as it is suffered today, we must understand that the bereaved have lost touch not only with a person, a being, a spirit but with the collectivity of the dead: "The more the critical reason dominates, the more impoverished

life becomes; but the more of the unconscious, and the more of the myth we are capable of making conscious, the more of life we integrate" (Jung, 1989, p. 302). It is not merely that we are more alone than ever before in the modern secular world, our dead are also more alone:

> It is partly through language, myth and ritual that we attempt to explain and to cope with the potential threat of death, as we learned from Bruno Bettelheim. The acknowledgement of death is paramount to the full awakening of the person to adult maturity, symbolically portrayed in myth, legend and folk tales. (Gersie, 1991, pp. 16–17)

In *Memories, Dreams, Reflections* Jung writes: "Death is an integral part of life, and if we are going to live our lives fully, we must have a myth which encourages us to look deeper into this whole realm" (1989, p. 304). Yet, as Hart proposes, "America today suffers greatly from the disappearance of an energizing myth, a spiritual force sufficiently compelling to propel us into the next millennium" (1997, p. 5). However, if we subscribe to classical approaches of grief which focus on the fear of annihilation and separation from a lost object the myth we live will be dormant. But if we incorporate soul in approaches to grief, the arising myth will have the spirit of the dead incorporated into the living soul: "In our external world, death is death. In the life of the soul, on the other hand, death means new life; an infinite uroboric process captured perfectly in the image of the tail-eating dragon" (White, 2011, p. 75). Within the depth community itself, the myth contains the division, one half laden with psychological jargon and the other half with dream tending that speaks a language all its own. Apparently the myth includes psyche and soul finding the way through the depths of our despair.

Losing a significant person to death is one of the most profound experiences of human existence. “Often, however, the individual’s beliefs about life, death, and the meaning of suffering—personal mythology—are not explored in psychotherapy, even though they have a major influence on the person’s behavior and attitude to life” (Corbett, 2011, p. 31). And our psychotherapy, our psychology of models, cannot address such beliefs so that analysis recedes from the “ambiguities of the spiritual realm and the pitfalls of religious sectarianism, particularly the irreconcilable differences among various worldviews with regard to the existence and nature of an afterlife. The social sciences have rightly avoided entering into this spiritual fray” (Becker & Knudson, 2003, p. 692). On the other hand, embracing mythology may assimilate the essence of soul, as *Storymaking in Bereavement* reminds us:

> This darkness is so great that it envelops even the moon from time to time. Utter darkness is frightening. Then it may feel as if we have been forgotten, that our night journey is full of unfriendliness. When all is dark and our experience fails us, when neither consciousness nor reason provide support, then the knowledge of the moon’s return may see us through, remind us of the possibility of renewal beyond the darkest hour of the soul. (Gersie, 1991, pp. 56–57)

Gersie’s words beautifully capture and exemplify the primal instinct to mourn, to muse, to imagine life, living, and death.

As has been recognized, death is complex, and grieving is complicated, yet collectively we have become dependent upon the Kübler-Ross model of grief despite the need for a broader, more complex conceptualization. In *All Our Losses, All Our Griefs*, Mitchell and Anderson emphasize “that dying and grieving are distinct processes that do

not tend toward the same goal and that it is an error to suggest that the Kübler-Ross stages of dying are equivalent to stages of grieving" (1983, p. 132). Further, Ponzetti states, "there is no universally predictable emotional trajectory, and the range of effects, thoughts and behaviors experienced is quite malleable" (2003, p. 787). On the other hand, Sagberg and Roen note: "Within research on grief there have been paradigmatic shifts, from a focus on stages of grief and the necessity to accept these stages (Kübler-Ross, 1969; Worden 1991) towards emphasizing that grief is a dual (or multidimensional) track process—one focusing on the process of loss, the other on mastery, resilience and coping" (2011, p. 350). The exploration of our grieving process and the relationship to cultural, spiritual, and social standards may help us to better understand how we proceed with the business of living.

Embedded in many cultures are spiritual beliefs and practices that are inescapable when death occurs and grieving begins because they are part of the bereaved's nature found in "the soul-spark, the little wisp of divine light that never burns more brightly than when it has to struggle against the invading darkness" (Jung, 1954/1969, p. 225). The significance of Corbett's statement that "one cannot radically separate one's psychology from one's spirituality" (2011, p. 121) may alleviate attempts to understand death categorically and quell the anxiety of the unknown. Furthermore, in the grieving process the search for the meaning of life becomes ever present; "the gradient that Jung called the spirit anticipates how we can live forward into a meaningful life. Meaningful living follows the direction revealed by the spirit" (Sparks, 2007, p. 120). According to Sagberg and Roen, "Spirituality is a description of the human capacity of transcending space and time and material things in a search for meaning. Such meaning has both moral and

existential significance, and may be connected to both religious and non-religious worldviews" (2011, p. 349). We cannot ignore the importance of spirituality within the process of grieving. As Jung reminds us, "Life is—or has—meaning and meaninglessness. I cherish the anxious hope that meaning will preponderate and win the battle." Then he comments on Lao-tzu, who, "at the end of his life desires to return into his own being, into the eternal unknowable meaning" (Jung, 1989 p. 359). We may eternally struggle with the unknowable, the not knowing, and the unknown, yet the answers may lie in the unconscious.

Discovering meaning invites one to become conscious, yet we sidestep that meaning in favor of repressing the uncomfortable and the unbearable to the unconscious. As Becker says, "repression takes care of the complex symbol of death for most people" (1973, p. 20) and MacKenna (2009) notes that "the capacity to symbolize is, for me, the pre-requisite for mature spiritual functioning" (p.168), indicative of our ability to make meaning. Homan suggests that "meaning is formed in the transitional space, the area of play and illusion and of playing with symbols" (1989, p. 334), allowing the symbols to dwell playfully instead of pinning them down by interpreting them. On the other hand, classical views of mourning focus on the delineation between "what belongs to the object and what belongs to the self" (Steiner, 1993, p. 61), where the symbol becomes concretized and the potential for repression remains intact. Symbolic representation often aids the unconscious to express itself through images. If we insist upon language to describe our process following the death of a loved one, perhaps it is symbolic and metaphoric language that we seek.

Given that many of our founders and elders in the depth psychology field are from vast and varied cultures as well as spiritual beliefs, there is much to learn from their collective experiences. Simultaneously, we "must avoid the anachronism of projecting contemporary understanding and experience of death back onto others in the past" (Lindsay, 2005, p. 236). Historical reminders are helpful. Consider Plato's centuries-old answer to "Practice dying" or the indelible genius of family therapist Carl Whitaker, who implores us to

> face the fact that you must grow until you die. Develop a sense of the benign absurdity of life—yours and those around you—and thus learn to transcend the world of experience. If we can abandon our missionary zeal we have less chance of being eaten by cannibals. (Neill, 1982, p. 329)

Despite the wisdom contained in these and many other messages, we have not yet eased the emotional trajectory of the grieving process.

Despite an immense desire to better understand suffering, grieving, and the process of mourning, continued emphasis on the psychological nuances neglects the importance of spiritual attributes, as Hillman noted in his early years: "For decades, ever since Nietzsche declared God dead and Freud found religion to be an illusion, psychology has been extending its domain at the expense of theology, claiming more and more of the soul as its province" (1967, p. 45). And psychology's quest to alleviate suffering ravages the soul because suffering is necessary for soul development. With apprehension to tread on sacred ground, myth provides the guiding light spoken through the words of Thomas Moore:

> Orphic dark underworld spirituality is as sacred and close to divinity as any sky, mountain, light-centered quest for spirit. But the mystery of Orpheus confounds with its antipathetic logic. If you want to retrieve from the depths your treasure, that which you love, indeed your own soul, in the eternal moment between life and earthly oblivion you must not look at it. The very goal of spiritual quest disappears instantly when it is perceived. So generation after generation the Orphic poets speak of that which they have never seen and will never see as long as they are in its presence. (1994, p. 37)

The numinosity of the myth is lived forward by illuminating and integrating the deceased into our being, as the poets foretold. Finally, from an existential perspective, "grief is restorative to the degree that loss comes to be examined in a relational sense; relative to the person lost, relative to those in one's immediate circle of family and friends, relative to community, but also relative to one's creator and to personal faith" (Walters, 2008, p. 282). Inclusion rather than exclusion in approaches is needed because one model does not fit all experiences, and as we listen to the wisdom of the ancestors, perhaps grief and mourning may already have an answer within that which is unseen.

Emerging Phenomena

Some of the most interesting and developing ideas on death and grieving come from other disciplines and are encouraging indicators for depth psychologists who embrace art, literature, theology, philosophy, psychology, and myth in their work. This is one reason a multidisciplinary conversation on grief and mourning is essential to our depth community. We may hold the tradition of "St. John of the Cross[, which] states the paradox of distance simply as '*sin arrimo y con arrimo*': without approaching and with

approaching'" (Hillman, 1967, p. 31) as we open the dialogue of grief without judgment, fear, or anticipation of what might be the outcome for the analytic community. Dennis Patrick Slattery spoke of Walter Odajnyk's death at the memorial service, as death came home to reside at Pacifica Graduate Institute once again:

> Death's potency resides, for me at this moment, in what it makes absent, hidden, but far from forgotten. I begin to grasp on a small scale that where one begins to exist in death with a presence that can transcend that person's presence in life is in the memory—a place of another form of imagining what is now hidden. (Pacifica Graduate Institute, May, 2013)

Grief, very much an element of psyche and soul, is asking for tending, dialogue, and prominence in our lives. Grief remains hidden but not forgotten; we are graced with those evocative moments of comfort knowing that they are there, somewhere, in that absence–presence.

The construct of absence–presence has a familiar tone of holding the tension of opposites, and replicates the presence in life and absence in death. "Whatever or whomever is absent is so strongly missed, their very absence is tangible" (Maddrell, 2013, pp. 504–505). However, Dennis Klass, author of *Continuing Bonds*, offered this caveat: "If we talk of only the presence or absence of a phenomenon, then we may miss the subtleties in the way that [the] survivor integrates the bond or how the bond changes over time" (2006, p. 844). One may consider the reductionist component, historically, of our grief models as well as the potential limitations to living the myth onward. Cultural geographer Maddrell suggests that the nuances of living memorials act as a continuing bond. For example, the symbolic nature of a tree as a memorial may have many

connotations and yet, “in their vitality, trees embody the absent life and represent an echo of its continuity in the lives of those who remember” (2013, pp. 509--510). The Pacifica elders, including James Hillman, may appreciate this very sentiment as they are re-membered in the landscape of Pacifica Graduate Institute—literally, figuratively, and spiritually.

As we continue to excavate the landscape of grief, we can find universality within the continuing bonds model. Unique to this evolutionary model is the utilization of externalized representations in the form of material objects and the furtherance of an ongoing relationship with the deceased that is not pathologized: “These material objects represent an attempt to materialize (e.g. photographs and sports logos) the identity of the deceased and are a means of embodying and enacting ongoing hope, care and communication on the part of the bereaved” (Maddrell, 2013, p. 509). Even Freud kept a symbol of his continuing bond. According to Gay (2006): “When a patient asked about his deceased daughter, he said, ‘She is here’. He was pointing to a tiny locket that he wore fastened to his watch chain” (cited in Boss & Carnes, 2012, p. 460). Upon the occasion of his conversation with Jung, M. I. Rix Weaver stated: “He spoke of his wife’s life and its completeness, then added, ‘Death is a drawing together of two worlds, not an end. We are the bridge’” (cited in Jensen, 1982, p. 95). This is a wonderful way of heralding the use of metaphorical language in grief and the potentiality for a continuing bond. Furthermore, as Morgenson reminds us:

> As death brings to an end the physical state in which the psyche was incarnated, the images persist, resurrected in reflection. Psyche is “death” in life and “life” in death. Long after the body has gone, the soul carries on, even as Freud and Jung

> maintained, now entirely by images. The bereaved are not the only survivors who require our care. (1990, p. 318)

Again we ponder the complexity of expression, communication, and relationship with the seen and the unseen.

Building bonds between the living and the dead, though discussed in the literature, has yet to secure a notable presence in the consulting rooms. Klass and Goss note "the ambivalence in Western history between valuing bonds with the dead and suppressing those bonds in favor of a bond to God alone" (1999, p. 553). They offer a resounding depth psychology perspective that the dead are present: "They come in unseen presence, communicate in silent words, and influence our lives by siding with our better selves…the living can do nothing for the dead although the dead can help the living to be better persons" (p. 558). Nevertheless, Neimeyer, Baldwin, and Gillies (2006) assert that "quantitative research to date underscores the complexity of the relationship between continuing attachment to the deceased and bereavement adaptation" (p. 717), revealing the depth of the divide within the analytic community.

The finesse in defining our relationship with the dead may remain captive within the context of our founders' original relational wound; a separation that is seen through many lenses, yet without any reunifying dialogue. Within the depth community a liminal space is bequeathed to the classical analysts and the Jungian analysts. One cannot see or touch this liminal space, but one knows it is there, reverently present as Freud's and Jung's grief. Despite the differences in professional language and approach, the need for building a collaborative relationship is essential to the livelihood of the depth community.

As our elders die with their wisdom, and with time being of the essence, the conversation must be initiated.

To the above point, Field (2006) identifies the continuing bonds perspective in opposition to Freud's view, in which he proposed that "successful adaptation to loss requires the bereaved to detach his or her psychic investment in the deceased, or 'relinquish' his or her attachment to the deceased, in order to complete the mourning process" (p. 739). Field's contemporary view is minimally different from Freud's: "Despite the fact that the deceased now exists exclusively as an internal bond, the transformed inner representation of the deceased nevertheless may continue to provide important emotionally sustaining attachment functions" (p. 741). Despite a time lapse of nearly 100 years, the language and concepts remain consistent with historical analytic models, and the preponderance of this attitude continues with an absence of soul.

From ancient demarcations to online memorials, our collective need for a material representation of the deceased and the potentiality for a living relationship with the deceased fill our landscape of grieving and mourning. However, there is a significant absence of spirituality within psychological models of grief. Bray (2013) contends that the human psyche is activated in ways that allow transpersonal processes to influence psychological growth following the death of a loved one. He has offered a conceptual framework that synthesizes and integrates two approaches toward healthy growth: the Richard Tedeschi and Lawrence Calhoun (2004, 2006) post-traumatic growth model and the Stan Grof and Christina Grof (1990) model of psycho-spiritual transformation. Essentially, Grof and Grof's model hypothesizes that "the process of growth as it arises from spiritual emergence and emergency also replicates the ruminative oscillation

between manageable emergent spiritual images and ideas, and those that are more distressing, difficult to understand and integrate" (Bray, 2013, p. 900). However, the willingness to engage in a spiritual or religious discussion requires socially and culturally supportive contexts as discussed by Shaw, Joseph, and Linley (2005), Parker (2005), and Nelson (2009). These collaborative efforts to integrate spirituality into the psychological frameworks and approaches to grief are encouraging indicators of progress.

Collectively we no longer embrace the pathology of grieving, yet we still seek an encompassing perspective that honors the complexity of soul history. Through dialogue, image, and restorative relationship, one lives the myth forward on behalf of the deceased. According to James Green (2008), in *Beyond the Good Death: The Anthropology of Modern Dying*, the challenge is "to learn to live with the dead in a new way, to find a space in our lives for theirs" (p. 189). Perhaps the synthesis of writings from sociology, anthropology, mythology, and psychology will yield insights into the intricacies and finesses of grief and mourning. Yet all the while, it is important to remember James Hillman's comment in *The Lament of the Dead*:

> We are lived by powers we pretend to understand. It's the powers who give us our deep personal life. The understanding that we use to understand all this usually in psychology is actually a pretension … you pretend to understand, it's a *pre*tense. (Hillman & Shamdasani, 2013, p. 41)

While mourning our elders, scholarly dialogue on living into dying may be one way to honor them and further enliven their ideas. As I began to write this dissertation, I imagined sitting at a large round table with a group of depth psychology scholars, listening to their varied perspectives on death. Initially, it became evident that I needed

patience and a multilingual interpreter. As the months rolled along and the group drifted toward conversation about their own experiences of death and its accompanying grief, the complexity of language fell to the wayside. What each member of the group revealed was compassion, tenderness, respect, humility, acceptance, and a willingness to be vulnerable. Dialogue was no longer constrained by theoretical constructs or therapeutic approaches. Instead, the images present became the unifying focus and comfort for the soul. Over time, a consensus emerged: Learning to live with the unknown, and the not knowing, is a task worth contemplating as we live into dying, each moment, every day.

Chapter 3

Postmodern Aesthetics of the Soul

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing,
For every tatter in its mortal dress.
—Yeats

The inclusion of soul-based elements in our current models of grief is an essential process for the continued growth and exploration of postmodern grief. The historical separation of science and soul no longer serves the bereaved, yet the field of psychology has not offered a suitable alternative to the existing scientific linear models. Therefore, if psychology alone has not served the bereaved, we must look toward other disciplines such as literature, art, philosophy, and theology for ideas that have historically addressed the grieving soul. Hillman suggests soul has an aesthetic response and this response "is closer to an animal sense of the world – a nose for the displayed intelligibility of things, their sound, smell, shape, speaking to and through our heart's reactions, responding to the looks and language, tones and gestures of the things we move among" (1982, pp. 113-114). These are responses that are lived through experiences (thoughts, feelings, images, and associations) and in this paper are referred to as an aesthetic experience. Suggesting that grief is an aesthetic experience that emerges from the soul, three predominant themes define a revised approach to grief in the postmodern era: postmodern mourning, the relational aspect of grief, and transforming grief into mourning.

Many people born into the Christian tradition, which has dominated Western culture, have long held the question of preponderance: What is soul? This unanswerable question of humanity has perplexed many philosophers, scholars, theologians, and analysts as they grapple with an elusive language to adequately describe soul or to

provide assurance of a soul essence. With much of their work written in German, Freud and Jung both utilized the word *seele* (translated as both *psyche* and *soul*) in different contexts in their earliest consultations with one another. Furthermore, as with most translations, the meaning was affected by the translator's interpretation of the author's intent. Freud's main interest in *seele* was related to id, ego and superego, as scholar Christine Downing clarified: "His *Seele* is *psyche*, not *pneuma*, not the transcending spirit but the embodied soul" (Downing, 2004, p. 61). However, Jung's intensive study of philosophy and theology were crucial influences that predominated in his work on the psychology of soul with the inclusion of spirit—and no doubt a significant factor in Jung's separation from Freud, given that they were on opposite ends of the spectrum where spirit was concerned. Jung differentiated psyche from soul: He wrote that psyche reflects "the totality of all psychic processes, conscious as well as unconscious. By soul, on the other hand, I understand a clearly demarcated functional complex that can best be described as a 'personality'" (1952/1967, p. 463). Although psyche and soul are often used interchangeably, the emergence of a concept of soul as a set of psychological functions has been primarily attributed to Jung's work. To clarify the interdependency of psyche and soul, Corbett explained: "Soul is the maker of symbols and images…. The unconscious could not become conscious without some kind of translator or bridge, so he used the term soul to refer to psyche's linking function" (2007, pp. 121–122). Presuming that soul exists with infinite meaning and possibilities of the unknown, and contains repressed grief, it is no wonder that Western culture grapples with such an idea, yet readily accepts psyche as a real phenomenon.

Building from Jung's work, James Hillman's psycho-poetic imagination created archetypal psychology with the inclusion of soul described as

> the imaginative possibility in our natures, the experiencing through reflective speculation, dream, image and fantasy—that mode which recognizes all realities as primarily symbolic or metaphorical,...that unknown component, which makes meaning possible, turns events into experiences, is communicated in love, has religious concern. (1992, p. xvi)

Hillman saw the richness of soul in narrative, story, lyric, and mythology. He was acutely aware of the movement away from imagination and frequently cautioned humanity to care for the soul: "The task is to see through to the soul's intentions, and this is an aesthetic move towards essence that feels delightful, beautiful" (Hillman, 2004a, p. 162). Hillman encouraged a radical shift in order to "value soul before mind, image before feeling, each before all, *aisthesis* and imagining before *logos* and conceiving, thing before meaning, noticing before knowing, rhetoric before truth, animal before human, anima before ego, what and who before why" (1982, pp. 128–129). In this 21st century, humanity appears to have moved in the opposite direction.

Aesthetics of the Soul in Grief

The term *aesthetics of the soul* is an abstract and imaginative concept informed by the work of psychologists, philosophers, anthropologists, theologians, poets, artists, and many unknown writers. The most prominent contributors to this exploration of the aesthetics of the soul began with Freud and Jung. They in turn inspired the work of James Hillman, Thomas Moore, John Beebe, Joseph Cambray, Lionel Corbett, and many others in the investigation of soul. Exploring the aesthetics of the soul is imaginative work

because soul defies definition, research, or quantification; there is no scientific proof that soul exists. However, for the person attuned to the divine, any form of validation is unnecessary. If imagination is accessed and the descriptive writings of psychologists, philosophers, poets, and artists are considered, then the rhythm, texture, tone, shape, and form of soul may be seen and experienced as aesthetics. As therapists bear witness throughout the course of psychotherapy, aesthetic responses emerge in dynamic ways. In these evocative moments, as Hillman wrote,

> *psyche is the life of our aesthetic responses*, the sense of taste in relation with things, that thrill or pain, disgust or expansion of breast: those primordial aesthetic reactions of the heart are soul itself speaking. (1982, p. 39)

For those of us who are willing to consider aesthetics of soul beyond the observable and quantifiable, this creative endeavor provides an opportunity for the inclusion of soul elements in the grieving process.

The very definition of aesthetics as "the philosophical theory or set of principles governing the idea of beauty at a given time and place" (www.Dictionary.com) lacks the imagination that is so integral to the lived experience. In the view being developed in this dissertation, the aesthetics of soul broadly encompasses the beautiful, grotesque (or in Hillman's voice, the Ugly), and sublime moments of an individual's experience in life, expressed through his or her aesthetic sensibility and therefore entirely distinctive to that person. As Jung suggested, "psychology and aesthetics will always have to turn to one another for help, and the one will not invalidate the other" (1950/1966, p. 87); this reciprocity not only reflects the beauty of soul but the importance of both psychology and aesthetics in the development of one's soul history. Furthermore, Hillman contests that

"the criteria of aesthetics—unity, line, rhythm, tension elegance—may be transposed to the psyche, giving us a new set of qualities for appreciating what is going on in a psychological process" (1989, p. 292). Given the circumstances unfolding in the world today, one can imagine the afflicted state of the aesthetics of soul as death pervades our everyday experience.

There is tremendous value in the writings on grief by philosophers, theologians, anthropologists, artists, and poets because their aesthetic sensibilities may be expressed differently than psychologists. Well known for initiating dialogue regarding aesthetics of the human experience, statesman and political theorist Edmund Burke's (1767) essay "A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful" suggested that the distinctive attitude of the human experience could not be ignored, and gained the attention of Immanuel Kant prior to the birth of psychology. In the modern era, philosopher Frank Sibley wrote extensively on concepts of aesthetics, citing that they are "not rule—or condition—governed, but require a heightened form of perception, which one might call taste, sensitivity, or judgment" (Broiles, 1964, p. 219), also suggesting the individuality of the human experience. Perhaps most representative of postmodern aesthetics, Scruton's (2014) *Soul of the World* describes the distancing of our relationship with the sacred in everyday life (discussed further in Chapter 4). Despite vast literary contributions, contemporary psychology continues to reduce aesthetics to a biological function experienced primarily through perception and further casts a shadow of misunderstanding. As Hillman wrote, "If we would recuperate the lost soul, which is after all the main aim of all depth psychologies, we must recover our lost aesthetic reactions, our sense of beauty" (1982, p. 41). Death and subsequent grief create one

human experience that has aesthetic aptitude and is reflected in each soul. And, no matter the insistence of psychologists, soul's beauty cannot, and most likely does not desire, to be concretized, quantified, or measured.

Well documented and never to be forgotten, one of the most profound examples of soul in grief was the death and destruction at the World Trade Center (WTC) on September 11, 2001. Then beauty in this moment is what Hillman refers to as the connection between heart and *aisthesis*: "The value of each particular thing strikes the heart, the organ of aesthetic perception, where judgments are heartfelt responses, not merely critical, mental reflections" (1992, p. 51). As the majesty of the two buildings was reduced to dust; words could not describe the depth of horror and pain as vivid images shuttered in each and every soul. Although no two persons experienced that moment in the same way, the collective wounds were immortalized in symbols and images, with remnants remaining in the caverns of many souls. Perhaps it is the beauty of soul that protects us from tremendous grief, knowing that in our humanness, we are vulnerable to dis-memberment. The hallowed ground in New York City and the sacred souls that are represented by image demonstrate the vast aesthetic application of death in all its beautiful, grotesque, and sublime presentations.

