Golf in the Collective: Playing in Liminal Space

A dissertation submitted

by

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to

Pacifica Graduate Institute

in partial fulfillment of
the requirements for the
degree of

Doctor of Philosophy
in
Depth Psychology

with emphasis in

Jungian Psychology and Archetypal Studies

This dissertation has been
accepted for the faculty of
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February 27, 2017

Abstract

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This dissertation employs a hermeneutic methodology and a Jungian lens to examine the idea of golf as occupying liminal space. In anthropology, liminality is the transformative space in rites of initiation. In depth psychology psychic transformation occurs in liminal space. This study extends the concept to five loci of liminality: geography, history, the evolution of consciousness, body consciousness, and the creation of knowledge in the hermeneutic circle. The research explores various texts addressing the evolution of individual and collective consciousness, Jungian and somatic psychology, play, numinosity, and writings about golf, applying their perspectives to the author's personal experiences playing the game as well as to the origin of the game itself. In addition, four of the author's dreams with a golf motif are analyzed. Because golf follows a directional path and possesses teleological momentum, it is seen as a symbol of the psychological development process that C. G. Jung called individuation, both individually and in the collective. The experience of the numinous "perfect swing" is described and distinguished from flow, peak experience, and peak performance— primarily because of its generation by connection to unconscious archetypal energy. The work considers golf symbolically, and adds to the relatively sparse literature applying depth psychology to sports. The examination of the metaphorical character of play adds to the understanding of that topic in depth psychology as opposed to the objectified, scientific treatment more commonly applied to that subject in the academy.

Keywords: golf, individuation, somatic, play, body consciousness, liminal space, dreams, swing, hermeneutic circle

Dedication and Acknowledgements

I dedicate this dissertation to my grandfather, Thomas Maxwell Stonerod, who taught me the fundamentals and spirit of golf. He imbued me at a young age with the absolutely sacrosanct requirement to follow the rules in a game where often the only one who knows you have cheated is yourself.

I am grateful to the members of my dissertation committee (Keiron Le Grice, Jonathon Young, and Eric Hoffman), whose apt criticisms and careful readings contributed to shaping and honing the project. I acknowledge other members of the Pacifica faculty, especially Susan Rowland, Glen Slater, and Lionel Corbett, whose teaching I found especially resonant. The academic rigor of the Institute itself deserves acknowledgement; the discipline it embodies deepened my learning and allowed me to pursue this study in depth. Also in the Jungian world are those members and faculty of the training seminar of the Philadelphia Association of Jungian Analysts who have inspired and supported my efforts: Michael Gallant, Rhoda Fuchs Morton, Jaynee Cobb, Letizia Amadini Lane, Alden Josey, Cynthia Candelaria, Jim Hollis, and Ronnie Landau.

Many people have influenced my golfing life. My parents put up with my youthful emotional outbursts and were golf companions in many locales throughout their lives. My younger brother and I have shared many competitive rounds. Adolescent friends joined in learning the game and celebrating accomplishments throughout many summer days. After I returned to the game in my 40s, other friends took an interest in my progress and enjoyed many rounds, and their ups and downs, together. With some of them (Gordon Dunne, Tony Rose, Evan Simonoff, Mike Gagan, Dirk Junge, Jerry Dipoto, Domingo Such, Vic Xistris, Art Brosius, Michael and Trish Feldman, Christian

Gehman, and many others) I have played golf in Scotland, Ireland, Mexico, the Caribbean, and throughout the United States. A special fellowship binds together golfers who appreciate the game for its spiritual attributes and archetypal nature. This fellowship often generates lasting personal friendships. I have special gratitude to Bob Thatcher, my teacher for the last ten years. He helped improve my swing, taught me new shots, and ultimately told me that my failure to play at a high level surely related to mental issues rather than physical capability.

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The style used throughout this dissertation is in accordance with the *Publication Manual of the American Psychological Association* (6th Edition, 2009) and *Pacifica Graduate Institute's Dissertation Handbook* (2016-2017).