Foundations of Postmodern Mourning

The transition from the modern to postmodern era appeared to be erupting through out the decade of 1960s, when death pervaded both literally and figuratively, politically and culturally. The Civil Rights Movement, the Vietnam War, and the assassinations of John F. Kennedy, Malcolm X, Martin Luther King, Jr. and Robert Kennedy brought death home to the doorstep and into the living rooms of Americans.

This period in history prominently hosted the tension of opposites: hippies and assassins, liberals and conservatives, white and black. The Merriam-Webster dictionary defines *postmodern* as "of, relating to, or being a theory that involves a radical appraisal of modern assumptions about culture, identity, history or language" (Postmodern, n.d.), and the postmodern era arrived with a forward-moving intensity. The postmodern attitude had arrived in death; the ugliness of violence which Hillman viewed as a guiding factor "because aesthetic responses occur most strongly in relation with the ugly" (1992, p. 59). During this period when chaos reigned Phillip Aries (1974) managed to develop a historical perspective on the meaning of death and Kübler-Ross initiated the death and dying movement—both valuable and relevant today. Without question, the past 50 years have brought about radical changes in culture and language that have altered our relationship with death.

I postulate that one of the most noticeable changes in Western culture was the dramatic shift from American pride (post-World War II) to American shame. Much of this can be attributed to the foundation of the postmodern era in murderous deaths that infused Western culture with collective shame. The rise in violent crime rate from 1960 – 2000 was dramatic (Cooke, 2015). There was a steady increase of reported violent crimes from 288,460 in 1960 to 1,425,486 in 2000 (www.disastercenter.com). Further, death tolls from the Civil Rights Movement and Vietnam War, assassinations of leaders, and failures in political reform contributed toward a shame-based cultural shift away from grief and mourning. The result was the degradation of the mourning process to the point of near extinction in the 21st century. Despite current ideas that "postmodernism deconstructs science and other meta-narratives, and celebrates diversity, tradition and

heritage, reflected in theories that emphasize continuing bonds with the dead and the diverse ways people grieve" (Walter, 2007, p. 123), these theories remain in early development. Perhaps postmodern Western culture has repressed grief so deeply into the unconscious that the emergence of the grotesque in our 21st-century aesthetics (film, art, social media, etc.) has become an expression of suffering souls.

The world laments its state; death abounds, with prominent images etching psyche; images infused with horror and destruction followed by questions of what brings meaning forth in life. This societal crisis was examined in Jean-Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* (1984) as he examined *metanarratives* that reflect contemporary religious and cultural myths, language, and the influence of technology that gave birth to postmodern ideology: "Lamenting the loss of meaning in postmodernity boils down to mourning the fact that knowledge is no longer principally narrative" (p. 26). Science and technology appear to validate a new narrative as "quantum mechanics, Gödel's theorem, chaos theory, the theory of fractals, and other new approaches signal such a fundamental epistemological shift" (Feenberg, 1995, p. 130). Yet few were prepared for the pace at which this shift would unfold and chaos would dominate our culture. Perhaps it is the rhythm and tempo of living in postmodern times that have exacerbated the denial of death; the paradox of creation and destruction (in the absence of a relationship with the sacred) reverberate in the collective psyche.

From the onset of the postmodern era, the legacy of political and religious shame has been buried in suffering souls. In the documentary *The Sixties—The Years that Shaped a Generation*, historians, politicians, musicians and many other notable figures from the 1960s commented upon the "dark lens that the entire decade" was viewed: what

began as an idealistic time was shattered and ended in disillusionment and rage (Arthritix Asterix, May 12, 2012). Without personal and collective consciousness of this epic shame, human behavior may continue to participate in the destructive dynamic of fascination with, and repulsion by, death. Society has not permitted an authentic expression of grief. One of the more evident examples of this is the depletion of death rituals: funerals, tending to the deceased's family, and remembrance of the dead in such ways as the celebration of birthdays and death days as "avenues of grief expression, intimately connected with preparation rituals, have been usurped. There are a number of mourning rituals that are either no longer practiced or have been forgotten" (Massey, 2000, p. 483). These rituals allowed for grief to be expressed without judgment and shame. In fact, the range of emotional expression from despair to joy permitted the grieving process to occur in an oscillating fashion at each ritual. A correlation between the depletion in ritual and the movement away from formal religion whereby ritual was maintained to honor the dead cannot be ignored. Perhaps the intensity of unconscious collective shame at this abandonment of formal religion, ritual, and the dead was so overwhelming that we could no longer show our face: the end result was the privatization of grief.

In the absence of a suitable replacement for ritual and meta-ritual, the 21st-century's fascination with, and repulsion by, death may have become a new type of ritual. In 2015 alone the unavoidable events of murderous rage on school campuses demonstrate the dynamic. While acknowledging political aspects of gun control, the fascination with the details of each event (identity of the perpetrator, the number of dead, method of violence, etc.) pervades the collective, with the assistance of mass media coverage. To

emphasize the postmodern aspect of this dynamic, consider October 8, 2015, when NBC World News reported on a college campus massacre. The political issue of gun control appeared to take precedence over the loss of human life, using an excerpt of Robert Kennedy's plea for gun control just prior to his own assassination. Death repulses the audience, yet the desire to know and to bear witness remain infused in Western culture as fascination. To compensate for the shame of perversity, psyche navigates shame with fantasy: The masses seek relief in the fantasy life of zombies, vampires, drugs, and other fanatical real-world alternatives where expression is expected and accepted For instance, the *Fear the Walking Dead* television series reported spectacular ratings in 2015, with nearly 12 million views per episode, and *The Twilight Saga* films earned more than $500 million worldwide in 2008 (Ashley Ross, 2015, online). The main problem is that the imagination is not in service of alleviating suffering but in promoting fantasy to avoid the experience of shame.

Epic shame as a shield for grief is a complicated issue beyond politics, religion, and the scope of this paper. However, grief has emerged as a misunderstood and mistreated phenomenon of the previous century. The harshness of reality, the repression of grief to the unconscious, and unavailable language that blocks psyche from speaking remain a conscious construct of few who dare to venture into the underworld. Grief has been dis-graced. Nonetheless, death is not silent: The haunting need to revive and adapt language toward a multivalent language, verbal and nonverbal, that incorporates creativity and imagination with which the bereaved could express this profound experience of life remains in each soul. As the 21st century moves forward, the renewal

of our imagination and creative forces may give light to a postmodern mourning that is infused with soul.

A New Vision of Postmodern Mourning

There were many great losses in the early postmodern era, including Jung's death in 1961, which signified the loss of the second "parent" of depth psychology. Fortunately, James Hillman (1926–2011) wrote throughout the postmodern era, further developing ideas of Freud and Jung. As an American citizen, Hillman was innately aware of Western culture's strengths and weaknesses, which he often discussed in his lectures, sending bold messages to the field of psychology. In *Re-visioning Psychology* (1992), he encouraged a focus on the aesthetic, poetic work of the soul versus the pathologizing of humanness that he saw as prevalent in psychotherapy offices. His emphatic statement, "Stick to the image," reflected a commitment to aesthetic living and his appreciation of soul as the maker of image unique to each individual. More than soul as the maker of image: soul as the holder of truth. In *Healing Fiction*, Hillman quotes Tertullian:

> I call in new testimony, on which is better known than all literature…more public than all publications, greater than the whole man…. Stand forth, O soul…, stand forth and give thy witness. (1994, p. 86)

Hillman was a scholar with a penchant for the particular. His inclusion of literature in his approach to psychology was not popular with many clinicians trying to accommodate the demands of managed health care. Yet at the end of his life and the beginning of the 21st century, he stood at the forefront of the depth psychology community to remind each of us that we have distanced ourselves from the reality of death and the dead.

Two prominent themes in Hillman's final book *The Lament of the Dead* (Hillman & Shamdasani, 2013) carry his message postmortem: to recognize the ancestors and to honor them with an ongoing relationship. Hillman demonstrated to us that he believed that "the task is living with the dead" (p. 85) with heart by having an aesthetic response to the dead. Although Hillman understood that Western culture suppressed and denied death, he encouraged those who were listening to develop a relationship with the dead through imagination and the language of soul. His mythopoetic stance and ability to articulate the value of mourning the dead with a living presence has continued to gain momentum in the postmodern era. Yet within this era, the development and maintenance of relationships have been difficulties that the masses navigate precariously and which continue to fascinate most fields of study particularly mental health providers. Fundamental concerns were raised in the article, "Relations in the 21st Century: The Forgotten Foundation of Mental Health and Well Being": "our view of adulthood and the relationships we develop within it has changed significantly over the last 50 years" (Mental Health Foundation, 2016, p. 14). If an individual has poor relational skills with the living, then how could he or she be expected to have a relationship with the dead? Perhaps Hillman had insight into the relationship dilemma and imagined that while practicing a relationship with the dead, humanity would somehow improve in its ability to handle living relationships. That would be typical of Hillman's curious sense of humor: Once you master your relationship with the dead, you may then be equipped to have fruitful relationships with persons of your choosing. His haunting chuckle lingers.

Presupposing that a relationship with the dead is desired, the larger challenge may be in the process of redefining the relationship. With rituals, traditions, and religious

guidance diminished, the individual depends upon a soul connection to self and the deceased, and a belief in the spirit of the dead. In relating to the dead, Becker and Knudson suggest that "re-membering is grounded not in the creative will of the living but in the spontaneous, autonomous (autochthonous) activity of the dead themselves" (2000, p. 127). The relationship with the unseen—ancestors, spirits, angels, and saints—hosts the purest reflection of our inner landscape and the deepest feelings that may be expressed without judgment. Hillman took comfort in a relationship with the dead and applied his belief that "psyche speaks in metaphors, in analogies, in images, that's its primary language, so why talk differently" (Hillman & Shamdasani, 2013, p. 81) when tending the relationship. Perhaps adapting the relationship through the use of metaphor and image eases and enhances the connection to the dead. For example, a stranger greets you with a favorite phrase of the deceased or the stranger is wearing a scarf identical to one of the deceased's; metaphor and image flood soul in that moment. An awareness of these serendipitous moments help us to move away from a concrete vision of grief toward an imaginal process where "the dead are recognized as active participants in the life of their families, their communities, and of the world-soul" (Becker & Knudson, 2000, p. 127). The deep soul connections are evidence that the ancestors are etched into our souls, alive and present by way of image and recollection. In the transformation from grief to mourning (discussed later in this chapter) there may arise a new relationship of restoration and remembrance.

For over 100 years, the primary focus of psychotherapy has been on a relationship with self and other; individually and collectively, our connectivity is essential to mental wellness (Mental Health Foundation, May 2016). Jung, in *Memories, Dreams,*

Reflections (1989) and Hillman, in *Lament of the Dead* (Hillman & Shamdasani, 2013) left behind important messages regarding the unconscious nature of death, our relationship with the dead, and the condition of the collective unconscious often revealed in dream images in times of chaos and disorganization. For instance, in grief, images of the deceased may pervade both waking and dreamtime: The ancestors are etched into our souls, alive and present by way of image and recollection. As psyche whispers to the suffering soul, producing images that vibrate throughout one's very being, the centrifugal force that propels the bereaved onward may be reflected in the depth of relationship with the unconscious.

Death and the dead remain alive in our unconscious, as reflected in dream messages discussed throughout the process of psychotherapy. Many depth psychologists suggest that our dream life tends and honors our relational nature and the soul work that awaits expression (von Franz, 1998). Tending dreams evokes the imaginal and creative aspects of relationship with oneself and the dead by inviting symbols and metaphors for a fuller expression. Yet it would be no less psychological or physiological because "when you dream, you are returning to the home, the very womb of your spirit and a world that speaks the language of your soul" (Moore, 2014, p. 82). Here the unified soul language of dreamtime expresses the heaviness of spirit as the bereaved traverses the chaos of searching, contemplating, and questioning the unknown of the past, present and future.

In our most private moments—that of the dream world where the unconscious speaks through image—the treasure of our soul's longing lies in wait. In *The Wisdom of the Dream: The World of C. G. Jung*, Jung suggests that our consciousness can always be described, but the unconscious cannot; there are hints and ideas, but we do not truly know

it (Segaller & Berger, 1989). Additionally, Jung wrote extensively about dreams in the *Collected Works,* Volume 8, related to death or impending deaths. However, his sparsely written words on grief were interspersed in his writings on dreams; his grief work remained a private matter, influenced by aged recollection and further edited by cautionary voices regarding public and professional judgment. According to Jung's son Franz, "for years after he and Freud parted, my father could do no work. He placed a gun in his nightstand and said that when he could bear it no longer he would shoot himself. Other people fell away, and he was alone. For seven years he did nothing really except his painting" (Donn, 1988, p. 172). Hillman allows for the emergence of the dream through a "wandering course, an indirect meandering, a reflective puzzling, a method that never translates the madness but speaks with it in its dream language" (1979, p. 109), yet he cautioned that a dream was never to be interpreted. There is a message of privacy for the dream, the dreamer, and the mystery of the unknown. Perhaps this privacy held within the dream provides a safe space where soul pain may emerge.

In the 21st century, as we bear witness to the inundation of death depicted in mass media, we are reminded of our connectivity to one another and the propensity to relegate death to the unconscious. Everyday we watch death appear digitally: Although distanced from the persons and place, we may imagine the depth of grief as if it were our own as vivid images repetitiously demark death into the membranes of our soul and illuminate the tragedy of loss. The horror, pain, and pleas for understanding resound as the world soul, *anima mundi*, cries out in disbelief. Relationships and familiarity with lament become paradoxical in knowing /not knowing the person, the grief, or the specific experience, yet the wailing of lamentation transcends distance through virtual mediated

mourning. Often "we are in the cultural habit of siding against images and visions, particularly when they have no material referent, as in the case of mourning. Yet, curiously, despite our attempts to ignore them, the images persist" (Becker & Knudson, 2003, p. 711). They persist in waking and dreamtime to be heard, witnessed, and honored. Perhaps postmodern mourning has devised its meaning through virtual mediated mourning whereby distance provides a sense of safety in our relationship with death.

Relational Soul

As human beings we are inherently relational (Bowlby, 1961; Frankl, 1959/2006; Kagan, 2013; Taylor, 2002). The relational soul was explored in Jung's *Psychological Types* (1923/1962), in which he introduced a theory of personality types that remains widely utilized today (even in the corporate world!) in the Myers–Briggs Personality Test. Although pertinent in the postmodern era, it is interesting to note that Jung wrote much of this book in the time period (1913-1917) following his separation from Freud, and perhaps while navigating his grieving process. According to Jung, *Psychological Types* "was an effort to deal with the relationship of the individual to the world, to people and things" (1974, p. v). Jung determined that the personality presents itself in two primary attitudinal directions: as introverted or extraverted. The primary presentation is followed by the four functions of thinking, feeling, sensation, and intuition by which we take in information (via sensation or intuition) and then evaluate (based on either thinking or feeling). Although it is widely accepted that most people have several styles in which they relate, Jung focused on eight (derived from combinations of the two attitudes and the four functions) in which people predominantly live their lives. This brief overview is important because personality type informs the way in which we connect and manage

relationships throughout the life cycle. As Jung wrote, “it is one’s psychological type which from the outset determines and limits a person’s judgment” (1974, p. v). Therefore, one of the most profound and useful pieces of information for an individual and a system is the typology of its members. Typology is particularly relevant in times of distress (Satir, 1978), such as the period following the death of a loved one. How one addresses the loss of relationship and the meaning of the loss to the individual and the family system will be the focus of this section.

Particularly true in systems under stress (Minuchin & Fishman, 1974; Haley, 1973), in a family each person’s response and interaction with one another are primarily informed by his or her personality type. The natural, instinctual response of an individual during periods of distress is to retreat to the safety and comfort of his or her family system. For example, the bereaved may enter into a state of isolation, disorganization, uncertainty toward daily obligations, and ambivalence or disregard for any involvement in life. However, because of our humanness if not our soul connections, psychological distancing and silence may not necessarily disconnect members of a family system from one another. The early days may be filled with pain and anguish, some of which is tempered by a grace of disorientation as the family system operates in a fog of disbelief and despair. Some family members may have difficulty understanding grief and the grieving process because “every family has a legacy of loss it has received from preceding generations…the *family’s response to loss* is the second part of its legacy of loss” (Anderson, 2009, p. 130). The extraverted family member may compensate for the loss with an intrusive presence; however, for the introvert, isolation may be seen as a blessing wherein he or she may find safety and comfort to explore the deeper meaning of

the loss. The awkward attempts to discover a new equilibrium reflect the systemic need for regulation as the multiplicity of relationships interact with a kinetic and chaotic force. The paradox of the stillness in death is held against the conscious confusion that arises in grief as the roaring silence of the abyss typically prevails. This regulation of connecting and disconnecting from self and others is remarkably important in the processing of grief.

For the bereaved, disconnecting from any system requires patience, finesse, and a willingness to sustain relationships in absentia. Perhaps disconnection, which Robert Stolorow terms "isolating estrangement" (2007, p.14), serves multiple purposes such as providing protection; allowing reflection and renewal; and meeting other immediate needs to help the individual navigate the personal, intimate, emotional turmoil of grief. The disconnection is what Thielicke refers to as the *personal* character of death in "that it ends all the relationships in which we live and move and have our being, that it plunges us into total unrelatedness, that it annuls our vast subjective world" (1983, p. 23). Further, the human instinct of survival and adaptability supports social hibernation because it "allows for energy to be conserved, providing the opportunity for the bereaved to think through the implications of their loss in terms of their future adaptation to an essentially new environment" (Littlewood, 1992, p. 62). Although disconnection is open to interpretation by others, the bereaved's ability to articulate the intersubjective experience of the grief may strengthen over time.

This difficult yet very important period of disconnection cannot be bound by time because the complexities involved in adapting to the change of a lost loved one are unique for each individual. For instance, throughout this transformative, emotionally turbulent process, subjective experiences may range from delusions of the deceased

returning to life to an acutely focused awareness of what has been lost. As the bereaved navigates the chaos and the noise of a grieving consciousness, flights of fantasy serve to detract from the painful search for meaning as the intolerable suffering lingers. The repetitive nature of connecting and disconnecting that typifies a grieving person's interactions with other allows the unconscious material to be held sacred as the bereaved explores the depth of loss. In the *Handbook of Posttraumatic Growth*, Tedeschi and Calhoun categorize the implications of grief in terms of (1) changes in self-perception, (2) changes in interpersonal relationships, and (3) a changed philosophy of life (2006, p. 180)—in other words, changes in one's relationship to self, other, and life.

What does soul want? Relationship is born of connection and enhanced by love; as Corbett (2007) contends, "relationship is our real salvation, and not always relationship with the divine in the traditional sense but the divine experienced as community, as connection with others" (p. 112). One cannot ignore the relational aspect of grief, particularly as the rhythm and reciprocity of human existence is dependent upon relationship. From an existential viewpoint, "grief is restorative to the degree that loss comes to be examined in a relational sense; relative to the person lost, relative to those in one's immediate circle of family and friends, relative to community but also relative to one's creator and to personal faith" (Walters, 2008, p. 282). These vast considerations are most often explored throughout the individuation process but rather difficult to accomplish in the midst of grief. Nevertheless, as family and friends bear witness to the dismemberment and disintegration of the bereaved with helplessness that permeates the environment, relationships that are needed for comfort and solace diminish. Thielick reminds us:

> In the sphere of human relationships, the truth is conditional upon doing justice to the truth of others, or, more precisely, to the truth of their existence and situation. In this sphere, then, it has a *communicative* side. As existential truth it is also the truth of a human relationship. (1983, p. 53)

Therefore, the form of communication utilized may need adaptation in support of the bereaved's continued relationships with both the living and the dead. And, acceptance of these new forms of communication are paramount in order to honor the process with love. Perhaps the imprint of love endures even in death: concealed in soul forever, passed along in myth and story as the bond between the living and the dead.

As stated earlier, the human capacity to endure pain and suffering is influenced and constrained by culture. The cultural attitude of the bereaved toward grief guides and directs not only public expression but also the private, most intimate expressions. As intolerance for discomfort pervades Western culture, time limitations applied to grieving become a prominent component of a process that cannot be bound by time or space. Expressions of kindness, comfort, and support transform into avoidance, ambivalence, and projections that intrude on the individual and collective psyche as the systemic disorganization takes precedence. Distancing becomes a protective factor as the bereaved slips away—emotional distancing from the world and disengaging from relationships, resulting in isolation and privatization of grief. The systemic dissolution of empathetic attunement and soul connection leaves the bereaved with internalized grief. Jung hinted at the mystery of life: "We need the coldness of death to see clearly. Life wants to live and to die, to begin and to end. You are not forced to live eternally, but you can also die, since there is a will in you for both. Life and death must strike a balance in your

existence" (Shamdasani, 2009, p. 274). Jung's words further inspire hope for rising up out of the darkness and reunifying with the world.

Absence, Longing, and Evolution of Image

For some people death is the end of a life but not the end of a relationship. However, for many others death opens the abyss of aloneness and reveals three timeless aspects of the grief: absence, longing, and the evolution of image. Psychology has learned that literalizing grief diminishes the uniqueness of each human being and his or her lived experience, as stated in the *Encyclopedia of Death*: "Grief reactions are highly personal and idiosyncratic" (Kastenbaum & Kastenbaum, 1989, p. 128). As has been discussed, grief is an organic, natural, emotional response to a loss; grief is intense sorrow especially when the loss is the death of someone (www.merriam-webster.com). The vocabulary and expression of feelings to describe the depth of emotions may not be easily discernible for the bereaved. Perhaps this is why Hillman placed significant value on the intelligence of the heart—"trust *aisthesis*, the sense of the heart" (1992, p. 61)—to serve as guide. The vocabulary of emotions that comes from the heart; the individual's own words that arise from his or her inner landscape are a precious gift of language that honors the unique experience of grief. Imagine the bereaved finding comfort in describing agony, yearning, essence, and spirit as primary associations to their grief, instead of being held to a prescribed set of primary emotions that may not resonate with their soul.

The inclination to accept the absence of the other is commonly met with resistance, even when one knows the absence is temporary; when we learn that the absence is irrevocable and permanent, despair is swift to descend. These difficult periods yield emotional responses, but above all, the irrefutable vacancy lingers because the

depth of connection to the other individual is irreplaceable. When death removes a human life, the absence is not a matter of nonexistence, as French philosopher Simone Weil intimates: “For it is the desire for a life which is finished, which can no longer give anything new. We desire that the dead man should have existed, and he has existed” (1952, p. 59). Then absence in death holds true to being a “state or condition of something being absent” (www.merriam-webster.com). The precious gift of presence is never more appreciated than when it no longer exists. In the midst of void and vacancy, the once very tangible being is no longer available to meet the human need of connection and love.

Human connection and love are phenomena that have been written about since the time of the Ancient Greeks, with philosophical variations throughout history. Within the grieving process, absence prevails while death questions the core values of connectivity and love, particularly how to connect and love in the absence of the other. To honor the other and the prominence of a life connected, absence asks to be deeply felt with patience, time, and energy. Moreover, these deeply felt emotions, brought forth through connection and love, are experienced through our senses: all five senses are affected when a loved one dies, and there is no replication of that exact person. Their scent is gone; their voice is silent and no longer interactive; one can no longer gaze at the other; one can no longer feel the warmth of their touch. Absence is profound, real, and disorienting.

Absence gives birth to longing. Although it may appear irrational to the external world, this longing is natural to the private, internal world of the bereaved. Longing takes many forms throughout life, but following a death, the predominant form of longing is

wish fulfillment for life to return as it was before death. According to Balk, *auratic* (as in *aura*) mourning is

> the presence of what is absent, the presence of the absence of death, for example, or what in Derrida's language (1987) may be called the double bind of mourning in postmodernity, that is, the non-positionality of death which unbinds all positions on death, but by which all positions on death are caught in a double bind (2011, p. 192)

As society operates in an unnatural state of perpetual action, reserving the libido in the service of life, not death, presence is of primary importance and reason enough to see that longing has been caught in a double bind. Longing is an energy-expending state that consumes the energy necessary for living, so that the bereaved exists in a state of deprivation fueled by a pain and anguish that may be embodied as the bitterness or Freud's melancholia. The prolonged yearning for the reemergence of the other may create a divide in the rational mind and captivate the bereaved person's fantasy. This is the double bind that Derrida so emphatically referenced.

Longing also involves recollection of memories and production of psychic images. In "carving these sensory longings into mental images, the more are we able to relinquish what is gone. This is the beginning of the work of 'symbolization'; for what is lost to the senses, becomes mind" (Aragno, 2003, p. 440). These symbolic representations that help to sustain connection and create consoling beliefs of a continuing relationship with the deceased are often found in other cultures. For instance, Chinese culture believes that for 7 days after the death of a family member, the soul of the departed will return to his or her physical home. A red plaque with a suitable

inscription may be placed outside the house at this time to ensure that the soul does not get lost (www.chinaculture.org). This tradition remains today whereby the deceased remains a participant in the family so that there is no need for longing. The challenge for Western culture is to overcome "our fear of the Underworld and to regain the sense of depth, history, and interconnectedness that has been marginalized over the past several hundred years of Western civilization (Becker & Knudson, 2000, p. 125). Perhaps our cultural longing is to learn from ancient cultures about an intergenerational relationship that exists far beyond the constructs of our Western imagination.

The evolution of image in the grieving process is one of its most important and influential elements, because image represents both the unconscious and conscious life of the individual. On the occasion of Jung's near-death experience in 1944, he recounted that "the images were so tremendous that I myself concluded that I was close to death" (1989, p. 289). From first sight, and perhaps before, images dominate our life and convey meaning, largely shaping our understanding of the world; these are the psychic images that animate our world. In Western culture we treasure the tangible, material, accessible images—photos and videos--the external variables that help to ground the bereaved in the world. Further, the nontangible such as music and sound recordings of the deceased's voice evoke images and imagination. Although they are valuable resources with multiple purposes, such as maintaining shared relationships, they can be costly and capture the imagination of the bereaved in the past. Other images held in memories, narratives, and dreams reflect the intricacies of the individual as "the images of the psyche produce themselves autonomously and spontaneously" (Morgenson, 1990, p. 319): image

cherished by the beholder or the beholder cherished by the image. These internal variables bring forth the imaginative, spirited part of the process.

Imagination is key in the evolution of the image and in the grieving process, and it is developed through a postmortem relationship with the dead. Similar to Jung's active imagination, this process gives birth to new images that reinstate the deceased in one's life. Whereas Jung explored image through dream work and active imagination, he solidified the expression of his soul in grief in stone, perhaps as a living image. At his house in Küsnacht, Jung carved Chinese characters and other images, including "Toni Wolff. Lotus. Nun. Mysterious" (Bair, 2003, p. 559)—an act of love and remembrance in relationships that transcend death. The incorporation of an evolving image into a nonlinear view of grief creates a plethora of new opportunity for discovery as the image remains the fingerprint of the soul's relationship to the other.

Poetry as an Aesthetic Expression of Grief

Poetry has long been heralded as the vehicle for soul connection and expression. Poetry reflects the life and death of the most intimate of relationships. With the prominent role of Greek mythology and religion within depth psychology, the use of poetry as an analytical tool seems to be a natural option. According to Oxford scholar Peter Kingsley, "it was plainly an established tradition for early Pythagoreans to attribute Orpheus poems they wrote on gods and the cosmos, salvation and the soul" (1995, p. 115). The pioneer's familiarity with poetry and the psychological nature of the poet have influenced the aesthetic nature of analysis (as an art?) despite the greater demand to validate psychology as a science.

In one of the most detailed records of analysis with Freud, poet Hilda Doolittle (H.D.) wrote daily letters to her lover accounting her experience of analysis, lending poetic justice to the analytic relationship. The Modernist period was a fertile time for poetry and relationships: H.D. associated with T. S. Eliot, Ezra Pound, W. B. Yeats, Wallace Stevens, and Marianne Moore. It was her relationship with Freud that mirrored her desire to understand the complexities of the human soul. Within the context of their analytic relationship, "H.D. locates Freud's wisdom in his translation of the dream—for her, the expression of the personal unconscious and the wellspring of religious and aesthetic vision" (DuPlessis & Freidman, 1981, p. 420). Most of the analysis focused on word association and dream analysis, revealing H.D.'s traumatic experiences of death, literal and figurative, that remained in her poetic and literary legacy as captured in *Tribute to Freud* (Doolittle, 1956/1974). Although her analysis was brief, H.D.'s biography reflects her familiarity with analytic terminology, the importance of dream analysis, and the influence of her analysis on her poetic expression.

Freud demonstrated his affinity and respect for poetry and the poet. Perhaps he understood that poets access the deep roots of sorrow that both transcend and bridge the abyss for humanity and for himself personally. The theme of sorrow was deeply embedded in Freud's many relationships: personal and professional connections ending without resolve. Possibly he suffered because he valued the object and he grieved the loss of that object, whether consciously or unconsciously. His influence was undeniably vast and eloquently expressed in the excerpt of this elegy W. H. Auden wrote to honor Freud, "In Memory of Sigmund Freud":

> But he wishes us more than this. To be free
> is often to be lonely. He would unite

> the unequal moieties fractured
> by our own well-meaning sense of justice . . .
> (http://www.poets.org/poetsorg/poem/memory-sigmund-freud)

With an ending justly stated, "sad is Eros, builder of cities, and weeping anarchic Aphrodite," for Freud's myth lived onward.

Jung also considered poetry to be soul work for the poet and the appreciative reader. His propensity to explore the hidden symbols in the work of the poet was expressed in his essay "On the Relation of Analytical psychology to Poetry":

> A symbol remains a perpetual challenge to our thoughts and feelings. That probably explains why a symbolic work is so stimulating, why it grips us so intensely, but also why it seldom affords us a purely aesthetic enjoyment. A work that is manifestly not symbolic appeals much more to our aesthetic sensibility because it is complete in itself and fulfils its purpose. (Jung, 1922/1966, p. 77)

Jung noticed that the poet moves between external and internal worlds with fluidity, so that the resulting poetry is aesthetically dynamic. This is discussed in great detail in Jung's essay, "The Problem of Types in Poetry" (1921/1971), as Jung focused on Carl Schiller's presentation of Prometheus and Epimetheus and the unification of opposites. From a grief perspective, the bereaved embodies both the introverted Prometheus in retreating to the inner landscape and an extraverted Epimetheus for restitution of life. Like the poet, the bereaved may operate from an introverted attitude at one time and an extraverted attitude at another in order to traverse the grieving process. The bereaved tends the unification of opposites and reaches for the voice of the poet to express what is forbidden in postmodern culture. According to Jung: "We cannot, therefore, afford to be indifferent to the poets, since in their principal works and deepest inspirations they create

from the very depths of the collective unconscious, voicing aloud what others only dream" (1974, p. 191).

Although an in-depth examination of grief as it appears in poetry far exceeds the scope of this dissertation, the expression of grief in the work of Yeats, Auden, Tennyson, and Rilke demonstrate passion and the many dimensions of their experiences with death. *Passion* is an aesthetic expression of the grace in grief. The past participle Latin root for passion—*pati*, which means to suffer, endure (www.etymonline.com)—is also the same root for patience, "*in patientia vestra habetis animam vestram*" [in your patience you have your soul] (Jaffé, 1984, p. 116). Perhaps we suffer patiently to hear the truth of our soul. Depth psychologist and scholar Robert Romanyshn, who has written extensively about his personal loss, infused with the collective beauty of *pathos*, notes: "If the poet has something to do with calling us to attend to the abyss, then the poet in this capacity has something to do with calling us to experience and endure the deep, stirring waters of grief and suffering" (1999, p. 194). Romanyshn's ability to integrate psychology, mythopoesis, and profound personal suffering permeate his literature, particularly evident in his book *Soul in Grief,* which took him 7 years to complete. The time requirement and the difficult task of intellectually describing the very emotional experiences of loss are suited to the aesthetic expression of the soul in poetry.

The significant contributions of Tennyson, "In Memoriam," and Rilke, "Requiem for a Friend," offer solace for the grieving soul. In each poem the poet expresses the emotional turbulence of his grieving process while hosting a relationship with the dead friend beautifully demonstrating how imagination, connection, and dialogue are natural for the poet. Mythopoetically, Hallam and Modershon-Becker live on today as examples

of the love expressed in prose and unquestionably serve as leading examples of an aesthetic experience of the soul: the beautiful, grotesque and sublime experience of death. In her exploration of Tennyson's "In Memoriam," Virginia Hamilton correlates the poet's suffering with his creative expression in "the character of the mourner, his wavering of mood wildly aberrant at first, then slowly stiffening, that is the shape of the poem" (1986, p. 90) and the aesthetics of a soul in grief. Thomas Moore eloquently commented on the gifts given by Rilke in "transforming the everyday into the sacred, the visible into the invisible" (1992, p. 75), just as our grief transcends the known in search of a soulful testimonial of the unknown. Rilke demonstrates this search in "Requiem for a Friend": "If you are still here with me, if in this darkness there is still some place where your spirit resonates on the shallow sound waves stirred up by my voice: hear me, help me" (Mitchell, 1989, p. 85). The strength of soul to create beauty and passion during the darkest moments of grief may be seen as a numinous gift that stirs inspiration toward a deeper understanding of the meaning of life.

From Grief to Mourning: The Bridge of Transformation

There is no compass to guide the movement from grief to mourning and no theory to enrich the wandering imagination. Nonetheless, Freud (1922) taught a valuable lesson with his pleasure principle when he offered his thoughts on the propensity of human nature to seek pleasure (life) and avoid pain. Although Freud deemed these drives as primitive and instinctual, he also validated the natural desire to transform negative emotional states into manageable states of being. But no analysis is needed to know that life is dynamic, rhythmic, episodic, and unpredictable in nature. The inescapable human condition is the confrontation of life and death and an unavoidable relationship with grief.

Yet as statistical data are compiled from the multitude of tragedies (war, terrorism, racial violence) in the past year, we grow collectively numb. Both personal and collective levels of grief are saturated with death as the light of life grows dim. We must have empathy for grief.

Grief is a story that wants to be honored and told. Following a death, the narratives that reveal themselves for days, months, and years are sacred because they are divine stories rising from the soul. They deserve representation and recognition without limitations, for when the moment arrives that words flow more easily, the story becomes richer, the images become crisper with a presence of the dead. But both the challenge and the futility to capture the essence of a life in story keep the metamorphosis alive. As Jung wrote, "The phenomenology of the psyche is so colourful, so variegated in forms and meaning, that we cannot possibly reflect all its riches in *one* mirror" (1950/1966, p. 85). The story of depth psychology is transforming, as contemporary approaches broaden the exploration of grief toward metaphorical and symbolic expression, personal narrative, and an intrapersonal relationship with the dead. As Hillman states: "Psychology should be concerned with what is internal to humans, that is, the psyche or soul, not what is external; psychology is not about stimulus and response but about the intervening psyche" (cited in Davis, 2003, p. 28). History has made valiant attempts to measure and quantify grief, yet what has been overlooked is the capacity of psyche to intervene on behalf of the grief, held in the unconscious, awaiting transformation.

Many contributors to grief research and study have focused their efforts on the grieving process. The remnants of Freud's melancholia can be found in the essays written on "complicated grief," which is often seen as some sort of failure in the process that

requires a psychotropic solution. The grief models developed by Lindemann (1944), Bowlby (1961), Parkes (1991), and Worden (1982) all work toward completion of the process. The definition that best matches the grieving process is a natural phenomenon with incremental changes that steer toward a particular result--even if the result is to continuing grieving. In a recent letter I received from a father whose daughter died 3 years ago, he described the grieving experience this way:

> It is a river that flows, torrents at times twisting and turning in aberrant fashion through the narrow path of the riverbanks. Yielding to the power of the water, my mind drifts through the reeds and into the flickering sunlight where the water slows into a vast open space of calm. The river never ends. (personal communication)

To honor the individuality of the experience, we must remember that grief is natural, brings about change, and leads us to some result that is shaped by the individual grieving the death of a loved one.

During the grieving process tender emotional states lessen, adaptation and alterations are made, and relationships transform. However, a very possible reason why grief persists is that the bereaved cannot bear to transform his or her relationship with the deceased. The bereaved may hold tightly to ideals that provide the comfort and safety of ensuring that the nature of the relationship with the deceased will remain the same. For example, those who maintain ritual pilgrimages to the cemetery may find comfort in the continuity of relationship; however, the absence of human connection lingers in their surviving soul, with grief remaining a constant companion. Although the idea of change raises tensions and anxiety, psyche speaks about the necessity of changing the nature of

the relationship. The adaptation is being built on a foundation of *integrity in death*: memories will be sustained with dignity and honor, and a postmortem relationship generated through anamnesis—the process of remembering. In *Integrity in Depth*, Beebe wrote about the complexity of integrity: "This beautiful word, integrity, can create a state of grace in the person blessed by being said to possess it. I have spent many years pondering the meaning of this elusive reality around which so much of everyone's fantasy and anxiety is organized" (1992, p. 5). Imagine that the dead live in a state of grace, a state of integrity, where virtue, patience, and honor await a postmortem relationship.

In the earliest part of the 21st century we have been inundated with death and associated images of people deep in the throws of grief. Our culture twists and turns away from death, squirming in discomfort, hosting Derrida's concept of *hauntology*, which refers to a state of perpetual exposure to grief (Kauffman, 2011, p. 189). This collective grief affects not only our relationships with one another, but also our ability to transcend our earthbound relationships and establish relationships with the dead. Furthermore, the deep emotionality of grief cannot be transformed into mourning until it has been welcomed as a daily visitor, softened and tempered, as "mourning entails moving into the mythopoetic space in which the living and the dead coexist" (Becker & Knudson, 2003, p. 695). Although the purveyors of goal-directed, linear models of grief have asserted the need to detach from painful emotions, the intensity of emotions may be a necessary experience for a transformative relationship with oneself and with the dead. Building these relationships is in service to the world soul and is an enactment of love. The transition from suffering to contentment is encapsulated in the journey from grief to

mourning, but we have yet to learn how to mourn by remembering in a way that brings comfort to our soul—so instead we try to forget. "The German word for remembering is *Erinnerung*—interiorization, inwarding; the word suggests that remembering means taking the recalled event into our own souls" (Downing, 2000, p. 99), so that from the moment of death onward we are integrating the spirit of the deceased into our souls as we remember. In response to the postmodern propensity to embrace forgetting with an alarming prevalence, the call here is for *providence* as the passage from grief to mourning unfolds.

As is true for the profound statements about death, the historical roots of forgetting (and remembering to honor life) can be located within formal religion, as Psalm 39:4–6 demonstrates: "Tell me, Yahweh, my end, the measure of my days, that I may realize how fleeting life is. Man goes about like a shadow; he makes much turmoil for a mere breath. He heaps up [treasures] and does not know who will gather them" (cited in Thielicke, 1983, p. 117). This ancient message stands true to time. With postmodern movement away from formal religion, who will remind humanity of how fleeting life is? The call here is for *introspection* in mourning and remembering the value of life. Although most religions teach that the soul lives on after death, the philosophical musings of Plato and Socrates no longer give comfort to the masses as theological and philosophical foundations crumble (Elliott, 2013). The philosophers and poets that influenced the pioneers of psychology were disregarded with the rest of the dead and in psychology's quest (or narcissistic need) to be a science, much of the mystery and beauty was diminished.

The transformative process from grief to mourning entails a soul-searching experience of the meaning of life, not only in terms of Jung's introspective individuation process but also in terms of the collective meaning of life and the collective legacy to be tethered to this human world. Mourning is the ability to articulate grief. Mourning is a way of remembering, with reverence and honor; it is not the process involved in counting the days that have passed or striving to make the adaptations necessary in the rituals of life. To mourn is to take upon ourselves the deep search of our own soul and how that soul has been illuminated by the deceased. "Through mourning we can amalgamate memory and current perception of the object into a symbolic internalization that integrates, rather than divides, internal and external reality" (Kavaler-Adler, 2003, p. 39). Grief holds an immense amount of suffering, whereas mourning gives birth to a new understanding of the relationship that has transformed into a bond with spirit through the synchronistic, evocative moments that inspire grief to take a pause. This ancient idea of a postmortem relationship has been primarily stifled in Western culture through shame and the evolution of modernism and postmodernism. Jung wrote:

> We remain ignorant of whether our ancestral components find an elementary gratification in our lives, or whether they are repelled. Inner peace and contentment depend in large measure upon whether or not this historical family which is inherent in the individual can be harmonized with the ephemeral conditions of the present. (1989, p. 237)

The human capacity to transcend suffering is the very aesthetic of soul that brings forth the depth of the human spirit and is worthy of reconciliation.

Conscious Mourning

As postmodernism dances in the chaos of change, there is consensus that mourning in the United States is deeply affected by the psychological, sociological, and cultural changes of postmodern America. Moreover, "structural features of modernity (longevity, mobility, urbanization, separation of home and work) profoundly affect the social context in which mourning takes place" (Walter, 2007, p. 125). The transitory nature of our communities diminishes the support systems that, in the past, have provided solace and opportunity for recollection of shared memories. However, one positive expression of all this change is the reemergence of storytelling as we access one another on Facebook, through Facetime, and trace our family legacy through ancestors.com. The creativity and adaptability of human nature forge the path to conscious mourning.

The human capacity to connect through story is the main feature of the narrative approach to conscious mourning. *Conscious mourning* is the act of remembrance with intention, Eros, and beauty in the creation of a living memory. The narrative approach is storytelling through any art form that incorporates the emotions of the person and his or her particular process, and that brings soul back into the fold of psychological life in whatever way the experience is articulated. A contemporary approach to grief called c*ontinuing bonds* supports "the use of reflexivity, discursive and narrative approaches that allow an increased focus on the reality of how people experience and live their lives" (Valentine, 2006, p. 62). Grief, mourning, and storytelling are living organisms that need no interpretation or meaning attributed to them and which honor the special relationship with the dead. The lasting relationship is evident in the storytelling by depth psychology scholars as they honor the dead by inclusion in a book, lecture, or in their heart. In this

era of postmodernism, societal attitudes may need to shift from finality to acceptance of emerging narratives—active, alive, and evolving—profoundly similar to the process of grief.

The shadow side of aesthetics can be seen in another social change, enhanced by technology and politics: Pop culture storytelling has taken on the darkness of the underworld, prominently depicted in gaming, television, and film. Our inherent need to distance ourselves from death, the dead, and our own mortality appears to be transforming into an aesthetic tension of the opposites reflected in beauty and grotesqueness; zombies, vampires, and the walking dead romanticize death from a distance (Meslow, 2012; Ross, 2015). The intimacy of death and the dead no longer commands our attention, compassion, or interest; the real money producers are the fantasy dead. Instead of honoring the dead, the fantasy dead are created for collective entertainment value and serve to detract the collective from consciously encountering the true suffering in grief. A collective feature of postmodern mourning, ironically, is the mechanism used to escape the harsh realities of the world's condition and the prominence of death: the fascination with zombies, ghouls, vampires, and the walking dead.

Despite our deepest desires to find a construct to meet grieving needs, the answer may lie in the individual soul, with the collective unconscious guiding each toward a reprieve and perhaps even joyful living in relationship with the dead. Shortly before his death, Jung wrote to Edward Edinger: "I have failed in my foremost task to open peoples' eyes to the fact that man has a soul, that there is a buried treasure in the field and that our religion and philosophy are in a lamentable state" (Clovek, 2014). Despite the wisdom of our ancestors, collectively, we are unable to heed the plea for patience and lament the

many great losses of this world. Only when soul takes a more central role in the grieving process and we redefine norms for acceptable modalities of grief may we be able to invite grief out of the shadows of the unconscious into our conscious living with the dead.

Chapter 4

Spirituality in a Psychology of Grief

Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

—Robert Frost

This chapter offers for consideration a psychology of grief that takes into account the individual's personal spirituality, with all its possible dimensions. This approach is particularly relevant for people who are not contained in a traditional religion but who have an individual spirituality. Even our secular world reveals the voice of its soul history, because its approach to soul is visible in its social structures. The main requisite for an inclusive psychology of grief is the discernment of the individual's life story understood as a soul history. From this point of view, the individual's biography is a sacred text. This chapter suggests that there are universal processes that serve to provide solace during the grieving process, such as experiences of the natural world, synchronicities, numinous experiences, ritual, and the imagination. These processes are inherent in the soul; each has a unique, personal reference that populates the individual's soul history. Furthermore, if we are to contemplate a psychology of grief, we must tend the ancestors; Freud, Jung, and Hillman. The soul of the depth psychology community, wounded by the Freud–Jung split, has still not healed fully. Imagine the healing that could emerge if our generation would develop a depth psychological conversation that incorporates both traditions. One gesture toward this possibility is found in Hillman's re-visioning of depth psychology, which incorporated both Jungian and Freudian values and

concepts. He encouraged us to look at the dead much more closely than did either Freud or Jung himself.

Hillman identified the propensity of the postmodern Western culture to neglect the dead. His polytheistic vision of the sacred in each *thing* reflects the emerging examination of the sacred rather than the more traditional, limiting view of the sacred as "concepts of God, the divine, and the transcendent" (Zinnbauer, Pargament, & Scott, 1999, p. 907). The reformation of the sacred to include religious and spiritual connotations may open up the imagination to the idea that the essence of ancestors remains as earthly reminders of life's meaning. Perhaps Jung's private grief was revealed in the carvings on the wall of his tower at Bollingen, which pay tribute to his wife. Jung writes: "My ancestors' souls are sustained by the atmosphere of the house, since I answer for them the questions that their lives once left behind" (Jung, 1989, p. 237). In this way, he continued to contemplate the historical difficulties faced by his ancestors, which still affected him and others. These difficulties extend beyond our psychology into our social structures. Maintaining our relationship with the dead, with their living presence in our minds, fosters the journey of a sustainable spiritual practice, and tends a relationship with the dead that transforms our own psyches.

This chapter will consider three dimensions of life that have universal spiritual application, separate from any formal religious affiliation but worthy of integration: nature, archetypal reality, and the images that we store in our media and in our memories. These are available to everyone, and they all contribute to the majesty of our soul histories. Our memories and representations of the dead are a reminder that they need us much less than we need them, particularly throughout the grieving and mourning process.

Psychology and Spirituality as One

The way in which psychology relates to religion and spirituality can be traced to the early 20th century (Coe, 1916; James, 1902). Yet over the past century the divergent definitions of spirituality and religion have contributed to vast misunderstanding because "both spirituality and religion are complex phenomena, multidimensional in nature, and any single definition is likely to reflect a limited perspective or interest" (Hill et al., 2000, p. 52). One of the most anxiety-provoking questions for humans is living with unknowns surrounding death, which historically has been answered by the doctrines of formal religion and interpreted by religious leaders. There is a tender thread of spirituality that binds humans in their suffering and in their pursuit of truth, held within the silence of the abyss that a depleted formal religion no longer fulfills. By considering psychology and spirituality as one, we become open to new possibilities in our relationship with death. We can conceive of suffering in new ways, because suffering has both psychological and spiritual importance, what Jung referred to as *legitimate suffering*. The changes that occurred during the 20th century were vast, and our imagination cannot comprehend the potentials of the 21st century, but what seems likely is that our psychology and spirituality will continue to change. Moreover, there is significant opportunity for development of psychological theories with the inclusion of spirituality such as the theories of Jung and Hillman which incorporate teleological determinants: "Hillman, with his notion of daimons, and Jung, with his central construct of the Self, both follow teleological doctrines. Freud, on the other hand, tried to hold to a strictly mechanist, prior-cause-and-effect position" (Davis, 2003, p. 64). However, as scholar Christine Downing points out, Freud "sought to give voice to the speech of the soul (psyche–logos)

rather than to speak objectifyingly about it, and discovered that the soul speaks through the body, the psyche uses the language of the body to express itself" (2004, p. 63). However, whereas Jung utilized his religious background to contemplate human suffering, Hillman followed closely with a dedication to the spiritual implications of symptoms manifested within soul, and Freud exhibited no interest in the area of religion and spirituality in his relationship with the scientific world. These contributions highlight a conflict that divides psychology from spirituality, Freudians from Jungians, and even Jungians from other Jungians.