Chapter 1

Approaching the Threshold: Golf in Liminal Space

June 8, 1998, Cruden Bay, Scotland, 13th hole, par 5, 540 yards: I sliced my drive into the right rough, hit a sand wedge out to the fairway, and then the first perfect four iron of my life. It did not go in the hole, which was about 190 yards away. It did land on the green, but the result was not the experience of perfection. That flowed from the sense of effortless power and of the swing itself: unconscious, not directed, and yet somehow intentional, pure, and smooth—and extraordinarily memorable. My body tingled with joy, vibrated with an ecstasy I had never before encountered on a golf course and which I remember well today. The next day, the last of my first Scotland golfing trip, it happened again. Rain had pelted us throughout the back nine at Royal Aberdeen, and as we turned toward the North Sea and stepped to the 17th tee, a par 3, 170 yards, the wind seemed to blow harder. My five iron was perfect, and I well remember how the ball leapt from the club face and bored through the gloom on a dead straight line to the green: pure, effortless, and powerful. The ecstasy returned. And promptly left.

I am an avid and accomplished golfer. I have played thousands of rounds, hit hundreds of thousands of shots, many of them quite well, but those in Scotland were the first that were uncannily good, except perhaps for one day when I was 14, but more of that later. The perfect shot experience has happened since that Scotland trip, not often, probably fewer than ten times. Even on days when I score exceptionally well and feel my game is in excellent form, I do not hit shots that make me feel the same way. The perfect swing experiences are so satisfying, so seductive, and so tremendous that they call

me back, again and again, for another chance, and another and another, to re-experience the joy they bring.

This dissertation explores my experience of golf, from the rare perfect swing to reflections in personal analysis about golf dreams to feelings reading golf fiction to attempts to understand how my body executes the game and what aspects of my psyche might stand between my desire and perfection. I will utilize a Jungian lens in this study and approach dreams, somatic experience, and other sources from a depth psychological perspective. My goal is to explore and elicit conversations among various texts to probe the nature of golf, especially regarding its occupation of liminal space, a term that I will spend considerable time defining later.

Depth psychology emerged at the end of the 19th century in the work primarily of Sigmund Freud, the pioneering medical doctor who hypothesized the existence of the unconscious. Freud proposed that each individual had his or her own unconscious, composed of psychic content and experience that had been repressed or suppressed, and which could cause psychic pathological conditions ranging from neurosis to psychosis as they emerged and took control of the conscious mind. Freud believed that dreams were communications from the unconscious and that analyst and analysand could work with the images to depotentiate and cure complexes and pathologies, almost all of which had a sexual genesis. He called this process psychoanalysis. Carl Jung, who for six or seven years at least in Freud's view was Freud's heir apparent as the leader of the new discipline, broke with Freud over theoretical disagreements. For one, Jung did not believe that sex was the primary cause of complexes. Moreover, he disagreed with Freud's insistence on making psychoanalysis a respected aspect of medical science based

on a materialistic approach. Like Freud, Jung believed that the psyche is real, but he also believed that psychic experience or psychic fact is empirically real even though it is not repeatable, and that the unconscious exists outside of human creativity. His position was that psyche, including the collective unconscious, is larger than any individual or species. In a sense, Jung built his theories around Freud's positions. He did not disavow them, and indeed admitted to and recommended employing Freud's methods in appropriate cases. As Susan Rowland (2002) has written in *Jung: A Feminist Revision*, "To Jung, all reality, all that the human being experiences, feels, learns, encounters, both inside and outside the mind, is psychic. This is because we cannot know anything that has not already been filtered through our psyche" (p. 29). This does not suggest that we are on the other side of the filter. On the contrary, it suggests that our ego consciousness (where we know) is limited to what passes through our filter.

Jung's main concept is the collective unconscious: the totality of all life energy or libido, the Self, which might be imagined as an infinite field containing the ego, the persona (the face one presents to the world), the shadow (roughly equivalent to Freud's personal unconscious), and various archetypal complexes, such as the anima, the animus, and the Wise Old Man. Archetypes for Jung were universal archaic patterns in the collective unconscious. Individuals inherit the potential for archetypes to be expressed, thus allowing different archetypal images of the same archetype over time as different cultures produce different embodiments. In individuals, archetypes or archetypal energy fuel complexes, which Jung famously described based on the scientific word association experiments he conducted early in his career as feeling toned with a core of archetypal energy (Jung, 1907/1960). The energy appears to enliven these autonomous entities in

the personal psyche. All structures in the psyche, Jung maintained, are complexes, some universal and some personal. Archetypes are not structures; they are unknowable sources of energy. The ego is a complex just as is the anima (the psychopomp or messenger between the Self and the masculine aspects of ego) as well as more personal complexes such as the father complex or mother complex. These latter complexes are linked to material that has been suppressed or repressed in one's life, often during developmental years, and that occupies the Shadow. In addition to being expressed in individuals, archetypes are also expressed in cultures, or as Jung would say, in the collective unconscious, typically through images and symbols unique to that culture. For example, most world cultures have a hero myth, an expression of the hero archetype. Although this myth and others vary somewhat from culture to culture, Jung believed that their nearly universal existence was proof that archetypes exist. Archetypes, he maintained later in life, especially in his explorations of the concept of synchronicity, have a psychoid existence, both psychic and material, forming the link between the human unconscious and the anima mundi or medieval concept of a single living world (Jung, 1952/1969). Jung explained: "It seems highly probable that the psychic and the physical are not two independent parallel processes, but are essentially connected through reciprocal action" (Jung, 1928/1969, p. 18). Jung's reference to the physical included all aspects of our universe, which he saw as somehow alive. This position eventually led him to develop the concept of synchronicity, which holds that meaningful, acausal coincidences between psychic and material events have an archetypal origin (Jung, 1952/1969). Jung's concept of the unconscious was considerably more expansive than Freud's and largely unprovable in a materialistic sense. Evidence for its existence was

psychic fact, which came from Jung's experiences working with patients and from his fantastic personal experiences during his late thirties, much of which is recorded and illustrated in *The Red Book* (2009). He found additional supporting evidence in his cross-cultural studies of myth, religion, alchemy, the arts, and other cultural phenomena.

Like Freud, Jung worked with the dreams of his analysands, believing that they were potentially communications from the Self (the central archetype of the collective unconscious) to stimulate a process he called individuation. As one attends one's dreams and finds meaning in their images and symbols, consciousness expands to include more aspects of one's individuality, integrating unconscious content. As a methodology, again like Freud, Jung used free association with dream images as a means to generate meaningful connection to dream images for his patients. But unlike Freud, Jung took a next step, called amplification, where he and at times his patients looked in world mythology, poetry, fairy tales, religion, and painting and other artwork for symbols that provided meaning to dream images. When one of the associations or amplifications contains powerful affective charge and the analysand suddenly finds meaning and insight, it is said that the image clicks, and indeed anyone who has worked on dreams and had sudden insight and understanding sweep into one's physical and mental being knows this experience and relates to the term "click." I describe this phenomenon more thoroughly in Chapter 6, which analyses personal dreams. Finally, Jung encouraged his analysands to utilize a process he called active imagination, which is described below in the methodology chapter.

Freud identified and Jung recognized and expanded on a phenomenon called transference in the analytic process. This is conscious thought and unconscious

projection by the patient on the person of the analyst. Freudian psychoanalysis sought to cure the transference. Jung, on the other hand, recognized in addition countertransference, the same kind of communication from the analyst to the patient, often stimulated by the transference, and he extended this combination to a joining or *coniunctio* in a heiros gamos or sacred marriage—that union of psyches creating a healing third. Jung wrote of these phenomena first in 1916, but his essay on the transference was not published until 1946 (Jung, 1946/1966). The dynamic of transference and counter transference will be important in considering a number of topics in this dissertation.

In the process of individuation, the unconscious appears to generate images and symbols that compensate or offset aspects of ego consciousness that are stuck or immobile, out of psychic balance in the totality of life. This process, Jung maintained, represents a natural law whereby the unconscious acts to reestablish psychic balance or homeostasis. The confrontation between original conscious images or the rational egoic conception and images generated by the unconscious results in a so-called tension of opposites. In practice, psychic charge and discomfort build in a patient until a healing symbol emerges from the unconscious, typically in a dream, that discharges the tension and shows a way forward to greater integration of unconscious content. Jung (1957/1969) called this process the transcendent function. One might think of it as the generator of steps along the path of individuation, providing a release of energy that moves one ahead in the process. In addition to dreams, Jung (1989) believed that one could connect with the unconscious through active imagination, which produces a dreamlike state observable by the ego but containing experience permeable to the

unconscious, including dialogue with images and figures. Jung and many future Jungian analysts have successfully taught analysands to engage in active imagination, and I will attempt to employ it in this study when working with my golf dreams.