Formal religions may negate the value of unorthodox forms of spiritual searching, such as New Age forms of religion, but exposure to a variety of religions and belief systems using technology such as the Internet may indicate a 21st-century in search of soul. This search may be seen as similar to the consciousness raising, soul-searching LSD trips that heralded the postmodern era. According to Corbett, when we are free from the restrictions of religious traditions, religious evolution may unfold "a new myth of God, based on a new God-image, what Edinger called the New Dispensation, a new way in which divine grace enters the world" (Sawin, Corbett, & Carbine, 2014, p. 231). This is true even if divine grace enters the world through an Internet connection offering widespread easily available information about many religious practices! Despite the narratives of those critical of New Age thought, with its use of terms such as *karma*, the critics, who are primarily from Judeo-Christian traditions, neglect to mention that this new language is actually a resurgence and re-membering of ancient teachings. These are propagated with symbols that remain popular, such as archetypal images of Buddha and Ganesh, which are profoundly important psychologically. As we dust off the old

neglected teachings, we discover that our spirit needs their reemergence acclimated to the culture of the 21st century, and we can now describe them in the language of depth psychology. We now look for contemporary examples of such wisdom figures.

There are multiple examinations of postmodern thought and religion. One blessing of our technological age is the abundant access to ancient teachings, including those of Buddhism, Hinduism, and shamanism, all of which stress the importance of grace. "In Hindu and Bhakti devotional literature, grace is the ultimate key required for self-realization" (Crowther & Schmidt, 2015, p. 62). Our untethering from formal religions, coupled with our sense of curiosity, permits our exposure (via the Internet) to spiritual guidance and development with the safety of distance. However, despite Jung's fondness for the insights of the East, especially the wisdom of the *I Ching*, the Chinese oracle, he cautioned that ancient philosophies will "have no meaning for us if we close our minds to our own problems, jog along with our conventional prejudices, and veil from ourselves our real human nature with all its dangerous undercurrents and darknesses" (1957/1966, pp. 58–59). The grace of his caution resonates in the form of humility; we have plenty of information, but that means nothing if we do not listen to our soul. Our soul is permeated with grief, individually and collectively. The parallel between the isolation of our spiritual exploration and the privatization of our grief cannot be ignored as Westerners seek spiritual renaissance in the comfort of their technological solitude.

Although grief, with its tumultuous twists and turns, may not be the prime opportunity for spiritual growth, it may provide fertile ground for a transformation wherein spiritual development may be consciously explored. The word *spirituality*

derives from the Latin noun *spiritus*, breath, from the Latin verb *spirare*, to blow or breathe (Wulff, 1997, p. 5). As Thomas Moore wrote, "The soul needs spirit, but our spirituality also needs soul-deep intelligence, a sensitivity to the symbolic and metaphoric life, genuine community, and attachment to the world" (1992, p. 229). Corbett views spirituality as "the sense that life is meaningful or as a private form of connection to a higher power or to realities beyond the natural world…or simply as the capacity to experience mystery, beauty, awe, and the ability to affirm the value of life" (Sawin et al., 2014, pp. 215–216). In accord with Corbett, Hutch (2000) contends that spirituality is "personal, experiential and psychological in nature, not necessarily theological or philosophical" (p. 329). This is the beauty of soul history; it is like a fingerprint, unique to the perception, meaning, and spirit of the individual that inform his or her psychological life.

As discussed in the previous chapter, poetry yields insight into the soul of the sufferer; "as far as we can discern, the sole purpose of human existence is to kindle a light of meaning in the darkness of mere being" (Jung, 1989, p. 326). Following the death of his grandfather, a 13-year-old boy wrote this inspirational poem, *I am*:

I am a fun guy who loves to fish,

I wonder what it will be like when I die,

I hear the millions of splashes coming from golden trout,

I see catching the biggest Big Eye Tuna on a 40-pound test,

I want to have a wonderful life,

I am a fun guy who loves to fish.

I pretend putting for the championship, like Tiger Woods,

I feel fish jumping into my fingers,

I touch the deepest part of the ocean,

I worry about what will happen in my future life,

I cry when I think about the ones I love that have passed away.

I am a fun guy who loves to fish.

I understand I am not good at things,

I dream of swimming with many fish,

I try to do my best,

I hope to be rich,

I am a fun guy who loves to fish.

(Feng II, 1998)

The authenticity heard in this poem arises from the unconscious, where this young boy grieves with a tremendous spiritual and symbolic sensibility. "The capacity to symbolize, with its intimate connection to mourning, is the necessary psychological underpinning for mature forms of spirituality—for relating to an other who is both known and unknown" (MacKenna, 2009, pp. 176–177). Filled with poetic rhythm, his soul speaks to the depths of his experience and addresses an aspect of his grandfather alive in his soul—a spiritual presence that has been held private for far too long. It is the poet who knows the suffering soul.

According to ancient Christian teaching, suffering is the first grace. In a recent lecture on suffering (January 16, 2015, San Gabriel, CA), Corbett described three

approaches to suffering: the discovery of its meaning, seeing it as a period of liminality, and the importance of radical acceptance. First, in search of meaning, the bereaved may initially question his or her fate by asking questions such as "Why did this happen to me?" As time goes by, deeper questions emerge, such as "What does this mean in my life?" Sometimes a suitable answer arrives, but many people spend the remainder of their lives in search of meaning— "religious practices around the world have undergone numerous transformations based on the social and cultural values in which the religion is practiced at a given time in history" (Wada & Park, 2009, p. 660). The second approach is to see suffering as a period of liminality; this word is derived from the Latin word *limen,* meaning a threshold. The liminal period is the intermediate or transitional space between the old period and the new phase of one's life. During this time, the sufferer is "betwixt and between," not fully out of the old period of life but not fully into the new. This time may be thought of as a period of initiation and viewed as the transitional space between grief and mourning, when mourning allows an articulation of grief and the gripping emotionality of grief is lessened. In mourning, the honoring of the deceased lies further toward the horizon, in the sense that it no longer pervades everyday life, perhaps with incandescent moments emerging in the process. The final and possibly the most difficult phase of radical acceptance involves yielding to suffering as a part of life.

The death of any world leader brings individual and collective suffering to the forefront; Nelson Mandela's death reminded us not only of sacrifice and suffering in life but also of the collective grief held within our society. On a rare occasion does the world allow itself to grieve publicly, yet the display of multiple nations collectively grieving Mandela's life paid tribute to the man who honored living at any cost and the impact of

his soul energy on the world. Further, the depiction and expression of how the world grieves demonstrated that cultural aspects are an essential part of the process, with images spanning the spectrum of humanity, from celebration to distraught and tearful lament. Mourning becomes a miracle of faith in the images of spirit and spirituality uniting in the vibrancy of humanity.

The essence of psychological life naturally contains spiritual elements that are held within human nature in the form of the pursuit of the meaning in life. Through an examination of spirituality, the soul is given a voice and may speak not only to the pain and suffering but to the beauty and awe of this very personal experience of the aesthetics of the soul: "Suffering accepted can gradually change into strength, composure, serenity; joy that remains heedless can change all too quickly and all too often into sorrow and restlessness. Suffering is a challenge, enforcing self-transformation; joy is not and it does so much more rarely" (Jaffé, 1984, p. 104). No two experiences of grief are the same; the images that arise are unique to the individual's relationship with the dead and his or her ancestors. The bridge to mourning will be determined by whatever domain the individual hosts as a container for his or her soul history. The bereaved's unlived story—a function of his or her unique relationship with the deceased—will unfold exactly as it is meant to be lived because it is spiritually determined.

Honoring Nature's Numinosity

The healing properties of nature—the psychological, spiritual, and medicinal offerings from Mother Earth that abundantly nurture those who are in need—have been well recorded in history. There is no religious affiliation, no prejudice, and no privilege in nature; there is unconditional acceptance of humanity in nature, and nature remains in

service to suffering souls. Jung wrote: “Nature requires no explanations of principle, but asks only for tolerance and wise measure” (Jung, 1943/1966, p. 28). Nature is spiritually significant and graciously offers wisdom and love as well as peril. Most often noticed in the midst of personal difficulties when challenges are overwhelming and feel insurmountable, and resolution does not seem humanly possible, the grace of nature may not allow this state to perpetuate itself. Rather, with grace, nature infuses the soul with the presence of the numinous. The transcendent sacred arrival of the numinous grips the soul to ensure imminent reprieve.

On the threshold of the modern era, Rudolf Otto (1923/1950) introduced the term *numinous*, from “the Latin *numen*, meaning a god, cognate with the verb *nuere*, to nod or beckon, indicating divine approval” (Corbett, 1996, p. 11). Jung adopted the term, emphasizing that “the *numinosum*—whatever its cause may be—is an experience of the subject independent of his will” (1940/1969, p. 7). For some people, in times of despair there is an inclination to gravitate toward nature for solace, reflection, and reparation. Perchance these suffering souls have no other intelligible answer than an instinctual retreat to nature, as if seeking an affirmation that the divine is indeed present in the natural world (panentheism). From the depths of the ocean to the peak of Mount Everest, the life force of nature may provide the numinous experience that will awaken the bereaved.

Imagine walking along the beach as the night sky darkens. The soul in grief communes with the darkness and holds it captive until a shooting star streams across the starlit sky and the human imagination ignites with possibilities of messages from the dead. Typically inexplicable, the numinous experience “in its most obvious form is

mysterious, uncanny and awesome; it obviously comes from beyond the ordinary realm, filling us with astonishment and wonder" (Slattery & Corbett, 2004, p. 75). The fact that there is something within us that draws us towards the natural world is itself one of nature's great mysteries.

Nature exists far beyond the human eye, beyond our ability to imagine and to experience fully; the undeniable beauty of nature is never more visceral than when we witness its desolation and destruction and the urgent response to save the earth. It is noteworthy that we use the term *save* rather than *heal*. *Saving* comes from an ego position that fosters belief in a preexisting condition involving the illusion of power predominant in Western culture. On the other hand, to *heal* presupposes wounding, and our participation in the wounding of the earth is combined with a willingness to be of service to the earth. Otherwise, "resistance to nature's true course distorts our humanity" (Sawin et al., 2014, p. 159). So it is true in the midst of grief that an examination of the relationship with the deceased yields this tension of opposites, the wounding and healing aspects, which inherently contribute to the depth of grief that also reflect nature's ambivalent relationship to humanity.

The grace of nature may be beyond human comprehension but not beyond appreciation when one takes time to notice the beauty and love that surround us, those aesthetic images that become etched into the fabric of our soul. As Kant remarked, "the enjoyment of nature is the mark of a good soul" (cited in Slater, 2015, p. 3). Nevertheless, the materialism and fast pace of Western culture sustain a reductionist attitude toward the importance of nature in life. As Jung wrote: "While we are on this question of temperament I should not omit to mention that there are some people whose

attitude is essentially spiritual and others whose attitude is essentially materialistic" (1931/1966, p. 40). Birth and death are the two most natural and fundamental processes that nature demonstrates without hesitation and to which the collective bears witness daily. However, our propensity to honor these events with brevity is more and more evident as matter dominates over spirit. Proclamations to consciously care for the environment live and die. Even so, the intention to care for nature is no less honorable and necessary, lest we forget that "experiences of nature are sacramental—they act as a channel of grace, or a means of connecting with the sacred" (Slattery & Corbett, 2004, p. 79). The ingenuity that depth psychology has exhibited thus far, as well as the progression of depth psychology's relationship with nature, persist as essential elements in the healing of a suffering *anima mundi*.

Evermore is the dilemma evident; Westerners do not want to behave or think in so-called primitive or archaic ways, so that the deepest lessons about living a meaningful life within a numinous nature are ignored, and the potential for a spiritually enriched life remain unfulfilled. In a tribute to James Hillman, archetypal psychologist Jason Butler addresses the importance of an aesthetic sensibility—"the response of the heart to the presentation of things"—as a requirement of soul (2014, p. 127) that has become neglected in everyday life. The frenetic rhythm of daily life catapults the collective away from the legacy of our ancestors to heed a spiritual life in relationship with nature, which is filled with lessons of life, death, and rebirth for the benefit and renewal of soul. Nature is our most precious treasure, yet we often blind ourselves to its beauty, both inwardly and outwardly.

In *The Practice of the Wild*, Snyder reminds us:

> The extinction of a species, each one a pilgrim of four billion years of evolution, is an irreversible loss. The ending of the lines of so many creatures with whom we have traveled this far is an occasion of profound sorrow and grief. Death can be accepted and to some degree transformed. But the loss of lineages and all their future young is not something to accept. It must be rigorously and intelligently resisted. (1990, p. 176)

Individually and collectively, our profound sorrow and grief can lift us out of our unconsciousness and herald a new awareness of the importance of protecting nature. Lingering for a moment, communing with images in a moment of quiet reflection amidst the majesty of nature, is an innately spiritual practice. Each such intimate moment emphasizes a guiding principle and attitude: we must value nature. Indeed, nature teaches that death of even the smallest organism has meaning and value, yet the termination of that organism does not result in the extinction of that species.

One of Jung's valuable legacies was that of his relationship with nature and her healing properties as he played by the lake, wandered in the woods, and carved on stones. This glance at this man's relationship to nature is purposeful; his contributions to depth psychology are immeasurable, and we can only infer the importance of the natural world to him. Yet Jung's gift inspired literary genius D. H. Lawrence who descriptively wrote about our distancing from nature in *Lady Chatterley's Lover*:

> We are bleeding at the roots, because we are cut off from the earth and sun and stars, and love is a grinning mockery, because, poor blossom, we plucked it from its stem on the tree of Life, and expected it to keep on blooming in our civilized vase on the table. (1994, p. 323)

Written in 1928, Lawrence's provocative book was not permitted to be published in the United States until the 1960s, perhaps because he depicted the intertwining of the soul life of two people so very honestly, using the metaphor of nature and human nature. Nearly one hundred years have passed since Lawrence's bold acknowledgment that the connection between the outer world of nature and our inner world holds the potential for the intertwining of our soul life with the world soul. This process offers a transformative lesson for humanity.

The rhythm of transformation necessitates time and patience, commodities of postmodern culture that are spent instead on materialism. Contemplating the improbability of transformation demeans faith and grace. When the death of another is consuming one's life, an altered vision of time and patience arises, often accompanied by questions of faith as psychic energy is consumed by grief. Time slows exponentially in the burrow of grief, adjustments in priorities occur, and contemplative opportunities arise. Those who have a propensity toward communing with nature often seek solace in the mountains, a walk on the beach, or sitting on a park bench. Not only is there a connection between nature and the inner world of the individual that yields a gracious hosting of psyche; spirit arrives on the wings of birds, in the hush of the ocean, and in the scent of the wind. Depth psychologists know this well in their hosting of psyche. As the arc of transition unfolds from the outer world to the inner world, the fires of the relationship between them are tended with a humility that softens the ego and opens space for collaborative inquiry into that very moment. This reciprocal relationship is precisely the one that exists in nature as she hosts humanity, offering ancient wisdom. We listen to

psyche speak in moments of quiet repose, in the liminal space of the unknown, telling the story of the beauty of the living and the dead.

It has not gone unnoticed that many well-known writers are/were attuned to nature and soul aesthetics. Nature is where Eros lives, escaping the logos world of domination. As Thomas Moore wrote:

> One of the things I love to do on a free afternoon is to visit Sleepy Hollow cemetery in Concord, Massachusetts. On a small, knobby hill deep in the cemetery is Emerson's grave, marked by a large, red-streaked boulder that contrasts with the typical gray rectangular gravestones all around him. Thoreau and Hawthorne lie a short distance away. For any who love Emerson's writing, this place is filled with soul. To me, his remarkable gravestone reflects his love of nature and mirrors both his greatness of soul and the irrepressible eccentricity of his imagination. The particular thrust of nature and the presence of a community of writers buried together make the place truly sacred. (1992, p. 289)

Is it necessary to wait for the death of a loved one, or to hover in grief in order to be filled with the numinous gifts of soulful life found in nature? Ignoring nature is a choice that we consciously make every living day, "yet, four thousand years after the early Greeks used myth to relate their companionship with nature, perhaps a new American mythology can begin with humanity's redemption of nature and restoration of its connection with earth" (Hart, 1997, p. 8). For many people, holding nature sacred is the essence of a spiritual practice.

Synchronicities: In Nature, Our Nature

Hidden within nature's immense power to create are treasured moments, potentials and possibilities, which, when they arrive without identifiable cause, are called *synchronicity*. These moments cannot be humanly willed and may be often missed. Cambray reminds us that Jung "has given three key elements in his understanding of synchronicity: meaningful coincidence, acausal connection, and numinosity" (2009, p. 12). With the increasing popularity of theories that cast light on Jung's ideas about synchronicity, notable scholars are extending applications of the concept of synchronicity to such areas as emergence and complexity theory. Goodchild wrote:

> Synchronicities restore us to the sense of the deep mysteries of the psyche and of a rippling background source of subtle Being; they evoke reverence, and help still the mind; they situate the ego humbly in service to a larger vision; they restore the impossible and irrational as psychologically necessary. Such gifts of grace can even help make suffering tolerable. (2012, p. 115)

Although synchronicities tend to occur during times of crisis or at the edge of chaos, being humble, open, and quiet enough to notice a synchronistic moment may yield a treasure more valuable than one can imagine. According to Jung: "Synchronicity . . . means the simultaneous occurrence of a certain psychic state with one or more external events which appear as meaningful parallels to the momentary subjective state—and, in certain cases, vice versa" (1952/1969a, p. 441). These moments are meaningful coincidences; they are the moments that seem to have no logical explanation for their existence, further revealing the experience of a subtle world breaking through.

Synchronicity may be not only a representation of a spiritual presence, internally and externally, but also an indication of a spiritually oriented self. One construct that links synchronicity and spirituality is *surrender*; when a person is attuned to the importance of surrender, a free space is created in which a synchronistic experience is most apt to occur. Given the many power struggles going on in the world, it is easy to acknowledge that the term *surrender* can be misunderstood. With a nation built on the structure of power, the paradox of surrendering to win is tremendously difficult because humanity is not humble enough to surrender. Yet death has taught us for centuries to surrender: Surrender to the cycle of life, surrender to the fact that we will die and more importantly, that those we love will die. Death of love ones leaves all human beings in a state of grief, as revealed in the story of Buddha and the mustard seed. The story begins with an inconsolable woman approaching Buddha after the death of her child, pleading for Buddha to bring her child back to life. In his wisdom Buddha instructed the woman to go throughout her village and collect a handful of mustard seeds from anyone who did not have a friend, child, or husband who had died. She knocked on every door in the village and collected not one seed. Returning empty-handed, she realized the inevitability of death and impermanence. There is no escape from the suffering and grief; no matter what we own or acquire, we will feel and experience grief. However, synchronistic events may seem to convey messages from the dead to the living—for example, when a bird or butterfly evokes the memory of the deceased.

The capacity for surrender is a part of human nature, concealed behind a veil of fear that catalyzes a need to control things even in the face of death. However, “the ability to completely surrender to one’s own suffering consciously is often the

prerequisite for grace and disclosures of the sacred" (Goodchild, 2012, p. 317). The intense emotions of early grief reactions—wailing, lamenting, disinterest, and sadness—can be understood in terms of surrendering to one's nature. Welcoming grief in the darkness as a visitor, as a dark horse, and communing with the darkness as one would with nature, may teach us that grief is a temporary state in each soul history with an abundance of transformative properties. Typically, each person inherently senses their personal nature and its evolutionary qualities particularly throughout periods of psychological turmoil. Psyche does not abandon personal nature; even when one disengages and descends into the unconscious, psyche waits patiently for the revival of soul.

Living and Dying with Archetypes

One of the most important factors differentiating Freud and Jung was their attitude toward religion and the possible integration of religious concepts into psychology. In the context of the early 20th century, the divide was great. Not anti-religious but rather non-religious, Freud nonetheless grew up under the threat of religious persecution. This along with his emphatic commitment to science, his drive theory, and his "very justifiable fear of metaphysics" (Jung, 1953/1969, p. 516) led him to avoid the depths of the unconscious and archetypal life. Jung, whose father was a minister and whose mother had a mind that "wells up from the earth like a natural spring and brings with it the peculiar wisdom of nature" (Jung, 1989, p. 50), was raised in a household pulsating with spirit. There was a consensus about the existence of the psyche, Freud wrote about a phylogenetic level of the psyche and Jung contended that the structure of the psyche contained both a personal and a collective unconscious. Freud maintained the

idea of the unconscious as a personal construct of the individual containing repressed material gained solely from personal experience, whereas Jung asserted that "there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals" (1936/1937/1968, p. 43), which he termed the *collective unconscious*. Despite similarities in their view of the personal unconscious, Jung's inclusion of the collective unconscious, gifted to the individual at birth, was unwavering.

In his 1919 essay "Instinct and the Unconscious" Jung alluded to a collective unconscious containing "primordial images" and "mythological motifs," which he later referred to as *archetypes*. These "organs of the psyche are dynamic, instinctual complexes which determine psychic life to an extraordinary degree" (1953/1969, p. 519). Archetypes are not only an innate structure within us, they can transgress our inner and outer worlds, often making themselves known at an archetypal moment, such as falling in love or at death. Jung describes an archetype as "pure, unvitiated nature, and it is nature that causes man to utter words and perform actions whose meaning is unconscious to him, so unconscious that he no longer gives it a thought" (1954/1969, p. 210). In this way an archetype is much like an instinct; it is something we inherently know. However, archetypes seem to have wisdom, mystery, and ancestry. Clarifying the relation between archetype and instinct, Jung noted: "Archetype and instinct are the most polar opposites imaginable, as can easily be seen when one compares a man who is ruled by his instinctual drives with a man who is seized by the spirit" (1954/1969, p. 206). One way to view the great divide between instinct and archetype is to consider that instincts equate to the primitive side (dark) and archetypes equate to luminosity or the spirit side (light). Furthermore, in his essay *On the Nature of the Psyche* (1954/1969), Jung describes the

bipolar nature of archetypes: a somatic "infra red" pole and an "ultraviolet" cultural/spiritual pole. The crisis of the heart, eros, brings forth both instinct and archetype particularly for the bereaved; although presence and intensity vary for each individual, the universality of both instinct and archetype make them essential to consider in the grieving process. For example, the primal instinct to lament by wailing, chanting, or song following the death of a loved one is as ancient as death itself; nonetheless public venues rarely host such expression in the West. The repression of instinct calls out to the luminosity of the archetype for reprieve, and according to Jung, "to the extent that the archetypes intervene in the shaping of conscious contents by regulating, modifying, and motivating them, they act like the instincts" (1954/1969, p. 205). Perhaps Western culture has existed under the illusion that instinct is enough to inform life, yet archetypes are making themselves known.

Bearing witness to the violence, war, and death of this decade, Jung's concepts of instinct and archetype become of interest to those who are studying grief. Confrontation with an archetype or instinct Jung called "an *ethical* problem of the first magnitude" (1954/1969, p. 208). This is not any ordinary ethical dilemma; it is one of the *first magnitude*, the most important issue to be considered by a human being is to know thyself, thy shadow, and thy anima/animus. If "the world-soul is a natural force which is responsible for all the phenomena of life and the psyche" (Jung, 1954/1969, p. 196), then it is understandable that confronting an archetype or instinct is of primary importance, lest we ignore such a thing and perish or worse, become an undifferentiated mass.

One can surmise that Jung's prediction about the consequence of the historical repression of material into personal and collective levels of the unconscious has come to

fruition and is being enacted again in this century. In 2015 alone there were 372 mass shootings in the United States which killed 475 and wounded 1,870 people (Oldham, January 4, 2016). The seeping up of unconscious material, particularly material that leads to murderous deaths, puts into question the broader ideals of life. The continued repression of material may indicate the oppression of psyche on a global scale. "Subjective consciousness must, in order to escape this doom, avoid identification with collective consciousness by recognizing its shadow as well as the existence and the importance of the archetypes" (Jung, 1954/1969, p. 221). Hence, if we were to engage in the act of confrontation, then we would be confronting our individual shadow contents. In the depths of an arduous grieving process, the archetype can be our guide. As described by Jung, "the archetype determines the nature of the configurational process and the course it will follow, with seeming foreknowledge, or as though it were already in possession of the goal to be circumscribed by the centering process" (p. 209).