Before moving on from this brief overview of depth psychology, it is important to mention James Hillman. Hillman, who trained in Zurich as a Jungian analyst and served as director of training at the Jungian Institute for some years, may have been the most Jungian of Jungians. Eventually he developed a school called archetypal psychology, which contains much Jungian thought but breaks from Jung's seeming insistence on a monotheistic structure for the psyche in favor of a polytheistic structure based on Greek and Renaissance Classical religion and philosophy. For purposes of this study, another important difference between Jung and Hillman is their approach to dream images. Hillman did not believe in finding one meaning in an image. Indeed, he stated that assigning a meaning (or intellectualizing) equated to killing the image, to removing its living essence from further reflection. He approached dream images in a circumambulatory fashion, returning to them again and again to tease out more connections and more meaning, going ever deeper. Hillman's body of work is extensive, but other than his treatment of images and his definition of opportunism, which we will deal with later, his thought is not on point for this dissertation, so I will return to the game.

Golf is with me psychically. Since I began personal analysis in 2008, I have recorded over 100 dreams with a golf motif. Indeed, the first dream I brought to analysis was a golf dream, full of family complex material. (It is commonly thought among analysts that the first dream after beginning analysis is especially meaningful. Jung

(1916/1970) noted: "We know from analytical experience that the initial dreams of patients at the beginning of analysis are of especial interest" (p. 43).) In and out of analytical sessions I have wondered why the psyche chose golf as a repeating motif in my dreams. I have explored dream images, dialogued with them in active imagination, sought understanding through amplification, and considered the meaning of archetypal images, such as the small white ball propelled by a stick, the hole in the ground, the game as an effort to return to perfection, and the round (18 holes out and back) as a symbol of the process of individuation. I have gained insight, to be sure, but there has been no Jungian click connecting ego consciousness to meaning. Perhaps my search fits more with the prescription of archetypal psychology that images have no final meaning but serve as a source of deepening as we revisit them. More will come later on this topic when I explore my golf dreams in some depth. During my coursework at Pacifica Graduate Institute, the dissertation topic of golf seemed to select me. I wrote many papers on a variety of golf topics, from considering the classic Michael Murphy novel, *Golf in the Kingdom* (1994), as a dream to interpreting a personal golf dream to exploring the perfect swing as a numinous event. *Numinous* is a term that Jung adopted from Rudolf Otto (1917/1958), an early 20th century theologian whose work, *The Idea of the Holy,* strove to redefine and reinvigorate holy experiences. *Numinous* means tremendous, overwhelming, and uncanny.

The numinous perfect swing is a physical as well as a psychic phenomenon. It is often said that golf is a mental game, but clearly it is also a physical game. These two aspects seem linked. One must control one's emotions to command or elicit the smooth physical movement necessary for a successful strike of the ball. However, biophysical

evidence shows that the brain-linked nervous system does not operate rapidly enough to control the movements in a golf swing. In her extraordinary book, *The Rainbow and the Worm* (2008), biophysicist and geneticist Mae Wan Ho argues for a body consciousness located in the connective tissue where communication via a process called proticity (the transmission of protons through strings of water molecules) is rapid enough to control the swing as well as other physical feats, such as playing concert piano. Proticity is approximately eighty times as fast as the electricity in our nervous systems. Ho's body consciousness, which is unconscious in ego terms, connects with a core idea of somatic psychology that psychic content that is suppressed lodges in the physical body. Linda Hartley (2004) wrote:

> Psychoemotional experiences throughout the formative years of infancy and childhood are encoded in the sensory engrams, which thus contain material that has been forgotten or repressed during the course of development. This repressed material unconsciously influences the quality of our movement patterning, physiological functioning, and emotional behavior. (p. 39)

Continued work in personal analysis has led me to increased insight into personal complexes tied to golf, especially some arising from family experience during my development years. My hypothesis is that I have not adequately integrated personal complexes connected to golf, and, based on somatic psychological theory, that they interfere with the performance of the swing in body consciousness. Later I will discuss various approaches to somatic psychology and wonder what these have to say about my frequent inability to produce even good swings, let alone perfect ones. This dissertation

will seek to understand the experience of the game while exploring how my observations and experiences are influenced by personal complexes.

Based on playing thousands of rounds with thousands of people, I would say that golfers fall into two camps: those who play because it is exercise and social activity, and those, like me, who play with the desire to repeat the perfect shot experience I describe and they tell me they share. That brief moment of exhilarating purity is entrancing. It calls us back. We recognize the potential for a magic moment every time we step onto the holy ground of a first tee. I have wondered whether the perfect shot experience is numinous from a depth psychology point of view, and I have explored that speculation with due skepticism. As Lionel Corbett (2007) noted: "When we consider an event to be numinous there is always the possibility of self-deception" (p. 36). Golf, I admit, does not fall within the bounds of generally accepted religious experience. Moreover, it is possible that my intense experience could arise from the projection of my biases or preconceptions, from the energy of complexes projected, or for other reasons that lead me to believe that the perfect swing is holy. That said, golf is play and contains many rituals. As discussed below, play may be an elemental aspect of human existence, creative of all cultural and religious experience. Corbett (1996) observed that "the numinosum does not necessarily respect our view of the world, but rather tends to present us with the need for radical re-evaluation of our beliefs" (p. 33). Just because most people would think of numinous experience in connection with religious symbolism or strictly spiritual activity does not rule out the perfect swing and many other human experiences being potentially numinous. Corbett notes that people have numinous experience from sources as diverse as nature, relationships, spiritual discipline, and physical activity. Indeed, he relates a

personal numinous experience he had while running. Andrew Cooper explores sports from a Jungian standpoint in his *Playing in the Zone: Exploring the Spiritual Dimensions of Sports* (1998):

> Although sport is a most secular activity in a highly secularized world, in its ability to provoke wonder, to elicit deep feeling, to grace our lives with glimpses of timeless beauty and freedom—in these and other ways sport is, though not religion, something religious. (p. 1)

This dissertation will explore further the numinous experience of the perfect swing in a number of ways: as experienced, as potentially explained by biophysical and somatic theory, and as described in fictional accounts, such as the film *The Greatest Game Ever Played* (Blocker & Paxton, 2005) and the short story *Echo in the Storm*, included in *Riverbank Tweed and Roadmap Jenkins: Tales from the Caddie Yard* (Links, 2001). The *Greatest Game* tells the remarkable story of Francis Ouimet's victory in the 1913 U.S. Open over the world's greatest players when he was young, untested, and unknown. Several scenes in the film depict perfect shot experiences. *Echo in the Storm* tells the tale of a nearly perfect round of 53 shot by a deaf mute professional golfer in the midst of thunder and lightning during a qualifying round for the U.S. Open at Cypress Point, one of America's most admired and exclusive private clubs, located on the coastline of the Monterrey Peninsula. It is another tale of extraordinary accomplishment by an unknown who somehow connects with preternatural physical ability.

As noted, golf is a game. All human beings play games. A modern view diminishes the value of play as not serious, not productive, and childlike. But as David Miller (1970) argues in *Gods and Games,* the Hebrews, Greeks, and other peoples made

no distinction in language between play and work until Plato and Aristotle distinguished play as preliminary to and less serious than work. "The play of man is seen as serving the utilitarian end of an ideal life of proper solemnity and seriousness" (p. 106). Miller calls this derogation of play a philosophers' *faux pas*, and he argues for a view that does not polarize "play and seriousness, good and evil, leisure and work, sacred and secular, God and man, wisdom and folly" (p. 107). Johan Huizinga, in his classic book *Homo Ludens: A Study of the Play Element in Culture* (1938/1968), makes the grand claim that "civilization arises and unfolds in and as play" (Foreword). Huizinga argues that play is more than a merely physical or biological activity; it is a significant function that imparts meaning to action. It is generated by more than instinct and less than mind or will. In play the thing at play has a nonmaterialistic quality (p. 1). "Play only becomes possible, thinkable, and understandable when an influx of *mind* breaks down the absolute determinism of the cosmos. The very existence of play continually confirms the supra-logical nature of the human situation…. Play is irrational" (p. 3). So elemental is play as a human activity, he asserts, that "the great archetypal activities of human society are all permeated with play from the start" (p. 4). Depth psychologists should find Huizinga's characterization of the human condition familiar. The Jungian unconscious, in addition to being amoral, atemporal, and aspatial, is irrational. Play is irrational. Unconscious archetypal energies generate play, and play, as Huizinga argues, generates culture. Or, as Erich Neumann (1949/1954) wrote, "the human psyche is the source of all cultural and religious phenomena" (p. xvii). For Jung, childhood play building with stones was essential in his hour of need as a way to come to terms with the unconscious, and in his

later writings he noted the importance of play or the creative imagination for psychic development.