In domestic and global war, a prominent archetype that often emerges is the hero archetype. As death chills our soul and fear rises up with unmitigating force, the collective calls out for the hero to arrive, and the hero graciously complies. The collective needs the hero archetype in these evocative, life-changing moments. Yet the less accentuated hero archetypes are the survivors; the grief-infused souls that garner the courage to navigate life whatever the course. In unchartered murky waters and unforgiving storms, the survivors' heroic spirits manage the tremendous task of remembrance with all of the complexities inherent in the psyche of each survivor. In these unforgiving times, life's tragedies beckon archetypes forth, perhaps as a soulful reminder that we are never alone.

We live in society prone to materialism with the propensity to adhere to standards and conform without exploration or contemplation of personal cosmology, "in fact, American corporate capitalism—the highly competitive economic system embraced by the United States as well as England, Australia and Canada—encourages materialism more than other forms of capitalism" (Azar, 2009, p. 1). Jung stated:

> The more unconscious a man is, the more he will conform to the general canon of psychic behaviour. But the more conscious he becomes of his individuality, the more pronounced will be his difference from other subjects and the less he will come up to common expectations. (1954/1969, p. 160)

Within grief, three factors have contributed to abbreviated grief rituals. First, the expansion of the funeral industry is well documented, accompanied by an increasing expense for funerals that command glory and exaltation for the deceased. No longer a ceremonial ritual demarking the end of a life, instead the funeral becomes a symbolic representation of the families' love for the deceased. However, conscious, pre-death conversations have initiated a shift toward less expensive options of cremation and green burials (Davis, December, 17, 2015). Second, "bereavement leave" is constructed to contain grief within 3 days (the standard allowable time off for bereavement in United States). Humanity may not agree with the brief time frame permitted for bereavement, yet the acceptance, resolve, or compliance with the dictate may be indicative of a culture that cannot be in relationship with death. Third, the isolating effects of bereavement have created a sense of archetypal loneliness that may fulfill a need that has been misunderstood. As Hillman wrote: "When feelings of loneliness are seen as archetypal, they become necessary; they are no longer harbingers of sin, of dread, or of wrong…nor

is loneliness mainly unpleasant…desperation grows worse when we seek ways out of despair" (1996, p. 56). Once again the double bind of grief emerges: This necessary despair cannot happen publicly and cannot linger if one adheres to common expectations; however, everything is just as it should be.

The Myth of Demeter and Persephone

For many depth psychologists and Jungian analysts, archetypes and archetypal patterns are incorporated into the conceptualization of a patient's experience. When a patient suffers from a terminal intruder, the death archetype may be integrated in the analysis and portrayed in dreams and visions. With others who are grieving the death of a loved one, the orphan archetype may arrive and through exploration, the unveiling of a tremendously personal myth. The themes of death and grief appear in many different myths. One myth that portrays an archetypal pattern or style of grieving is the Homeric *Hymn to Demeter*. "Demeter's existence is defined by her relation to her daughter; the relationship to the child's father is really incidental" (Downing, 1981, p. 76). Nevertheless, when the maiden is abducted and taken to the underworld by Hades, she cries out for her father, Zeus. Surely, for the great goddess Demeter, there was more to her identity than motherhood, yet in her shock and despair she was willing to relinquish all responsibility, and life itself, to secure the return of her daughter. This brief introduction serves to demonstrate the relational complexity of grief.

Demeter, in her shock, despair, and pain, cries out in inconsolable grief, and in that grief she travels for 9 days seeking the truth about her daughter's abduction. Though painful and disorienting, the abduction may have been necessary to enable the mother—daughter relationship to transform. "Loss requires a transformation in one's relation to

the other who has been lost. We lose what we love, and in that losing we have to let go of what we have loved" (Romanyshyn, 2007, p. 67). However, the relentless inquiry of Demeter has distinct similarities to many current-day tragedies, such as the pleading parents of missing children on television and in social media. Finally, Hecate and Helios inform Demeter of her daughter's fate, and the depth of her rage is unleashed. In the *Long Journey Home*, Downing wrote: "Demeter's pain, represented in her bringing famine to the earth, is a moving depiction of what one suffers emotionally in response to traumatic loss" (1994, p. 214). Expressions of grief abound as pain and loss are transformed into rage with dire consequences for all.

Nonetheless, this unimaginable experience of sudden loss is lived and relived throughout each human experience, particularly when one's identity is so closely tied to the object lost. The soul history informed by the other is altered indefinitely. Demeter's devotional love gave birth to rage: "As long as her daughter is not returned to her, nothing will germinate and she will not nourish humankind" (Paris, 1990, p. 38) or herself; Demeter punishes herself by dismissing her goddess qualities and concealing her identity. With pain and anguish propelling her to a distant land, she assumes an identity of a nursemaid and accepts an invitation to care for Demophoon, yet her grief was not alleviated. "If the replacement occurs too quickly and a superficial status quo is reestablished in identity, we talk about denial of grief and the subsequent depression, physical complaints, and diminished self-esteem that result" (Downing, 1994, p. 210). Perhaps depression and rage were the ambrosia that Demeter was willing to drink to avoid her own development and to continue living her grief. Conceivably Demeter's attempt to immortalize Demophoon was an attempt to maintain the status quo of her

motherhood identity. However, when Metanira discovered her intentions, the situation resolved. “It is Metanira’s angry recognition of this situation that finally frees Demeter from her identification” (Downing, 1994, p. 212). The moment of clarity is a moment of grace releasing the hold of grief, and with a loosening of the constriction, the transformative process may deepen.

Demeter, cloistered in her temple, watches as the pageant of gods pleads for her to release the constriction on the earth. Demeter’s demonstration of sacrifice and her capacity to go against her nature as she withholds nourishment for the earth honors herself, her daughter, and psyche; “Demeter, as this myth shows her to us, is the grieving mother. She experiences the loss of the other, the loss of her child, as the loss of self” (Downing, 1981, p. 39). Reverent to the depth of the bond, Demeter rejects the plea of the gods without regard to the cost of such an act. In seeking restitution, Zeus sends Hermes to retrieve Persephone from Hades so that things can get back to normal on earth. As she prepares for her return to the upper world, a final deceit is cast upon Persephone: the ingestion of a pomegranate seed to ensure that she returns to Hades every autumn. With knowledge of a new self, “Persephone returns to Demeter joyously though she will never again live only in her world” (Downing, 1981, p. 234). The cycle each year is another grace; we are reminded that whether or not it pleases our soul, loss is part of the cycle. The events of the past influence the core of being, and new meaning is created even for the goddesses.

Finally, Demeter emerges empowered, with a renewed sense of self, no longer ineffectual in relationship with Zeus. Persephone emerges as a woman, lover, and queen of the underworld. One can only imagine how their relationship was altered, “but as in

our own biography, interpreted differently each time we tell our life story although it is always based on the same facts, no interpretation of a myth can be definitive" (Paris, 1990, p. 42). Yet we continue to try to better understand the myth in hopes of coming to a better understanding of ourselves and our mourning.

Image Is Sustainable

The purpose of incorporating image as a sustainable component of grief psychology relates to the universality of experience while appreciating the uniqueness of the subjective interiority of each person. Insomuch as this is still true, the primary language of psyche is expressed in metaphors, analogies, and images. Every human being has conscious and unconscious images, and the meaning of these images is subject to the individual's ability to describe, articulate, and communicate their attributed meaning. Even with such conscious attention and articulation, the image retains a life of its own. Hillman, founder of archetypal psychology, spent much of his life focusing on the image in culture. He wrote: "The articulation of the image, the rhetorical elaboration, the translation into word, gesture, syntax, symbol, thought, lyric, rhyme—the poiesis that make the human into *homo faber*—that is specific only to us" (1997, p. 37). Images of grief may evoke emotional responses based upon the particular relationship to the image and to the experience of grief. With worldwide access streaming through our air 24/7, profound images of grief are now demonstrating that the emotional response, devastation, despair, and shattering of life. "We are in the cultural habit of siding against images and visions, particularly when they have no material referent, as in the case of mourning. Yet, curiously, despite our attempts to ignore them, the images persist" (Becker & Knudson,

2003, p. 711). Not only do images persist, they are making themselves known as a prominent part of our culture and redefining our psychology of soul.

There is criticism regarding the shift away from formal religion and its diminishing effects upon human identity, "over the past fifteen years the drop in religiosity has been twice as great as the decline of the 1960s and 1970s" (Grant, January, 27, 2014, para. 1). The considerations of New Age spirituality are not completely abandoning all religious foundations, as some would lead you to believe. Rather, they are attempting to meet the needs of an ever-changing collective intelligence, curiosity, and questioning of life itself. Kellehear raises a good question: "Rather than does the soul survive death? A better question would be, what imagery for dying and death is most fitting to sustain the religious imagination and the spiritual depths of contemporary persons?" (1999, p. 33). Not only have our religious affiliations failed in answering grief's call, but so too has psychology. The linear models of grief that have been used for the past 100 years neglect symbolic and metaphoric life and the living legacy of the dead. Again, the application of image transcends cultural barriers; for example, the suggestion of an image described as tears streaming down the face of a mother as she holds her dead child will bring forth different images for everyone, but the key factors that bind us are what move us: our emotional world that inherits the ancestral experiences of life, our soul history that determines our relationship to the image or the mere suggestion of an image.

Much like as our ancestors experienced this aspect of life, generational images still transcend time, particularly through myth and dreamtime; "dreams reveal the odyssey of the soul and the path of spirit" (Moore, 2014, p. 85). What may appear as antiquated methods of accessing the unconscious and enlivening the imagination, these

very enactments may have stood the test of time because psyche speaks unfiltered—a natural, authentic phenomenon. These images that arise may be considered sacred as they carry an irrefutable power that transcends cognitive knowing and brings humanity to the forefront of being in relationship with the unknown. These moments are few, but when they do occur, the ethics of psyche will not allow for them to be denied; instead they are illuminated and etched into the fabric of soul, becoming a piece of that particular soul history.

A photograph is a literal representation, an image, yet it evokes other internal images and initiates every sense in the body. Furthermore, feelings are filled with images, as Hillman elaborated:

> When you see the image, then you can begin to see the archetypal structures and the myths that are going on in the various feelings you have, and then the feelings become a kind of necessary quality of the image, rather than being obsessive in themselves. The image gives you an imagination of the feeling. The image frees you from your obsession with feelings. As the images change, the feelings change. (1989, p. 276)

Although the intention is not to avoid or minimize these feelings, viewing grief this way may ease the bind of intense feelings, allowing for them to be experienced in a way more congruent with the nature of the individual. For example, when the image in the photograph is a loved one who no longer has earthly presence, then the connection to the milieu elicits other images through association. Images in early grief initiate the bereaved into the abyss of absence; the physical body is replaced by image and memory, both of which may feel fragile, insubstantial, and inadequate. The predominance of fear

permeates every breath, movement, and word. Humans are graced with a propensity to remember, which may be seen as the natural process of soul to care for itself. Jung reminds us: “If you give up the past you naturally detach from the past; you lose your roots in the soil, your connection with the totem ancestors that dwell in your soil. You turn outward and drift away, and try to conquer other lands because you are exiled from your own soil” (Sabini, 2002, p. 73). Despite immense emotional turmoil, psyche wants and needs to remain ensouled, embodied, and intact, for it is the despair of many years that is our teacher, and the work done today is not only on behalf of the ancestors but will herald us into the future and help us to remember that one day we too will be ancestors.

Each theme discussed in this chapter has the unifying element of having universal meaning and interplay with the other themes. Nature leads the way as host to archetypes, synchronicities host spirit, and spirit helps form matter into image as the transformation from grief into mourning unfolds. When mourning arrives, psyche is free to build new relationships with nature, spirit and image. Each of these factors is necessary in the grief process because they respect the nature of grief and soul; the teachings of philosophers, sociologists, archeologists, anthropologists, theologians, the pioneers of psychology, and all the invisibles who have contributed to the emergence of a new vision grief in the 21st century. Finally, each in its own way is a power greater than oneself; although there is no absolute truth to the source of their sacred elements, they certainly contain a higher level of presence in our lives than we may have in theirs.

Chapter 5

Death's Evolutionary Change

The abundant, distinct beauty in the diverse membership of Western culture enriches the soul just as each thread enriches a tapestry. As members of this privileged society, with the freedom of curiosity, there is ample opportunity to learn from other cultures. The continued integration of diverse and multidimensional perspectives may inspire consideration of new approaches to the challenges faced in our world today. With the aid of technological advancement and the global access to information it provides, we have the honor of reading ancient doctrines that can afford us a better understanding of our origins and ancestors and of the world that we live in today. The belief systems of ancient cultures remain pertinent today, particularly as they offer insight into the intricate practice of honoring the dead. This chapter will focus on paradigm shifts that have occurred in the postmodern era and that affect the way in which Western culture grieves. Further, it considers the models in which psychologists frame their therapeutic approach to grief as a paradigm shift underway that honors the ancestors in a vernacular that is accessible, understandable, and healing. These unifying factors encompass re-membering the ancestors to include them in the dialogue and scholarship necessary to live the personal and collective myths onward.

The aesthetics of ancient cultures ignite the imagination with their belief systems and ceremonial enactment. Within the darkness of death, the myths and images depicted in ancient doctrines open the world to new possibilities of honoring and hosting one another. For example, based upon the belief of reciprocity between the living and the dead, ancestor worship has been a significant component of the Chinese belief system before 1000 BCE. The Chinese are joined by Malaysian, Hawaiian, and Japanese

cultures, which all similarly tend their ancestors through steadfast rituals. The unquestionable ceremonial obligation of ancestor worship within these cultures has the fundamental premise that the well-being of the ancestors is a responsibility of the living. Further, ancestor worship is viewed as a statement of gratitude to the ancestors as they brought forth descendants, nurtured them, and propagated the environment for them to prosper. These collectivist cultures, which place family and group value above the needs and desires of the individual, are in stark contrast to individualism of Western cultures. Yet in postmodern times we have seen the evolution of Western cultures infused with meta-cultures through transmission and the process of acculturation that helps to shift and adapt history, myth, and beliefs.

The pioneers of depth psychology held ancient worlds in high esteem, and those ancient worlds, in turn, influenced their theories, lectures, and analytic work. Freud and Jung both had a particular interest in the symbolism and mythology of ancient Egypt. Throughout his lifetime, Freud collected Egyptian books, art, and antique figurines that he prominently displayed in his consulting room. In *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry*, Ellenberger (1970) discussed Freud's use of figurines as part of the analysis to interpret an association to a dream. He also regularly analyzed his own dreams. In one such example, analyzed 30 years after the dream, Freud described an anxiety dream he had at age 7 or 8 years old in which his mother, who appeared with a sleepy expression, was being carried by people with bird beaks. Freud wrote, "they must have been gods with falcons' heads from an ancient Egyptian funerary relief" (http://www.freud-museum.at/online/freud/chronolg/horus-e.htm). The dream, entitled *The Egyptian Bird Dream*, has been credited with

contributing to Freud's theory of Oedipus Rex. However, Freud wrote, "If some one dreams with expressions of grief that his father or mother, his brother or sister, has died, I shall not use the dream as a proof that he wishes them dead now" (Freud, Masson, & Brill, 2010, p. 249). Perhaps between self-analysis and the death of family members, Freud realized that the painful reality of death far exceeds a wish fulfillment manifested in dream content.

Jung, too, took pleasures in the symbolic landscape of ancient Egypt where he traveled extensively in 1926. Jung was captivated by Egyptian religion and belief systems of death and an afterlife (which Freud had no interest in at all) as well as the Egyptian dedication to ancestors through the mummification process, elaborate funerary process, and incredibly built tombs that continue to command the attention of the world today. The influence of ancient Egypt in his theory, concepts, and ideas is also evident in his analytical work. One such example was first detailed in *Synchronicity: An Acausal Connecting Principle* (Jung, 1952/1969a). Although the intent of Jung's now famous analytic session was to give credence to the idea of synchronicity, the detailed story also demonstrates his appreciation for the Egyptian symbol associated with death and resurrection: the scarab beetle. As Jung listened to a patient recollect a dream in which she had been given a piece of expensive jewelry, a golden scarab beetle, Jung heard tapping on the window. When Jung opened the window, a scarab beetle flew into the room. Jung caught the beetle and handed it to the patient, saying, "Here is your scarab" (1952/1969b, p. 526). The transformative moment in the analysis, scarab beetle myth as an example of synchronicity, and Jung lives onward in many analytical settings as an ancestor. Jung's orientation and interest in the ancestors may have been inspired by his

study of *The Bardo Thodol*, named by its editor Dr. W.Y. Evans-Wentz as *The Tibetan Book of the Dead* (1960/2000) which Jung considered as a "constant companion, and to it I owe not only many stimulating ideas and discoveries, but also many fundamental insights" (1969/1953, p. 510).

Propagating Paradigms

As James Martin (1978) foretold in *The Wired Society: A Challenge for Tomorrow*, there are great challenges ahead for humanity in the 21st century, admitted or not: environmental desecration, overpopulation, disease, poverty, terrorism, and war. These challenges require a concerted collective effort in order to cultivate the necessary changes for a paradigm shift to take place. The paradigms from which we have been living no longer suit the soul and the depth of grief that has been held in the hallowed ground of the unconscious. Although Martin does not directly address grief, it is tightly woven within each page of his book and each challenge. If we were to accept Martin's ideas of what lies ahead in the 21st century, then one of the most pressing paradigm shifts may be our relationship with grief. This chapter suggests that there is a direct correlation between Western culture's difficult relationship with grief and the collective inability to honor the ancestors. Further, the difficulty has been reinforced throughout the postmodern era by psychology's development of grief models that minimize or neglect the influence of spirituality in grief and mourning.

For centuries, science has dedicated research to understand paradigms (patterns), yet there are paradigms that potentially cannot be validated such as the correlation between dreams and death. Jung identified universal patterns that emerge as archetypes, for example, the wise old man and mother archetypes. The exchange and collaboration of

ideas between Jung and his patient, quantum physicist Wolfgang Pauli, on the meaning of patterns was unprecedented for the time period and was documented in *Atom and Archetype: Pauli/Jung Letter, 1932-1958* (Jung & Pauli, 2001). As Dennis Slattery wrote, the collection of letters "are exciting in their complexity, provocative in their interdisciplinary thrust and illuminating in their profound attempt to bridge the divide between *physis* and *psyche*" (Slattery, n.d.). Perhaps this bridging may be considered as one of the most prominent paradigm shifts in psychology.

In 1962, during the transition from the modern to postmodern era, American physicist Thomas Kuhn introduced the concept of a paradigm shift in his seminal book, *The Structure of Scientific Revolutions* (1962). No longer solely situated in the domain of science, the definition and application of a *paradigm shift* have been popularized in our culture so that the magnitude of the shift may no longer has the depth of meaning as it did in modernity. A paradigm shift is defined as "a time when the usual and accepted way of doing or thinking about something changes" (dictionary.cambridge.org). Yet the generality of definition cannot reflect the incredible complexity and energy necessary for such a shift to occur. Paradigm shifts occur in every moment, of every day, from the smallest molecular change to the infinite universal changes. For example, following the death of a loved one there are complex changes that carry a powerful presence and energy: the multiple paradigm shifts that unfold though out the grieving process.

Systemically, as a paradigm shift begins and moves through to a new equilibrium, the multiple systems affiliated with the individual will encounter some level of change as well. In the last 50 years there have been significant paradigm shifts that have affected how we grieve and how we communicate our grief. The most obvious paradigm shift has

been the dramatic change in access to information as well as misinformation through massive technological advances. In 2013, there were nearly 2.6 million deaths in the United States alone (www.cdc.gov/nchs/fastats/deaths.htm). The universal and unavoidable event of death thrusts the individual into unfamiliar territory, seeking information and understanding at every level imaginable. Fortunately, internet access and online communication are available to most people so that the computer serves as a primary, stable resource. From posting a death announcement to emotionally navigating the sea of grief, the internet becomes the beacon of light to guide the way through this new, dark underworld. And given the propensity of the bereaved to isolate, this complementary interconnection with the computer yields a new relational resource that is unlike any human relationship during a time of chaos: "society is now also faced with a forced ubiquity, as services and contact are immediately available in an always-connected world" (Falconer, Sachsenweger, Gibson, & Norman, 2011, p. 82), available 24 hours a day, 7 days a week.

Although information alone may not heal the wounded soul, the bereaved search for relief, answers, and ideas to fill the vast absence. Grief has taught us that when feelings cannot be understood, the internet has ample research to fill those long hours of discontent. In the container of each search engine, "grief" has taken a prominent place; in the caverns of Google there are over 87 million search results for *grief*. Accessing information online offers practical solutions in discovering models of grief, educational grief resources, online blogs, and support groups, but it also offers the opportunity for one to tend to the cadence of one's grief in private, with no "live" human interaction. The internet serves as a regulatory function in the 21st century. Engaging in an online support

group or posting on a blog maintains privacy and empowers one to have a choice in participation. This is an important aspect during this time when *choice* has been put into question by death. The development of an online persona and participation in online support groups permit latitude in the freedom to express emotions, opinions, and attitudes which may be otherwise concealed. Further, for those who subscribe to restrictions on grieving (e.g., 3-day bereavement leave from work), this freedom may be critical in their ability to develop an ongoing dialogue of the deceased and the movement from grief to mourning. Additionally, for those who are not yet willing or able to attend support groups offered in their community, an online support group may serve as a suitable alternative. However, a double-edge sword is evident: The bereaved may develop a dependency upon the online group and continue to isolate, developing phantom relationships and an online persona that are not in the best interest of the individual.

The online connections also create further opportunity for the bereaved to discuss the grieving process with friends and family, despite geographical distance. There are many benefits in being able to communicate easily with friends and family who share sentiments for the deceased. Firstly, the number of people who can be accessed during times of distress is very important. Prior to the internet, mail or the telephone served as tools for accessing others. Waiting for the postman or for telephone calls, one was more likely to give up on finding someone to connect with then to continue seeking connection. Secondly, the reciprocity of recollection and story making within the support community help to keep the dead present. Sharing photos and videos keeps image in the forefront, reaching a larger audience increases the possibility that the dead are being tended. Additionally, social media expands the community defined as friends and family.

Users of Facebook, Twitter, and Instagram all find imaginal ways to serve their bereaved on these platforms. And lastly, the introduction and use of online memorials can be seen as providing significant advantages to transitioning Western cultures. Grief may no longer be circumscribed by a journey to the cemetery, to a house of worship, or to visitations with surviving family. The online memorial may become the evolving obituary where recollections and pieces of personal history from a variety of friends and family can be added, thereby facilitating the storytelling aspect that is so fundamental to the grieving process.

The growing connection between cyber sociology and grief was examined closely by Tony Walter in his essay, "New Mourners, Old Mourners: Online Memorial Culture as a Chapter in the History of Mourning" (Walter, 2015). Walter suggests that online mourning resembles pre-industrial mourning practices where death and loss were part of everyday living. The communities to which we belong provide different functions throughout our lives; in grief, we need our community for ritual, for comfort, for expression. With online participation, community is achieved virtually. For example, social media provides a forum for shared memories, stories, and feelings with family, friends, and others. In fact, complete strangers may offer support to the bereaved. The ease of posting items such as pictures and music provides the bereaved with the opportunity to tell and build stories. From a depth perspective, the presence of the deceased is experienced through story and the myth is being lived onward through the nurturing of a continued relationship with the dead. As the founder of the biographical model of grief (1996), Walter has long been a proponent of talking to the dead, not simply about the dead, but talking *to* them through messages posted on the internet, such

as on Facebook. In this sense he suggests that the dead live in cyberspace and that the computer mediates between the living and the dead.

Another paradigm shift was the transformation of religious practices in the postmodern era, a direct reflection of the social and cultural values that were previously discussed, particularly involving unresolved epic shame. The postmodern epic shame emerged once again as religious leaders defied and denied the trust of their followers. In the process, formal religion suffered the emotional, spiritual, and physical dismemberment of many communities. For centuries many people turned to formal religion as the primary source of structure, myth, and ritual, especially at times of death and grieving. Jung viewed the religion of the last 2,000 years as "a psychological attitude, a definite form and manner of adaptation to the world without and within, that lays down a definite cultural pattern and creates an atmosphere which remains wholly uninfluenced by any intellectual denials" (1921/1971, p. 185). However, once people were no longer bound to a particular religious system, they sought knowledge, meaning, and a relationship with the sacred in other arenas. With technological advances providing ease in accessing information, the exploration of ancient beliefs and teaching virtually filled homes, opening new avenues to the sacred.

There are roughly 4,200 religions in the world today, although only 19 are considered major religions. With the varied beliefs in the world, it is striking that religious practices at death and thereafter have quite a lot of similarities involving the rituals. Ritual provides containment and comfort: "Ritualization thus serves to contain the crisis of grief in the very act of objectifying its content through scripted gestures and precise codes of enactment" (Harrison, 2003, p. 57). Moreover, defined rituals offer a

way to honor the dead with ceremony and provide companioning to the bereaved throughout the process. The family is our first community of belonging that initially informs our religious or nonreligious belief system. Important lessons of life and death are taught through an amalgam of family beliefs, myths, and teachings of spiritual and/or religious direction. However, at the turn of the century, individual and family attitudes had noticeably changed toward formal religion: families were disillusioned with formal religious institutions, there was a reduction in religious institution membership, and movement toward secularism (Hill et al., 2000; Zinnbauer et al., 1999).

Anthropologists have long uncovered prominent artifacts pointing to religious ritual in varied cultures around the world. In the 21st century the United States, with a population of more than 320 million, estimated to speak over 300 languages (www.census.gov/topic/population.html), has a plethora of rituals from which to choose. There are interesting rituals that are traditionally held as post mortem rituals by most cultures, but certainly not all. First and foremost is the burial or cremation ritual. In *The Burial of the Dead* (1920), William Henry Francis Basevi found that across history, and despite vast differences among cultures, the dead are treated with reverence in burial. Although there are legal requirements today, the process of tending to the body following death and whether burial or cremation remains a ritual of obligation. For some religious institutions, the adaptation of protocol has been necessary; for instance, in 1963 the Vatican lifted the ban on cremation for Catholics. Additionally, some religions delineate a specific time frame to accomplish the utmost sacred cremation or burial; in the Baha'i faith, the body must be buried within 1 hour, and in Judaism, the time limit is 24 hours. Another important ritual is the period of reflection, meditation, or prayer for the dead.

Well known for meditative practice within religious celebration, Buddhists cremate the body followed by intensive prayer for 7 days and 49 days of meditative prayer. The Jewish faith has a similar practice where the family sits Shiva for 7 days, wearing a black armband as a symbolic representation of mourning. Accompanied by music, the Irish wake and the New Orleans Jazz processions are, historically, two of the liveliest celebrations of life and death in the United States (May, October 1, 2013). Of primary importance is that the ritual, in whatever form, provides comfort, guidance, and spirituality in the earliest, often most emotional time of the grieving process.

One of the more powerful religious practices has been the funeral ritual involving a formal demonstration of respect, honor, and sanctifying of the dead. Even within still-existing ancient cultural practices a paradigm shift may occur, as was the case in mid-20th-century China when leader Mao Zedong commanded funeral reform: Ancestor rituals were suppressed and funerals were held in factories to honor production (Watson & Rawski, 1988, p. 297). While witnessing the majestic ceremonies of celebrities and political and religious leaders through mass media, one may wonder about one's own funeral, or that of someone one has buried. Funeral rituals are broadening to include nondenominational celebrations as membership in religious communities has lessened and other alternatives have re-emerged such as in home death salons, better known as the Irish wake. Therefore, "it is essentially the death of the other—institutionalized and ritualized in funerals, burial, lamentation practices, and protocols of commemoration—which provokes the eruption of being-toward-death in human existence" (Harrison, 2003, pp. 93-94), and informs the personal attitude toward death. The living need ritual, and since traditional rituals no longer serve the contemporary suffering soul, imagination

creates a replacement ritual for the living and the dead. Funerals have been replaced with less formal gatherings and memorial services frequently held in nature. For instance, the international movement "Death Over Dinner" is offered in many cities throughout the United States, wherein bereaved gather together with strangers to discuss death and lament the dead (http://www.deathoverdinner.org). Although they may not command the same magnitude or attention of funerals, the intimate nature of these gatherings creates an environment wherein taboo topics may be discussed and personal storytelling encouraged. This shift has created new secular communities that honor spirit, are attuned to nature, and are less constrained by shame, inviting the question: Are rituals for the living or are they for the dead?

Alternative Attitude

Often in the field of psychology, controversy surrounding the efficacy of a theory, model, or therapeutic approach leads to fragmented communities. As many contemporary therapists and grief counselors may contend, the models, approaches, and frameworks no longer need to be mutually exclusive; in fact, more recent collaboration (Gamino & Ritter, 2012; Tedeschi & Calhoun, 2004, 2006; Rubin, Malkinson, & Witztum, 2012 Klass, Silverman, & Nickman, 1996; Stroebe & Schut, 1999, 2010) has contributed to a depathologizing of grief, an increasing acceptance of continuing bonds with the deceased, and further exploration of the sacred in everyday life. This collaboration may have been prompted by the pervasive nature of grief as individuals and families flock to psychotherapy seeking relief. The *DSM-5* (American Psychiatric Association, 2013) hid grief in the shadows of depression, clinicians were not able answer the call of the soul with clinical language, and the collective was bombarded with death images as terrorists

tore up our world. The documentation of the attacks are vast; for example, in 2015, the year began with the Paris tragedy on January 7th, leaving 17 dead followed by seven other attacks resulting in over 600 deaths (www.graphics.wsj.com, November 14, 2015). The devastating results were also accounted for in Zachary Dowdy's article "Terrorist Attacks Around the World Since September 11, 2001" (www.newsday.com, Nov. 13, 2015). More recently, the shooting at an Orlando, Florida night club killed 50 people, and the Bastille Day attack in France killed 84 people. The chronic anxiety is understandable. Perhaps the American flag will remain at half mast as a new symbol of our collective grief. Thus far, psychological emphasis has been placed on our grieving needs: understanding our grief, our emotional needs, and our constructs. However, one feature has been overlooked, the needs of the soul: living and dead. Therefore, as conversation expands to include grief of the living and dead, we must embark on a creative endeavor of re-visioning the way in which we grieve in Western culture to include the language of the soul. Given that Freud's monumental works, *Totem and Taboo* (1913/1914) and *Mourning and Melancholia* (1915/1925), were introduced at the beginning of the 20th century, it is ironic that much of the analytic progress in that century left us neglecting the dead. One cannot deny the message in Hillman and Ventura's (1992) famous book, *We've Had a Hundred Years of Psychotherapy—And the World's Getting Worse*, as being at least partially true.

Over the years James Hillman provoked many controversies, including the question of the effectiveness of psychotherapy. Hillman's ideas were often criticized or overlooked in the Jungian community due to his divergence from Jung's central concepts. However, he was the pioneer of archetypal psychology who identified Western culture's

neglect, shortcomings, and narcissism particularly in relation to death. He cautioned the field of depth psychology about the risks of losing precious relationships with nature, the dead, and the aesthetics of each soul. Although he had plenty of theoretical frameworks from which to choose, Hillman's deep appreciation for poetry, art, and music were incorporated in his writings to emphasize his point. While writing extensively on the topic of death, his interest was not toward capturing death and placing it in a theory or model; instead, he valued psychological theories that had an aesthetic component that could open the mind and expand the imagination. For example, Hillman described his initiatory experience upon viewing Picasso's *Le jeune peintre* (the young painter) as "my theory of life lived backwards" (1992, p. 61), with the suggestion that the soul's core is where the image originates and that "life as the actualization over time of that originating seed image . . . the image in the heart, and that image—not the time that actualized it—the image is the primary determinant of your life." It has been said that the year before his death, Picasso finally captured his *daimon* on canvas. For those who appreciate Hillman's idea of the image, ponder for a moment if the image for Hillman as he approached his death was the acorn, or was the image for him the oak tree. Mercurial of him.

Naturally, James Hillman would support the inclusion of ancestors in our grief work, but there is a strong possibility that he would be opposed to the idea of a model. However, there is a necessity for a theoretical construct or model to guide the professional working with people in grief. As will be discussed in this chapter, there seems to be a paradigm shift underway in the way that researchers and theorists are viewing grief: They are listening, imaginative, and searching to find a method that is

relational with the dead. At the threshold of change, the contemporary models of grief focus upon the individual experience in the process and his or her ability to articulate the experience, versus the achievement of a prescribed task, phase, or goal attributed to earlier models. Further, the general acceptance that the complex, unique life experience of an individual determines his or her emotional response in grief (frequency, intensity, duration, or what a depth psychologist may refer to as a *pattern*) and the potentiality to transform grief into mourning. Although the models emphasize intrapersonal aspects, heightened awareness of the interpersonal aspects are reflected in the dynamic and systemic influence of family, friends, and community, with the inclusion of the ancestors.

Depth psychology, particularly archetypal psychology, has respect and appreciation for developing ideas from other disciplines; hence a multidisciplinary formulation of grieving is essential to our depth community. One complementary feature of a depth approach to grieving is that depth psychology embraces art, literature, theology, philosophy, and myth as components of psychotherapy as well as the inclusion of soul. By collaborating with and listening to developing ideas on death and grief from sociologists, eco-psychologists, and anthropologists, we may better understand the role of grief in depression, violence, addiction, and general discontent in this 21st century.

Contemporary Models

Many social and political changes in the postmodern era have affected our exposure to death and subsequently the way in which we grieve. Therefore, the models of grief from which we base our clinical approaches need to incorporate more contemporary ideas but still retain the valuable constructs from earlier models. In exploring paradigms of grief, one consideration was striking: The cultural background of the contributors to

grief models that are used in the United States are mostly from other countries, and those countries may have influenced their research. The most prominent psychiatrists—Lindemann (1944, Germany), Bowlby (1961, Britain), Kübler-Ross (1969, Switzerland), and Parkes (1991, Britain)—were from lands where death and grief were considered differently. In the United States, Worden (1982) held a leadership role in the development and treatment of grief. This small community and their pioneering studies were built on a psychiatric framework that was all logos, without eros. Incorporated into their scientific models were cultural beliefs, values, experiences, and a personal relationship with grief that focused on intense negative emotions. Yet, a significant factor in grief is that eros is present: We love the person who has died, otherwise why would we grieve? The contemporary approaches to grief contain eros, grace, and a new, energizing myth of grief.

With good reason Hillman often relegated psychology to the underworld; Western culture has perpetuated fantasies of understanding the complexities of death. For example, the Association for Death Education and Counseling (ADEC) has published a *Handbook of Thanatology* and issued a code of ethics that includes counselors attaining death competencies. As a founding member of the ADEC, Worden developed and promoted his model with the support of many professionals, including Kübler-Ross. Worden's task model (1982) maintains the requirement of task completion: first, to accept the reality of the loss; second, to work through the pain of grief; third, to adjust to an environment in which the deceased is missing; and finally, to find an enduring connection with the deceased while embarking on a new life. This final task was revised in 2009 to reflect the general acceptance of a continuing bond. Focused on methodology

and theory, the ADEC suggests that "self-awareness and tolerance for strong emotion are precursors of a contemporary concept of death competence" (Gamino & Ritter, 2012, p. 25) and would reflect cognitive and emotional competence. Given the frequency of emotional oscillations and regressions in the grief experience, the counselor would have to be as nimble as Hermes to achieve such a feat. Further, this guideline overlooks the personal and collective unconscious, where death may hide the evidenced-based data that researchers are seeking. Clever of death, who would think to explore the unconscious?

The research and theoretical underpinnings in models of grief provide the necessary framework from which a clinician can conceptualize the circumstances of a case. Each clinician faces the challenge of choosing a framework that complements his or her theoretical stance in the therapeutic process and the specificity of the patient's presenting issues. Much of what has been learned from earlier models has been retained in contemporary approaches to grief, as demonstrated in the dual process model (DPM) of coping with bereavement (Stroebe & Schut, 1999, 2010); the two-track model (TTM; Rubin, 1999); the biographical model (BM; Walter, 1996); and the continuing bonds model (CBM; Klass et al., 1996). The latter two contemporary models honor and integrate ancient concepts of hosting a postmortem relationship. These models recognize that internal and external representations of the dead are beneficial to the bereaved as part of the grieving process. The reciprocity of ideas between theorists and clinicians may broaden the scope of understanding, compassion, and sensitivity toward the complexity of the grieving person's experience.

In a promising refinement of an earlier model, Susan lePoidevin developed a biopsychosocial approach that permits the tracking of simultaneous change in seven

dimensions (Fish, 2014). The multidimensional model examines the implications of grief through the lenses of biological, psychological, and social functioning. A significant strength of this model affords the patient an opportunity to narrate his or her experience of grief and the grieving process while developing coping strategies and accessing resources. This model remains unfinished and unpublished due to lePoidevin's untimely death in 1989. However, her research inspired and contributed to the development of other models, such as the TTM (Rubin et al., 2012) and provided the framework for Dimensions *of Loss: Using a holistic framework to understand the many costs of challenges of bereavement* conference (Fish, 2014).

Contemplating the impasse typically experience by patients in grief, many analysts and psychotherapists affirm that the repression of grief to the unconscious results in painful emotional content that is manifested in attitudes, behaviors, and disturbing dreams. Collectively, the repressed grief, amassed in the collective unconscious, surges outward with violence and hatred through out the United States and certainly beyond. Perhaps the lack of coping strategies and inadequate coping skills have held grief captive in the unconscious; such is the premise of the Stroebe and Schut's DPM (1999, 2010). Unlike other generalized models, this empirically based model was specifically designed for clinical application "as a taxonomy to describe ways that people come to terms with the loss of a loved one" (Stroebe & Schut, 2010, p. 277). The structure of the DPM integrates Bowlby's theoretical construct of attachment and factors such as stressors, appraisal and coping processes, and outcome variables from the cognitive stress theory (Lazarus & Folkman, 1984). This model does not suggest task or stage completion, such as Worden's model does; however, the DPM seems to conceal these concepts among the

frenetic oscillation between active grieving and adaptive living which the authors refer to as loss orientation and restoration orientation, respectively.

As a model that normalizes the symptoms of grief, the DPM may be beneficial to the bereaved who are finding themselves vacillating between moments of loss and moments of moving along. Stroebe and Schut (2010) define coping as a "complex regulatory process of confrontation and avoidance" (p. 278), and the oscillation between loss orientation and restoration-orientation is considered as adaptive coping. Briefly, the loss orientation involves stressors associated with the loss of a loved one, and the restoration orientation reflects a rebuilding of the life of the bereaved by accepting new roles and responsibilities. This model seems to be easily generalized to coping strategies that are taught and practiced in many psychotherapeutic settings as a fundamental necessity of wellness; the model does not, however, address issues of psycho-spirituality and continuing bonds with the deceased. To correct earlier limitations of the model, the DPM was revised to include cultural differences, with the authors acknowledging that "cultures vary according to the norms/belief systems which govern manifestations and expressions of grief" (Stroebe & Schut, 2010, p. 283) as well as gender differences in coping, the authors noted that the "DPM also accommodated *male and female differences*" (p. 282, emphasis added).

The next bereavement model, the TTM, has evolved over the past 30 years, with adjustments and adaptations made along the way to ensure that contemporary social and cultural components were reflected in it. This process model, proposed by Simon Shimshon Rubin (1999) of the University of Haifa, Israel, utilizes a questionnaire to collect data for analysis and is both scientific and soulful. The initial data provide a

comprehensive clinical picture that is further enhanced in the therapeutic relationship. As there are no clinical directives or interventions prescribed, this model depends upon the keen ear and curious heart of the clinician. The assessment begins with Track I, which focuses on the way people get along in their daily lives following the death of a loved one. The biopsychosocial assessment covers 11 domains of general functioning: somatic problems, depression, anxiety, meaning structure, psychiatric symptoms, emotion investment, work, self-esteem, family relations, other interpersonal factors, and posttraumatic stress disorder (PTSD; Rubin, 1999). In Track II, the conversation focuses on the relationship to the deceased, and is most compatible with the continuing bonds model of Klass et al. (1996). The 10 domains used in the assessment process for Track II are constriction, idealization, conflict, grief "stages", self, preoccupation, positive affect, negative affect, soothing, and other (Rubin, 1999; Rubin et al. 2012). The model offers the option of conducting a comprehensive assessment of symptoms while maintaining a respectful, nurturing perspective of soulful inquiry. Susan lePoidevin would be pleased.

Derived from his own experience of loss, British sociologist Tony Walter devised the biographical model (1996). As a professor at the University of Bath, his focus is primarily the experience of grief in Britain, yet theorists around the world, including Dennis Klass of the continuing bonds model, value his work. Walter's work is an example of the necessity of interdisciplinary collaboration to enhance cross-cultural dialogues that survey the trajectory of death and grief. The biographical model suggests that interpersonal relationships provide a safe, nurturing forum in which to share memories and talk about the deceased. Through interpersonal communication, which can be easily accessed through the internet, the bereaved is able to "reconstruct a new identity

by creating a [new] life story that includes the deceased" (Walter, 2015) and thereby moves through grief while maintaining a sense of presence of the deceased. In the last two decades Walter has conducted research on the social organization of death, which he terms "dark tourism," with emphasis on postmortem relationships.

Interest from other fields of study enhances an aesthetic perspective of grief as the researchers offer a vision of grief from their field of study such as the expression of grief in poetry, dance, art; however, many of these ideas are not yet incorporated into existing models. For example, contributing from the University of the West of England, Department of Geography and Environmental Management, Avril Maddrell offers insight into overt and covert expressions of grief "through unfolded blending of the visual, material, haptic, aural, olfactory, emotional-affective and spiritual plans, prompting memories and invoking a literal sense of continued 'presence' despite bodily and cognitive absence" (2013, p. 505). The attention and care given to an ongoing relationship with the dead is concretized in graves and memorial objects, which Maddrell views as "an attempt to materialize the identity of the deceased and . . . a means of embodying and enacting ongoing hope, care and communication on the part of the bereaved" (2013, p. 509). Crafted following an annual conference on death and dying at the University of Bath, *Deathscapes: Spaces for Death, Dying, Mourning and Remembrance* (Maddrell & Sidaway, 2010) reflects a collaboration of scholars from the fields of sociology, anthropology, history of art, and architecture. As editor, Maddrell, demonstrated the depth of her commitment to the continuing bonds model and the interdisciplinary achievements that can be accomplished when ego is silent. Although the

dead have been marginalized spatially and socially in Western culture, the progress made in other cultural realms has inspired a recollection of the dead.

The final model, known as *continuing bonds* (Klass et al., 1996) was introduced in the United States by Dennis Klass, based upon his work with families upon the death of a child. The continuing bonds model offers the premise that the bonds between the deceased and the bereaved are not broken but continue onward, whereas "the bereaved actively construct an inner representation of the deceased that is part of the normal grieving process" through a sense of presence, memory, material objects and an identification with the deceased (Klass, 2014, p. 16). Klass believes the latter to be the most psychologically profound because the bond with the dead is internalized to become a part of the self (Goss-Shore & Klass, 2015). The bereaved are no longer looking for closure; rather, they are looking for direction on how to live with an active memory of the deceased in a way that is respectful to each participant in the relationship. This absence–presence concept incorporates a broadly spiritual dimension and reflects the fundamental approach of a continuing bond.

In the field of psychology as well as in the specialty of grief counseling, there is growing dialogue involving the idea that "grief is resolved through the creation of a loving, growing relationship with the dead that recognizes the new psychological or spiritual dimensions of the relationship" (Shapiro, 1996, p. 552). Hillman considered communicating with the dead to be an ethical imperative so that emotional bonds with the deceased are maintained. He wrote: "Communication with the dead continues. Our souls affect them. What we do with our souls has influence upon the progress of theirs. Their souls are still in process . . . we are still involved, responsible" (1993, p. 84). Although

this view may be true for those who subscribe to archetypal psychology, other clinical approaches are certain to take into consideration developmental milestones for psycho-spiritual development and cultural values when exploring the introduction of the continuing bonds concept to a patient.

For instance, underscoring the complexity involved in continuing to foster an attachment to the deceased and also adapting to the bereavement, Neimeyer, Baldwin, and Gilles (2006) conducted a study of 506 young adults in the first 2 years of their bereavement. The study utilized the Inventory of Complicated Grief to assess how the participants "make meaning of the loss in practical, personal, existential, or spiritual terms" (p. 718). The language of the instrument, measurement of each quadrant (practical, personal, existential, spiritual), and the translation of life experience into data heighten the risk of returning grief to a linear analysis. However, the existential and spiritual examinations reflect a progressive approach to the inclusion of soul in conversations related to continuing bonds.

The final consideration is not a model for the direct purposes of treatment, rather the prototype intends to build a linguistics bridge between the bereaved and the clinical professional. Although the verbal and nonverbal expression of grief varies across cultures and individuals, the language of grief model (LOG) "was developed consisting of four *Modes of Expression*, four *Types of Language*, plus three *Contingent Factors*" (Corless et al., 2014, p. 132). Although most models of grief are primarily focused on the process, the LOG focused on the expression through verbal (written or oral) and nonverbal responses (silent or reflective), physical responses (somatic or expressions) and activities (rituals or objects) (p. 133) with the goal of enhancing communication and understand in

the clinical setting between the bereaved and the clinician. The researchers represented varied fields of study, including medical, behavioral health, psychology, religion, and academia. The proposed model complements a depth psychological approach in the exploration of narrative (storytelling), symbolism (representation), metaphor (figurative), and analysis (concretizing) as types of language. The progressive nature of this research was further emphasized in the inclusion of static (gravestone) and active expression (communication with the dead). The dynamic of the LOG is conceptualized in the diagram below (see Figure 1) as a fluid, adapting, integrating tool that distinguishes the expressions of grieving from the process and state of bereavement.

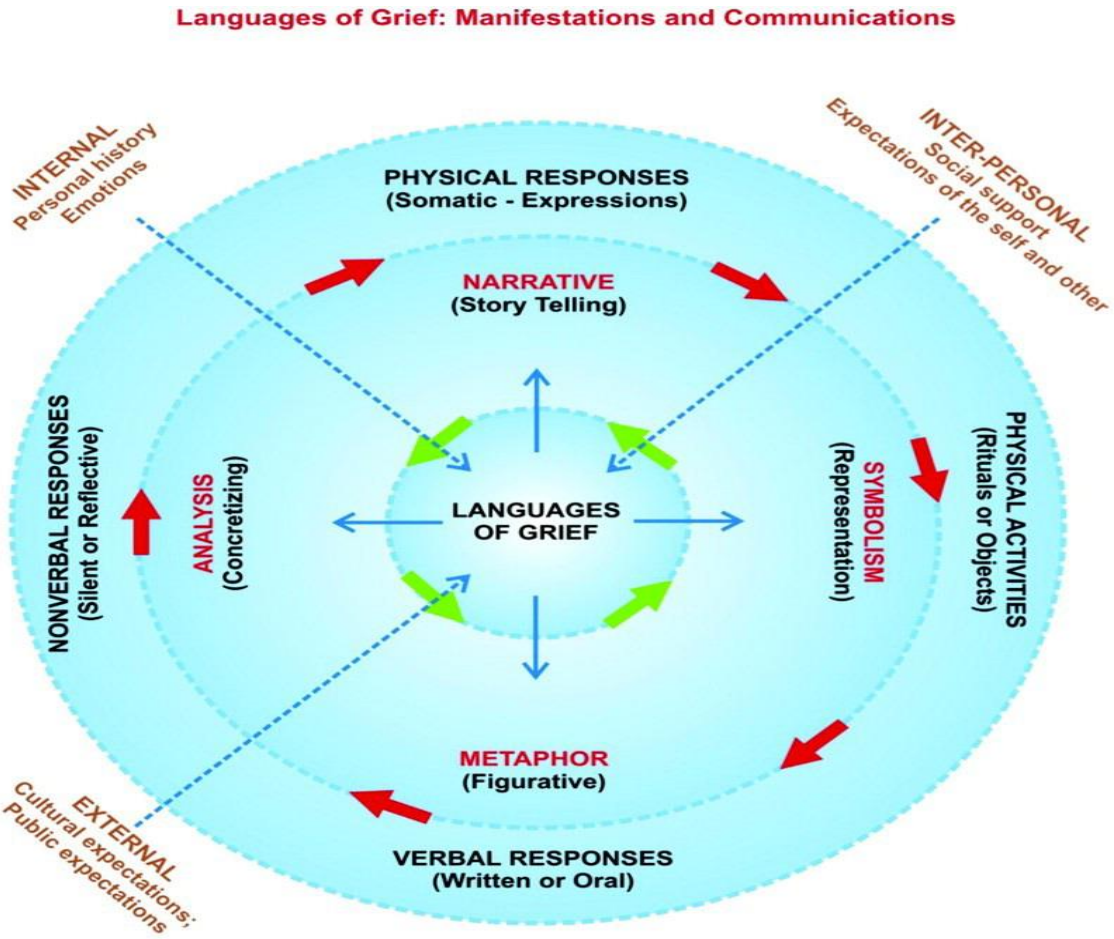

Figure 1. Languages of Grief: Manifestations and Communications. Copyright 2014 by I. Corless, R. Limbo, R. Bousso, R. Wrenn, D. Head, N. Lickiss, & H. Wass. Used under Creative Commons Attributions License 3.0.

At the turn of this century, new ideas of grief and the grieving process emerged and models shifted toward idiographic approaches, as seen in the models discussed here. The rising acceptance of qualitative research, the efficacy of a narrative approach, and collaboration among researchers has produced conceptual ideas that embrace the dynamic nature of grief. On the horizon are approaches to grief that are inspired by the

> Reparative, regenerative nature of the human mind as part of the natural world. The storylines and imagery that serve this paradigm are of reconstruction, rebirth . . . this greening paradigm weaves nature's laws through human lore to

> understand the human spirit through the creative workings of the human mind. (Aragno, 2003, p. 445)

These developing ideas approach grief using imagination and the inclusion of a spiritual self with an appreciation for the complexity, diversity, and nuances of the grieving process.

The many paradigm shifts of the 20th century provided opportunity for a new approach to grief. Dr. Alan Wolfelt, founder of the Center for Loss & Life Transitions, suggests the term *companioning* to describe the process of caring for the bereaved. The fundamental principles underlying companioning reflect a depth psychological approach and are summarized as follows (Wolfelt, 2009). Companioning is about being present to another person's pain; it is not about taking away the pain; about going to the wilderness of the soul with another human being, it is not about thinking you are responsible for finding the way out; about honoring the spirit, it is not about focusing on the intellect; about listening with the heart, it is not about analyzing with the head; about bearing witness to the struggles of others, it is not about judging or directing these struggles; about walking alongside, it is not about leading; about discovering the gifts of sacred silence, it does not mean filling up every moment with words; about being still, it is not about frantic movement forward; about respecting disorder and confusion, it is not about imposing order and logic; about learning from others, it is not about teaching them; and finally, companioning is about curiosity, it is not about expertise. In the following chapter, the concept of companioning is demonstrated by Margo McLean as she tended to James Hillman as he was dying and thereafter. Affirming that models of grief are a necessity in treatment approaches, with these tenets in mind, caregiving for the bereaved

can extend beyond the consulting room. The inclusion of psyche and the sacred reach beyond the limitations of models that reduce grief to a task, a phase, or a stage, instead allowing the unconscious and conscious to communicate without confinement.

Chapter 6

In the Consulting Room

> It's not the future of psychoanalysis that anyone should be concerned about but rather the finding of languages for what matters most to us; for what we suffer from and for, for how and why we take our pleasures. (Philips, 1995, p. xvi)

A common challenge for the therapist is the constraint of a time-bound approach in the therapeutic encounter, particularly within the restrictions of contemporary managed care. This limitation may interfere with, or even halt, the fluidity of the grief process and the patient's ability to access his or her truth. Not only the truth in relationship with oneself but truth held in relationship with the other, whether idealized or not, is significant. Within the complicated structure of grief, one may regret what was said, or what was left unsaid. The therapist carries tremendous responsibility in the relationship with each patient: "As inheritors of psychoanalysis, we must actively translate the terms of our inheritance, questioning, reassembling, and challenging our perceptions and interpretations, and simultaneously we must hold open a space for the arrival of the unsaid, unseen, and unbidden" (Harasemovitch, 2013, p. 15). This chapter asserts that a four-point ethics of grief is essential to the integrity of the grieving process: First, there should be no time limitations on the grieving process; second, it is important to honor the patient's relationship to the deceased, exactly how he or she envisions it; third, demonstrate sensitivity to cultural values and beliefs; and fourth, have the grace to accept that as a therapist, you grieve concurrently with your patient. The insidious nature of our primitive defenses of avoidance, repression, and denial may usurp these ethics. However, the utilization of clinical supervision, consultation, and one's own analysis may aid in a fertile psychotherapeutic process.

This chapter begins with a review of the early professional development of the pioneers of depth psychology. Part of their legacy, particularly in relationship to issues of clinical transference and countertransference, is how frequently each pioneer's personal and professional life was affected by death. One of the foremost responsibilities of a psychotherapist is to care for oneself. However, unconscious processes may conceal significant emotional issues, which was the case for Jung following his separation from Freud. As was discussed in the literature review, Freud and Jung suffered following the loss of their relationship and, unfortunately for each of them, they depended upon one another for consultation and analysis. During Hillman's military service, he tended to the wounded in the hospital, which offered first-hand exposure to the devastating effects of war and may have partly motivated his 2004 book *A Terrible Love of War*. Freud, Jung, and Hillman make valuable contributions toward raising awareness of the importance that grief plays in each person's psycho-spiritual development, particularly for those counseling the bereaved.

Clinical Beginnings of Freud, Jung, Hillman

The following comparative of Freud, Jung, and Hillman's early clinical education, training and personal analysis intends to highlight themes or commonalities among the pioneers of depth psychology. Whereas Freud and Jung were trained in medicine, Hillman's work in the field hospital of war produced other visions of medical work. Yet they were all surrounded by the dying and death. Freud and Jung engaged in self-analysis, whereas Hillman experienced the complexities of analysis in Zurich, perhaps each explored the complexity of grief during the analytic encounter. Possibly Freud and Jung would agree with Hillman that "if we would recuperate the lost soul, which is after

all the main aim of all depth psychologies, we must recover our lost aesthetic reactions, our sense of beauty" (1982, p. 41). The point is that the similarities outweigh the differences, the 21st century needed the psychiatrists and the renegade psychologist to weave the material, strand by strand, together for our appreciation of the complexity of analysis.

Over a century ago the father of psychoanalysis, Sigmund Freud, introduced psychoanalysis in Vienna. In the comprehensive biography of Sigmund Freud, Ellenberger (1970) examines Freud's role in the development of psychoanalysis. The scientific foundations of medicine permitted psychiatric research and treatment to be performed in institutions and hospitals. This was fortuitous for Freud, he had ample cases to study as well as access to neurologists and psychiatrists who treated cases of hysteria and psychic disruptions. A dedicated scholar and clinician, Freud had a long career that is documented in volumes of literature; however, this brief overview intends to demonstrate that his research, patients, and professional collaborations would later be essential in the development of his theories.

Following graduation from the University of Vienna medical school with a specialty in neurology, Freud began a 3-year residency at Viennese General Hospital. Through out his residency, Freud conducted laboratory research, treated patients, and published papers on his findings. However, the most influential force in Freud's professional history may have been the relationships that he developed (and destroyed) with colleagues. The most prominent early influences, Josef Breuer and Jean Martin Charcot, tremendously influenced Freud's psychoanalytic path. Freud met Josef Breuer, an established physician treating symptoms of hysteria in 1880. Both were members of an

intimate, small community of Jewish physicians specializing in psychiatry and neurology. The collaboration between Freud and Breuer on the well known case of Anna O. not only brought recognition to Freud but also to the development of free association and the cathartic methods (Ellenberger, 1970, p. 485). The collaborative Freud-Breuer case work on hysteria was eventually published in *Studies on Hysteria* (1895).

To further his studies, in 1885, Freud was awarded a traveling grant from the University of Vienna "which he decided to spend studying in Paris with Charcot" (Ellenberger, 1970, p. 435). In addition to conducting research in a pathology laboratory, Freud translated Charcot's lectures. Although their work together was for a brief period, Charcot's ideas on hysteria influenced Freud's research, the development of cathartic treatment and Freud's subsequent work with Breuer. Additionally, Freud was interested in Charcot's idea of the "second mind," which Freud later re-framed as the unconscious. Freud demonstrated a penchant for clinical work as well as an incredible writing ability that captured clinical experiences. These combined skills continued to draw the attention of colleagues and provide this young physician professional opportunities. Following his work with Charcot, Freud returned to Vienna to pursue a private practice, conduct research, and publish papers.

When Freud opened his analytic practice in Vienna, April 1886, the complexity of the cases and his personal responses led him to engage in self-analysis. Freud depended heavily on his communication with Wilhelm Fliess for personal matters in addition to analytical consultation. For Freud, Fliess was "a scientific correspondent, a physician who treated his nose condition, and a confidant who also stimulated him and in whose judgment he placed boundless trust" (Ellenberger, 1970, p. 445). The depth of their

relationship was captured in *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887-1904* (1985), in which Freud discusses his self-analysis, especially for the period October 3 to November 14, 1897. Although the mention of self-analysis may be found throughout the correspondences with Fliess, this particular period animated his dream life and interrupted his writing. Confounded by the inability to perform his daily tasks and his obsession with neurotic symptoms, Freud was brimming with a new theory: the theory of neuroses, introduced in 1896.

However, the relationship was predestined to end. The decline of the friendship began around the same time Freud's book, *The Interpretation of Dreams* (1900), was published. There has been ample conjecture that Freud's examination of the nature and power of the unconscious through dream analysis was a collaborative task undertaken with Fleiss, and indeed this is documented in Freud's letters to Fliess (Masson, 1985). But this was the first of a number of dominant professional relationships to mark Freud with a scar. Prior to his separation from Jung, collegial friendships ended with Meynert, Breuer, Fleiss, Adler, and Stekel (Ellenberger, 1970, pp. 455-456). There is little doubt that the competitive nature of science and the early development of psychoanalysis were contributing factors to relational strife; however, personal and professional relationships proved to be difficult through out his lifetime.

Similarly, although the illustrious career of Jung cannot be synthesized into a few paragraphs, the initial highlights are offered to provide an overview of his early clinical experience. Jung attended medical school in Basel, Switzerland, and began his clinical training at Burgholzli Psychiatric Hospital in Zurich under the direction of Eugen Bleuler, who "demanded a strenuous amount of work and unlimited devotion to the

patients" (Ellenberger, 1970 p. 667). The demands of treating patients with severe psychosis also provided Jung with material useful in the determination of universal symbols, later known as *archetypes*. During Jung's 9 years at Burgholzli, he studied briefly with Janet in Paris, was promoted to senior physician at the Psychiatric Clinic, began teaching at the University of Zurich, designed and commissioned his home to be built in Kusnacht, and published substantially. And, of course, there was Jung's famous visit with Freud in Vienna (1907) and his subsequent trip to Clark University (1909). Although ambitious to achieve in the first decade of professional life, Jung admitted, "I need scarcely mention that my concentration and self-imposed confinement alienated me from my colleagues" (1989, p. 113). Jung left Burgholzli in 1909 to dedicate himself to private practice, teaching at the university and taking on leadership roles in the psychoanalytic community.

Private practice dominated Jung's analytic career in Zurich. The curious idea to search for an analyst when there were no outcome measures to validate the efficacy of the treatment (which of course is how we value analysis today) seems ludicrous; however, that was the course of history. The well educated, resourceful, and often well known poets, philosophers, physicists, and doctors who committed to analysis sought out both Freud and Jung. And for the duration of their relationship, Freud and Jung depended upon each other for collegial consultation, which primarily focused on the analysis of each other's dreams. During the seven week trip to Clark University, Jung reported that he and Freud "were together every day and analyzed each other's dreams" (1989, p. 158), although Freud's interpretations were somewhat disappointing to Jung. Then again, Jung had an established practice of dream analysis beginning in his youth, in which the

contents of the unconscious were confronted not only by Jung, but over the years by Emilie Jung (his mother), Emma Jung (his wife), Toni Wolff (his mistress), Marie von Franz (his friend/analyst), Barbara Hannah (his friend/analyst), and each of us.

Among the valuable lessons from Jung are two important matters. As Jung demonstrated in his own analysis, and that of many patients, delving into the unconscious and working with dream material is a complicated and potentially precarious matter. Although pop culture minimizes the complexity of dream analysis, the analyst's education, training, and often Jungian analysis provides the necessary platform from which to undertake this delicate analysis. For although the contemporary, personal recording of dream material may be quite meaningful, understanding the complexity of the unconscious material manifesting in dream may necessitate a qualified analyst. Further, Jung made a distinction between analysis and psychotherapy, according to Jungian analyst Joseph Henderson.

> Analysis implied intensive work involving patient and doctor over a long period of time with frequent sessions. Psychotherapy implied an alliance between therapist and patient that was not binding as to time or as to frequency of sessions, and that could be adjusted to meet immediate needs for psychological insight or crisis intervention; it could however, turn into an analysis at any time. (Henderson, quoted in Stein, 1995, p. 16)

In the 19th and 20th centuries, analysis was often for the elite, educated, and privileged. Particularly in the 20th century, mental illness, disruptions of the psyche, or any other perceived mental disorder was treated either by the family physician with pharmaceuticals or the patient was committed to a state hospital; rarely were other

options discussed. It is plausible that Jung's influence in the United States contributed to the acceptance and availability of psychotherapy as an option for treatment.

Unlike the other pioneers, Hillman was American born, raised in the hotel his parents owned on the boardwalk in Atlantic City, New Jersey. According to his biography, surrounded by the chaos of the boardwalk, he showed an inquisitive, curious mind and noticed even the most minute detail. According to the Dick Russell, Hillman was particularly fascinated with the divers as they put on their heavy diving gear. Hillman's imagination would take him to the depths of the ocean and what lies beneath the surface (Russell, November 10, 2013). But at 17, it was his tour of duty in the navy that captured the depths of his soul while he tended to the suffering and wounded in the hospital. Many of his published letters to his parents and mates reflect his sensitive, insightful nature into the devastation of war, but also his detailed experience as a participant in World War II. The impressions of that war combined with what Hillman noticed in subsequent wars are accounted for in his book *A Terrible Love of War* (2004b).

Hillman attended the School of Foreign Service at Georgetown University for 2 years. He then joined the Navy's Hospital corps in 1944. Following his discharge, he attended and graduated from Trinity College in Dublin with a degree in mental and moral science. Still in search of understanding, he enrolled in the doctoral program at the University of Zurich and the analyst program at the C. G. Jung Institute in Zurich: he successfully completed both programs. Analysis was not only a requirement of the institute, but had gained popularity in Europe. While in Zurich, Hillman was in analysis with Liliane Frey and C. A. Meier. Furthermore, Hillman's first wife Kate had been in analysis with Emma Jung prior to analysis with C.A. Meier. However, Kate and Meier

had an extramarital affair which ended the intricate web of relationships, personal and professional (Tacey, 2014b, p. 497). As a student, analyst, and eventual director of the institute, Hillman found himself in the midst of controversy. In the midst of 1960s, Hillman proclaimed in a letter to a patient that "the aim of psychology was love; it is not that love (as transference or something) is to serve psychology" (Tacey, 2014a, p. 478). This was an ethical boundary infringement that contributed to the end of his clinical career in Zurich. Following unresolved ruptures at the Jung Institute and the withdrawal of his visa in 1969, Hillman returned to the United States and became dean of graduate studies at the University of Dallas. He also taught at other prominent universities. In 1980 he contributed to the initiation of the Dallas Institute of Humanities and Culture. Perhaps Hillman would consider this summary a reduction of his great educational influences but it is factual without intent of harm.

The question of clinical training and experience has been critiqued for years, particularly given Hillman's longstanding view of psychotherapy and his book *We've Had a Hundred Years of Psychotherapy—And The World's Getting Worse* (Hillman & Ventura, 1992). Rather than referring to himself as an analyst or clinician, Hillman would refer to himself as a renegade psychologist and champion of psyche: "Hillman wrestled with ideas and theories, not with clients or cases" (Tacey, 1998, p. 218). Yet, in the comprehensive biography *The Life and Ideas of James Hillman* (Russell, 2013), Hillman explains that his early clinical work involved "some very long and difficult cases… that made me more shaky about the whole business than ever" (pp. 407-408). Understandably, the traumatic case material was an introduction to the suffering of soul

and the depth of compassion, caring, and love that appeared in the context of the analytic relationship.

Although the details of his actual clinical work and case studies are vague, in lectures and his books Hillman considered dream work an important component of archetypal psychology. As he explained, "work on dreams does not forego analysis, but the analysis is in service of another archetypal principle and carried out in another attitude than the usual one" (1979, p. 130). From the controversial Jewish Dream Group through to his disenchantment with psychology in general, he consistently valued the message of the dream. Conceivably, Hillman's dream and determining spirit to rebirth soul into psychology kept him in lecturing halls, as editor of *Envoy* and *Spring* journals, and writing instead of in the consulting room.

Fundamentals of the Contemporary Psychoanalytic Process

Although Freud is credited with the inspiration of analytic psychology, he may not recognize contemporary approaches to psychoanalysis in the 21st century. Vast changes in the structure of academic and training programs, some of which are virtual, accommodate the socio-political changes necessary to maintain such programs. Over the course of psychology's development, new factions of analytic groups have emerged, new interpretations of analytic theories are debated, and diverse psychotherapy methods have broadened (some might say diluted) the definition of psychoanalysis. In his essay "Psychotherapy in the Aesthetic Attitude," Jungian analyst John Beebe suggested that the psychotherapeutic process is a creative collaboration between the analyst and patient exploring the aesthetic depths of psyche. The therapist reveals an aesthetic attitude by "entering into a dialogue about taste, letting the patient shape the sessions in ways that

speak to the beauty of the work, and finding graceful and gracious methods of interacting" (2010, p. 182), which then lets the transcendent function exist in the analytic process. As with most therapeutic skills, education and clinical training support the development of an aesthetic attitude. For example, the depth psychotherapy doctoral program at Pacifica Graduate Institute incorporates psychology, philosophy, mythology, art, and literature in the teaching of contemporary depth psychotherapy. These attributes are integrated into discussions, classroom and otherwise, whereby the opportunity to examine the aesthetic attitude of self and other is given. Perhaps Beebe has brought to consciousness the importance of grace and beauty in the psychotherapeutic process and analytic encounter.

There are many considerations when a psychotherapist chooses which theoretical orientation to study and practice such as personal beliefs, values, worldview and even experience in therapy. Naturally there are unifying elements in every analytic approach; however, there are fundamental assumptions specific to the practice of depth psychotherapy although not to the exclusion of other analytic approaches. The first assumption is that there is a psychic reality. Although life operates in the context of an external world, within the individual exists an internal world as well: conscious and unconscious. The combination of the perception of external and internal worlds is referred to as *psychic reality*. Depth psychology acknowledges that reality is relative to the individual and their experience: the material that the patient brings to therapy and that which the patient believes to be true is the patient's psychic reality. For example, when a grieving patient recounts feelings of a presence of the deceased, or synchronicities experienced in their daily life, a depth psychotherapist would be inclined to attend to

those experiences with acceptance of this as the patient's psychic reality. In *Contact with the Depths*, Eigen described this radical openness to not knowing as "characterized by eschewing expectation, understanding, desire, or understanding, opens possibilities of transformative living that, by definition, we cannot, now and perhaps ever, grasp" (Eigen, 2011, p. 54). Therefore, in the quietness of the consulting room, the therapist's caring, sensitive curiosity and unknowing may attune to the patient's inner world and host the psychic reality of grief.

Operating from a here and now perspective, the therapist maintains a sense of curiosity throughout the development of the therapeutic relationship. Moreover, in the midst of the process, as the patient reveals the intricacies of their soul history a sense of awe may emerge. As described in *Psychoanalytic Psychotherapy: A Practitioner's Guide*, "Awe involves the willingness to feel very small in the presence of the vast and unknowable. It is receptive, open to being moved. It bears witness" (McWilliams, 2004, p. 32). When a therapist is working with a patient in the depths of grief, this concept helps to anchor the therapist in the not-knowing stance, for Death is the great unknowable which confounds grief. Depth psychologist Robert Romanyshyn suggests that "grief is the way in which the heart becomes compassionately attuned to the other, human to human, and human to the divine" (1999, p. 31). Furthermore, in the therapeutic process, transformation is often viewed with a sense of numinous awe for both patient and therapist. Perhaps the fundamental challenge for the therapist may be to remain unknowing and humble in the presence of human suffering while at the same time in awe of the capacity of the patient and the therapeutic relationship to hold these moments sacred.

The complexity of the human condition not only summons forth curiosity and awe but also tremendous empathy. According to McWilliams, "The main instrument we have in our efforts to understand the people who come to us for help is our empathy, the main delivery system of that empathy is our person" (2004, p. 36). This presents a challenge for therapists in the 21st century who are exposed to media narratives of suffering in their free time, experience personal losses (unavoidable occurrences of life), and maintain of therapeutic practice where pain and suffering appear. The risk to become anesthetized to suffering and feigning empathy, often unconsciously, then becomes cause for clinical concern. As McWilliams wrote, "One of the chronic sources of both pleasure and fatigue in psychodynamic work is the need to keep moving back and forth, trying to go inside the patient's subjectivity and then trying to come out and reflect on the experience of immersion" (p. 36). Therefore, caring for the soul by engaging in one's own analysis demonstrates empathy for the wounded healer, the patient, and the process.

Prior to enrolling in an academic program, the best method of understanding the psychoanalytic process is to engage in the process. For many, life has already provided ample material for consideration, and life guarantees additional material as the process continues, especially within the professional capacity as a clinician. The final assumption concerns faith in the therapeutic relationship, which addresses a commitment of consciousness toward truth and healing. This concept speaks to the faith between therapist and patient that participants have an intention toward a healing relationship. Reflecting upon his own experience in analysis, Jungian analyst Martin Schmidt wrote, "For me analysis should be like jazz…we need to understand rhythm, melody, harmony, structure, form, tone, colour and texture" (2014, p. 675), honoring the rules of music but

allowing for improvisation. Schmidt's description reminds us of the unique nature of the aesthetics of the unconscious work in analysis and the many unsung melodies. There are many forces at work, seen and unseen, that have the potential to unite the broad band of (Jungian, Freudian, Kleinian, etc.) analytic approaches and reinvigorate the imagination that flourishes in each soul.

Grief as Transference/Countertransference

Inscribed on the temple of Apollo at Delphi is the inscription: *Know Thyself*. As psychotherapists we seek the truth of psyche: a relationship with personal unconscious, collective unconscious and conscious self. In depth psychology, the foundational features of the relationship with psyche are contributions of Freud and Jung which were primarily developed through the analytic process. In 1897, following the death of his father, Freud began self-analysis where he interpreted dreams, exploring unconscious fantasies and desires. This process led to the discovery of psychoanalysis. Along with his self-analysis, Freud would occasionally consult with his most favored follower, which naturally influenced the analysis and longevity of the relationship. Famous for relational schisms with other prominent male analysts (Fleiss, Jung), Freud's professional and personal life was laden with grief due to loss of relationship. On the other hand, Jung's early childhood experiences drew him to rely on his mother for insights, especially insights of a metaphysical nature. Following Jung's formal training and his introduction to Freud, interpretations and analytic considerations were exchanged through written communication. However, Freud refused to continue the analysis with Jung following the 1909 presentation at Clark University in Worcester, Massachusetts. Although the Freud-Jung letters revealed philosophical and theoretical differences, Jung was emphatic about

one interpretation, telling Freud, "you could not submit to analysis *without losing your authority*" (Donn, 1988, p.156). After the separation from Freud, Jung shared his musings, dreams, and insights with his wife Emma, his mistress Toni Wolff, and analysts Marie von Franz and Barbara Hannah. Following his death, Jung's well documented self-analysis was published in *The Red Book* (Shamdasani, 2009), along with his artistic representations, a reflection of his aesthetic sensibilities. Perhaps as a corrective measure to heal the separation, Ernst Freud and Franz Jung published the fiercely protected Freud-Jung letters in 1969. Given the history of the familial relationships, one cannot forget Jung's belief that "things take their revenge!" (Jaffé, 1984, p. 109) and the profound nature of the stories that were revealed in those letters.

Musing upon the way in which the pioneers of depth psychology dealt with grief, Freud re-framed his writings on mourning after multiple personal losses, Jung remained contemplative and private, and Hillman went on a crusade to revive the dead. However, published materials fail to offer insights into their own grief upon their analytical work known as the analyst's countertransference to the grieving patient, which Guggenbuhl-Craig (1971) identified as the archetypal image of the wounded healer. Although grief is a universal experience, it is at the same time a uniquely individual experience presenting the wounded healer with the probability of countertransference in the therapeutic relationship. Countertransference is defined as "the therapist's unconscious reactions to the patient and to the patient's transference" (VandenBos, 2007, p. 239). Further, these "thoughts and feelings are based on the therapist's own psychological needs and conflicts and may be unexpressed or revealed through conscious responses to patient behavior" (VandenBos, 2007, p. 239). Countertransference has both positive and negative

implications that may yield information essential to the therapeutic process, "an analytic encounter constellates considerable amounts of psychological material often accompanied by intense energy and feeling. Allowance must be made for the transferences and countertransference of *both* analyst and analysand" (Stein, 1995, p. 94). Although the relationship between therapist and patient is held to the highest standards of integrity, the unconscious nature of grief may interfere with the therapist's ability to be fully present for the patient. These are the moments that encourage further reflection for each therapist or analyst because internal or external reactions have significant potential to influence the course of the patient's grieving process.

Therapists are not immune from the struggles in the transference, particularly when the therapist bears witness to the patient's inconsolable grief, which may result in projections of anger and morbidity. According to Hillman, "transference becomes both the conclusion to analysis, in the sense that analysis ends when the transference has been resolved or severed, and also the purpose of analysis, that for the sake of which analysis exists" (1999b, p. 108). Although there are many definitions of transference, for the purpose of this brief exploration, transference is defined as "the displacement or projection onto the analyst of unconscious feelings and wishes originally directed toward important individuals, such as parents, in the patient's childhood" (VandenBos & American Psychological Association, 2007, p. 952). Therefore, in the transference the therapist becomes the willing receiver of bad objects, and acknowledges the existence of bad objects within the transference field. The therapist then becomes part of the patient's problem in order to move toward resolution. Or stated differently, the therapist becomes the "container of images and feelings too toxic for the patient to tolerate" (McWilliams,

2004, p. 134), which keeps the transference field active and further emphasizes the importance of one's own analysis.

Jung viewed transference as a natural occurrence within relationships having both a cause and a purpose. Jung viewed the dynamic mystery in the transferential relationship through the unconscious—conscious exchange between the doctor and patient that gave credence to other dimensions, "Jung saw grace as central to the analytic process, informing many of his ideas including the transcendent function, synchronicity, the numinosum and two kinds of thinking" (Crowther & Schmidt, 2015, p. 55). Transference puts to test the integrity of the therapeutic alliance as the patient oscillates throughout the grieving process while the therapist navigates the terrain with intellectual, imaginal, and soulful intent. However difficult the transference is for the patient and therapist to experience and understand, Jung explained that the bond of transference

> is vitally important not only for the individual but also for society, and indeed for the moral and spiritual progress of mankind. So, when the psychotherapist has to struggle with difficult transference problems, he can at least take comfort in these reflections. He is not just working for this particular patient, who may be quite insignificant, but for himself as well as his own soul, in so doing he is perhaps laying an infinitesimal grain in the scales of humanity's soul. (Jung, 1946/1966, pp. 234-235)

We see evidence of this whenever we find ourselves in the presence of death, as we come to understand the implications of grief ensouled.

Countertransference Etched in the Therapist's Soul

There are many stories that will not be forgotten, and many that have been documented over the years in volumes of psychology books. The documentation of a case memorializes the therapeutic relationship in that moment of recording, and offers a potential lesson for the reader to learn. Beyond the limitations of language and page, however, the storyteller is the sole holder of the true image. The following story is the recollection of a psychotherapist who provided therapeutic services to children and families at a community mental health center in Los Angeles. Most often, these centers were located in high-risk or at-risk neighborhoods where therapists carried caseloads that stretched the psyche beyond imagination. Although there are many cases that influence work as a therapist, and some that will remain imprinted in soul, the following accounting of this particular case holds sacred space. With a symmetry that is beyond knowing, the lives involved will forever be connected, even though they most probably will never cross one another's paths in this earthly life. This is the story of how image lives long after an event, long after grief has subsided and long after another imperative moment takes precedent. This story, too, is tragically too familiar in our current culture.

Early in the 21st century two teenagers, brother and sister, were heading home after a long week of school. It was in the early days of technological development: teens without cell phones, Facebook, or Instagram, they simply enjoyed the presence of one another. They walked and talked, laughed and dreamed, poked fun at each other and talked about what they had planned for the weekend. Jostling each other out of the way, they turned the corner and strode up the walkway to their house, side by side. Instantaneously, their laughter was replaced by a pop, pop, pop. As if in slow motion the

young man's body jerked slightly back and then forward, falling to the ground. With a slight turn of her head, his sister bore witness to the shattering of her brother's life and images that would remain in her soul forever. With the shrill of screams, their mother ran outside and threw herself onto her son's breathless body, tears and blood blending together in a sea of despair. These are the images that remain with the therapist, a decade later, and ones that are woven into the fabric of soul. It is not the recollection of the therapeutic relationship or the suspended relief of traumatic symptoms that are recalled, but rather the images of that moment and of that young girl's profound suffering, sacrifice, and grief that remained etched in the soul of the therapist. As a therapist and a human being, there was no model or treatment approach that was more imperative than the care of her soul.

The intention to describe this highly personal, emotional process of grief through intellectualization is a task beyond compare but not impossible, "virtually all major authors of seminal works on mourning have themselves suffered early and profound losses" (Aragno, 2003, p. 428). For example, depth psychologist Robert Romanyshyn produced *The Soul in Grief* (1999) in a 7-year period, a personal story of his grief following the sudden death of his wife, Janet. Analyst Robert Stolorow, well known for his writings on trauma and attachment, experienced difficulty in writing following the untimely death of his wife, "the loss of Dede shattered my world and permanently altered my sense of being" (2007, p. 24). Additionally, in her first year of training at the C. G. Jung Institute in Zurich, Jungian analyst Susan Olson's daughter died tragically, "I think of mourning now as an archetypal experience that happens to all people. No one is immune from it" (Henderson, 2012b, p. 110). Olson's book, *By Grief Transformed:*

Dreams and the Mourning Process (2009), pays tribute to her very private, intimate dream world in mourning. The analysts who publish work about their human experience of death and grief are few, and perhaps the decisions they make in their work are influenced by their early training. Analysts are taught to develop a self-reflective quality and an ability to contain material, both of which restrain them from including intimate details on the nature of grief in their writings. For many who have attempted this sort of writing, words that would come naturally lie in the land of the dead, and images splatter the page with daunting, halting contempt.

Psychologists of all theoretical orientations are aware of the qualities of grief, which are unique to each circumstance of death, to each individual, to each perception. Yet countertransference lies within the complex web of psyche that confronts grief and the analyst. In the sacred moments of the consulting room, there may be no model, theory, or approach to express the depth of grief for the personal or collective. Yet when grief is transformed into mourning, when humanity can articulate grief and re-member the deceased through a living legacy, the gift of grace is bestowed. There remain significant lessons of grief to be understood, as depth psychology looks toward the coming years of the 21st century and a changing relationship with death. Hillman's voice from *The Dream and the Underworld* yields important information for all generations to hear:

> Not the dead shall rise, but the Resurrection of Death itself; for depth psychology brings back to us not only the persons of the dream and the memorial psyche of the underworld. It has also brought Death back from its exile in the parapsychology of spiritism, the theology of afterlife, the morality of rewards, and

> the scientific fantasies of biochemical chance or evolution--back to its main place in the midst of the psychological life of each individual, which opens into depth at every step. Our footfalls echo on its vaults below. There is an opening downward within each moment, an unconscious reverberation, like the thin thread of the dream that we awaken with in our hands each morning leading back and down into the images of the dark. (1979, pp. 66-67)

The Aesthetics of Soul in Grief: Margot McLean

In the very same hall where James Hillman provoked thought and contemplation, so did his widow, Margot McLean, as she presented, with Mermer Blakeslee, *An Unfinished Collaboration with James Hillman*. Poised at the podium, she acknowledged tributes made to her husband at Pacifica Graduate Institute's 40th anniversary celebration. More than likely Hillman would not miss a conference entitled *The Climates of Change and the Therapy of Ideas*, given the conference's theme of archetypal psychology and the gathering of his colleagues. Hillman's presence resounded as his message, critique, and odd humor were enlivened by the many, many presenters and attendees who longed to hear him once again.

Artist Margot McLean met Hillman in 1989, married him in 1998, and remains in collaboration with him post mortem, as was revealed in her presentation and exhibit. In the hushed Barrett Center, McLean softened her voice as she expressed the harrowing cancer diagnosis, subsequent treatment, and care that led her to express the emerging images using plaster, paint, and ink. As emotionality surged, the grounding touch of Blakeslee was in service to McLean and Hillman, and signaled the beginning of their rhythmic exchange of mythopoetic recollection. As McLean recalled the episodic home

to hospital to home experiences, Blakeslee spoke from the heart of a poet suffering grief in its many forms. The passion, rhythm, rise, and fall were reminiscent of a Greek myth or Shakespearean play that deposited an eerie silence and soft weeps of lament. One might imagine Hillman sitting quietly in the corner, slumped in his chair, hand on his chin, wondering who is among the dead.

Although there was no permissible recording of the presentation, the words and images that remained vibrated the soul of each person bearing witness to the widow's grief, and the poet's lament. There was tremendous beauty in the measured details of the story told by McLean and Blakeslee. Rilke wrote, "Beauty is nothing but the beginning of terror, which we are still just able to endure and we are so awed because it serenely disdains to annihilate us" (Mitchell, 1989), an insight also revealed in McLean's verbal and nonverbal message. The images of Hillman that surrounded her were different from the images she was sharing on the screen: new images, seeing him in a new way. The images were accompanied by brief audio recordings vocalizing insights on his dying process and giving the audience a brief moment to behold the transformation of the puer to senex with all the vulnerabilities of life and death. Fully present but his voice weakened Hillman commented, "noticing, noticing" with McLean gently answering, "beautiful." This was a moment of grace as they opened the imagination of the audience to what he may have noticed and what she found beautiful. The message transcends our understanding and lingers in the privacy of betwixt and between: McLean and Hillman.

The myth of Pacifica's hallways, known for carrying ghosts, pulsated with Hillman's spirit. The multimedia art exhibit, appropriately named *Handling It*, was carefully and prominently displayed through out the hallways. All the while, Margot's

voice echoed the love, loss, and lament to her husband, James Hillman. Was she calling to James or purposefully living his legacy onward? What is it about humans that seeks reason? In those moments the artist was no longer a widow; rather, she was his aesthetic muse. Her hand guided by the unseen, the unknown, as she collected, molded, shaped, discarded, and destroyed: the essence of her grief. "The imagination was totally ignited by my grief. It was exciting, something you don't associate with death" (McLean, personal communication, August 8, 2016). In an earlier collaboration, *Permeability*, McLean and Hillman contemplated images as empirical concretes, "the stuff of things; the sensate, the tactile, the colored, noise and smell, and strings of words" (https://aras.org). Yet, ambivalence held within the concrete allows for the emergence of depth, where "depth is conceived in the theory of the sublime as dark, vast, boundless, awe-full, terror-arousing, etc." (McLean & Hillman, 2014, online) as Rilke stated, beauty. The contemplative struggle with the aesthetics of dying echoed long after the presentation ended, into the hallways and the stirrings of soul, Hillman's words lingered in psyche "what you think it is, it isn't. It's a discovery, it's something else, it's beautiful" (McLean & Blakeslee, April 23, 2016). The permeability of the living and the dead represented in the moment, the presentation, and in the lingering of the hallways of Pacifica.

Perhaps one would not typically associate grace with grief, but McLean's presentation and exhibit exemplified the phenomena. Aesthetics of soul represented in the moments before death, at the moment of death, and after death, which she articulated for the fortunate to share. This very public and rare experience may be one that is forever en-souled living Hillman's myth onward. As both the seen and unseen wandered the hallways in admiration of the exhibit, including the poetry of Mermer Blakeslee and the

contributions of theater artist Nor Hall, the numinous would not be denied. Those hallways like the catacombs of soul created new story, image, song, debate, and enlivened the imagination. After all, this was a tribute to Hillman; it was not the subject of cancer, suffering, widow, friends, colleagues, or death that inspired the synchronicity to unfold. There were plenty of moments for which no one had any explanation for the causality; however, more than likely Hillman would have reminded us that the image informs the depth of the story: Margot and James *Handling It* with grace.

In creating the exhibit *Handling It*, the artist included the refuse from the daily life together, from egg shells to IV bags. This was no wasteland, but a re-visioning, repurposing of material and matter to represent "handling death and its daily demands, as well as the concomitant handling of materials: the handling of pen to paper, plaster to wire, gold leaf to metal, the white-gloved handling of papers in the archives" (McLean, personal communication, August 8, 2016). Death was not dark; it was a white compound, plaster, encapsulating objects that were transformed into images of the dying process and the dead. The creation of a myth in the midst of death: Hillman's propensity to bring attention to the dead and McLean's talent to create images (see Figure 2). The collaborative narrative affirmed that "we are moved most strongly by images of dead friends, dead loves, dead family, images that remain poignantly vital even if, or because, they are dead" (Hillman, 1999a, p. 101). The artist discovered beauty in the remnants and discards as her images transformed into birds that permeated the veil of this world. He flew away and she remained: spirit and matter.

Images of birds dominate the exhibit, with the welcoming image of *Handling It* being a collection of eggs delicately broken in half, covered in white plaster. The eggs

laid on three glass shelves and were well protected in a glass wall display enclosure shone upon with warm lighting (see Figure 3). Mindfully placed on the middle shelf was a crumpled container, perhaps a discarded fluid container forced upon Hillman during his treatment episode or McLean's crumpled, exhausted mind body. Were the eggs a metaphor the splitting open of life? For broken heart(s)? Or perhaps the repetitive breaking of one heart? Although the traditional symbolism the egg is new life, fertility, and rebirth, it seems fitting to honor Hillman and "stick with the image" while permitting imagination to ponder which one (if not all) were intended. However, in the process of creation, as unconscious material rises to consciousness, the meaning is beyond definition for the observer; the meaning instead remains in the psyche of the author. Jung wrote,

> we would expect a strangeness of form and content, thoughts that can only be apprehended intuitively, a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown-bridges thrown out towards an unseen shore. (1922/1966, pp. 75-76)

Perhaps the powerful message underlying and manifesting in McLean's exhibit was her ability to navigate the uncertainty of the process. As Hillman understood, "the artist represents the never-ending challenge of uncertainty" (2014, p. 21) with grace. The delicate truth and depth of meaning are sacred to the artist, image, and soul of the observer which gives art its aesthetic value and defines aesthetic sensibility (see Figure 4).

The prevalence of birds and the manner in which they were displayed throughout the exhibit enticed curiosity. Consulting *An Illustrated Encyclopaedia of Traditional Symbols* (Cooper, 1978), birds are associated with transcendence, the soul, a spirit, divine

manifestation, spirits of the air, spirits of the dead, ascent to heaven, ability to communicate with gods or to enter into a higher state of consciousness, thought, and imagination (p. 20). Hillman may have appreciated that *imagination* was included but cautioned the reader about the reductionistic nature of resorting to a symbols dictionary. In his earlier work, *The Dream and The Underworld*, Hillman deemed that "little birds are souls and large ones are winged death demons" (1979, p. 148) but that was a decade before he met McLean, the artist of birds (see Figure 5). The birds cascaded along the wall toward the ceiling as if a flight were taking place: a journey, release, freedom, liberation. Noticing, noticing: the birds with words, the white birds, the blue birds, and the emergence of Hermes, the trickster, messenger of the underworld with wings on his feet escorting Hillman.

In the presentation and afterward in her gracious presence, Margot revealed a message from James: a message from the dead to honor the dead. His final book, *Lament of the Dead* (Hillman & Shamdasani, 2013), may be the most comprehensive message he left behind for everyone, and Margot was simply delivering that message with heart, soul, and aesthetics. Hillman commented to Shamdasani, "what I'm really after is what you call the rich articulation of experience, so that one sees something that offers insight" (2013, p. 191), just as the story was told by his wife. At the opening of the conference, participants were asked to think of what horse they rode in on for the conference. At the farewell, one might ask, what bird did you fly out on? Imagination takes flight that Hillman flew out singing The Beatles song "Blackbird," he "was only waiting for this moment to be free" and become the ancestor he wanted to be.

There are many reasons why the presentation and exhibit were an important component of this dissertation. First, the dissertation explores the pioneers of depth psychology (Freud, Jung, Hillman) and their influence on grief in Western culture. Over the past five years of research and writing, countless synchronicities have occurred that revealed new information, but none as powerful as the announcement and subsequent presentation of the Hillman-McLean collaboration. Quickly filing for an extension, this small recollection of the tribute to Hillman pays homage to the many ways that he honored the dead. Hillman remarked: "I have always put so many footnotes referring to the dead in my books. I have wanted them to speak all through my books…. Don't let them die on you. If you can bring someone back to life that's great. At least don't let them die on your watch" (Hillman & Shamdasani, 2013 p. 226). As has been written, James Hillman was more than a footnote.

Secondly, McLean's keen ability to bring the extraordinary experience of the depths of the psyche in grief as an aesthetic process contributed to contemplative moments and soulful dialogue (see Figure 6). Further, the finesse in which profound lessons of eros, pertaining to relationship with self and other, were demonstrated was immeasurably important in fostering dialogue on grief within the depth community. McLean's courage to stand before hundreds of colleagues, to recollect and enliven image, embodied the idea that "the task is to see through to the soul's intentions, and this is an aesthetic move towards essence that feels delightful, beautiful" (Hillman, 2004, p.162) savored his essence and hers.

Finally, Hillman often quoted W. H. Auden, which inspired an earlier chapter regarding poetry as an aesthetic of grief. Although Blakeslee's poetry did not get the

attention it deserved in this dissertation, her poetry was an integral part of the exhibit. In honor of those who grieve and in remembrance of James Hillman, the following excerpt from "In Memory of Ernst Toller" provides a powerful message.

> We are lived by powers we pretend to understand:
> They arrange our loves;
> It is they who direct at the end
> The enemy bullet, the sickness, or even our hand.
> It is their tomorrow hangs over the earth of the living
> And all that we wish for our friends; but existing is believing
> We know for whom we mourn and who is grieving. (W. H. Auden, 1945)

For the many students who will not have the privilege of staring James Hillman in the eye, imagine the dragon, awaiting your plea for mercy, and know that most of the stories you hear are true.

Figure 2. Animal [Sculpture]. 13” x 14” plaster, plastic, coral, wood. Copyright 2016 by Margot McLean. Reprinted with permission.

Figure 3. Eggs [Sculpture], 2012-2014. Juice Container [Sculpture], 2012. Mixed sizes: egg shells, juice container, plaster. Copyright 2016 by Margot McLean. Reprinted with permission.

Figure 4. Creature [Sculpture], 2016. Mixed sizes: plaster, wire, paper, fabric. Copyright 2016 by Margot McLean. Reprinted with permission.

Figure 5. Birds [Sculpture], 2014-2016. Mixed sizes: plaster, gold leaf, paper. Copyright 2016 by Margot McLean. Reprinted with permission.

Figure 6. At the Grave [Sculpture], 2016. In response to Mermer Blakeslee's poem. 42" x 72" fabric, acrylic, pencil, shovels, plaster. Copyright 2016 by Margo McLean. Reprinted with permission.

Chapter 7

Findings and Considerations

Findings

This study examined the nature of grief following the death of a loved one from a depth psychology perspective. In order to accomplish that deed, it was vital to appraise the Freud-Jung separation, given that they were the primary pioneers of depth psychology and set the course for the exploration of grief. Additionally, the study included Hillman's development of and contributions to archetypal psychology as the third pioneer of depth psychology. Although each man suffered the death of one or more loved ones, their writing rarely recorded their encounters with grief.

Freud's foundational work in *Mourning and Melancholia* (1915/1925) has been analyzed for nearly one hundred years, giving rise to multiple models of grief. Of the early grief models reviewed in this study, two principle components that continue to be crucial in the therapeutic setting are (1) the identification of anticipated emotional responses (cognitive, somatic/physiological, spiritual, behavioral), and (2) the processes that often transpire following the death of a loved one. This study argued that the linear, constrictive nature of early grief models no longer serve the diverse population of Western society nor the prevalence of grief in the 21st century.

Through hermeneutic examination of research in the fields of philosophy, psychology, religion, anthropology, sociology, and behavioral medicine, this study found that the complex nature of grief manifests itself relationally: between self and other. This is clearly demonstrated in the literal death of a loved one, but also in the figurative death of relationship to person, place, or object. In the grieving process, the expression of grief is unique to the individual yet is dependent upon the relationship with the deceased.

Bereavement, which is grief following the death of a loved one, begins in the absence of the other. The friends, family, and therapist surrounding the bereaved person foster the ability to mourn and, as current research is indicating, to sustain a meaningful relationship with the dead. Furthermore, with more creativity and imagination, the research and development of grief as a phenomenon has become an increasingly collaborative, relational endeavor. Finally, the relational histories (and unresolved grief) of Freud, Jung, and Hillman may provide insight into why depth psychology has treaded lightly around the subject of grief.

In Western culture, the repression of grief is predominantly a social construct of the 20th century, one that crossed the threshold into the 21st century. Where, when, and how one grieves has been determined by social norms of the postmodern era. Even in the privacy of home, the limitations of language and family myths of grief can inhibit the articulation of emotions. Further, cultural and spiritual attributes are central factors that can influence the course of grief and implicate the way in which it is expressed. However, there are many paradigm shifts occurring that have potential to transform and reform our relationship with grief, individually and collectively.

In psychotherapy, contemporary models of grief reveal new ideas but also a reformation of old ideas in the treatment of grief. To enhance the treatment process, new models of and approaches to grief are beginning to convert clinical language to include a soul-filled language that includes metaphor and symbolism. Additionally, the inclusion of psycho-spiritual elements in contemporary models such as Continuing Bonds (Klass, 2006) was further validated when Worden (1982) adapted his model of grief to include a postmortem relationship with the deceased. The collaborations between the researcher

and the patient; living and the dead; as well as interdisciplinary collaborations with anthropologist, sociologist, theologians, psychologists, and others, are significant contributions to the development of ideas on grief.

Considerations

Initially this hermeneutic exercise aimed to explore the personal experiences of grief documented by Freud, Jung, and Hillman; however, personal documentation of their experiences of grief was scarce. The socio-cultural context in which Freud and Jung lived as well as their emphasis on analytic experiences versus personal experiences may have contributed to the limited writings of their experiences of grief. Hillman's complex nature and insistence to honor the dead yielded ample information yet, his analytic insight of grief was sparse until he was dying. Ironically, gaining insight into another person's experience of grief became the focal point of the dissertation. The process of grieving and the challenges of grief were exposed in language, meaning, interpretation, belief systems, and expression because of the uniqueness of each individual experience.

While I anticipated making a conscious effort to bracket previous experiences of grief during the dissertation process, unexpected psychological and spiritual trials of grief that occurred throughout the research and writing process were limitations of the study. As new experiences of grief arose, the research and writing processes were interrupted or curtailed, despite the beneficial resource and support of analysis. Yet, the many lessons learned of surrender and acceptance were gifts and grace of grief. The crossroads were met by an ethereal pull of the ancestors to journey to the underworld, then to ground into the earth and finally move onward: quite a metaphor for the grieving process.

Rarely was there voluntary interest in the topic of bereavement, grief, or mourning unless the audience was in the midst of the experience of death. When immersed in the process of researching grief, one inherent challenge was with whom to discuss ideas, concepts, and musings of death, particularly from a depth psychological perspective. Over time friends, family, and colleagues transformed their fear and avoidance of the subject matter into withdrawal from the subject and subsequently the writer. The hauntingly familiar isolation provided inspiration to expand interest toward online discussions of death, yet those too proved to be a distraction from the depth of one's own grief.

Acknowledging that psychotherapy does not meet the needs of every grieving person and given the pace that technological advances are being made, future research in utilizing internet resources for information, workshops, and support groups may be helpful to those who otherwise would not receive the guidance while grieving. Further, these online programs and literature could be offered to meet the needs of the growing diverse cultures in the United States and abroad.

As the nature of soul presents itself in dream material, the richness of this area as a language is immeasurable. Grief is sensitive, complex, and elusive, which is why examining grief dreams could have been useful. Unfortunately, this study did not address grief as presented in dream material, yet it offers the benefit of future research, academic curriculum enhancement, and clinical training with the focus on grief dreams.

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