Play is similar to ritual. Both require repetitive actions and follow a body of rules. Although play may bring a player into a free form almost unconscious state, ritual has the capacity to pull us into arguably similar numinous experience. Indeed, one could argue that an individual does not truly participate in ritual unless such a state is the outcome. Later I will consider what about play is the trigger or connection with the unconscious that generates numinous experience. Play and ritual create order and meaning. Huizinga wrote: "Inside the play-ground an absolute and peculiar order reigns…. Play creates order; *is* order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection" (1938/1968, p. 10). Playing golf offers the possibility of the numinous perfect swing. It takes place in the playground, on the course, which golfers often refer to as holy ground. "Just as there is no formal difference between play and ritual, so the 'consecrated spot' cannot be formally distinguished from the play-ground" (p. 10). "The concept of play merges quite naturally with that of holiness" (p. 25). Robert Bellah, in *Religion in Human Evolution* (2011), relies significantly on Huizinga as he conducts a deep exploration of how play generates ritual. Bellah's work overall seeks evidence to track the evolution of human religious experience. Religion he defines as a system of beliefs and practices relative to the sacred that unite those who adhere to them in a moral community. He then cites Durkheim for the proposition that the sacred is a realm of nonordinary reality, and goes on to say that games, too, create a separate reality. "Play is a kind of event, an activity that begins and ends, and it takes place in the context of daily life, from which it is to some degree

differentiated" (p. 74), just like religious ritual. "Ritual is the primordial form of serious play in human evolutionary history" (p. 92). Bellah weaves play into his overall argument as the source of ritual and mimesis, which is "an increase in conscious control over action that involves four uniquely human abilities: mime, imitation, skill, and gesture" (p. 125). Citing Donald, Bellah notes that skill is more than mime and imitation. It requires "rehearsal, systematic improvement, and the chaining of mimetic acts into hierarchies" (p. 125). The text includes the example of learning to play tennis. I argue that golf is a better example, for not only does it require all the elements of skill, but its rituals include a self-policing order. The game has its peculiar etiquette. Players who have been initiated into the game, typically through kind instruction from their elders, know when another player does not know proper ritual. Most of the rituals, but not all of them, are recorded in *The Rules of Golf* (2016), published by The United States Golf Association and The Royal and Ancient Society of St Andrews. In golf, even in professional tournaments, there are no umpires or referees or head linesmen. Granted, there are rules officials, but their function is to be sure a player knows the rules and available options, not to make calls on the play of the game. Almost always, players call penalties on themselves.

In examining the game of golf and my experience of it, I must necessarily examine its play and therefore play itself, a topic to which I will return and treat in greater depth later. For now, here in the introduction, it is important to connect play space with liminal space, another way of describing the site of ritual. My perspective is that golf occupies liminal space, defined for the purposes of this dissertation as that sacred space in between an original state and a transformed state. Another way of stating

this is to assert that play involves transformation, that when one plays one emerges somehow changed by the experience, even though we may not always appreciate the difference between our beginning and ending psychological states. The Dutch anthropologist Arnold Van Gennep coined the term *liminal* early in the 20th century to describe the psychological location of initiation rites in aboriginal cultures. Liminal to Van Gennep means threshold, the space in between one side of a doorway and the other, or the second of three functions in a transition in the status of an individual in society, the three together (separation, liminality, and aggregation) constituting rites of initiation (Van Gennep, 1909/1960). Rites of initiation mark changes in status and the movement from one psychic state to another. Joseph Campbell in *The Hero with a Thousand Faces* (2008) adapted the three stages for the structure of his conception of the hero's journey/monomyth. Later in the century, Victor Turner refined the concept, delving into its symbolic significance, and providing a springboard for the concept to be launched in other disciplines, including depth psychology. In the early 1980s, clinical depth psychologists adopted and began employing the concept of liminal space in a variety of contexts, from any human development involving a death-rebirth motif (all initiation rites follow this pattern as an individual's existing status dies and is replaced by a new status) to a way of understanding what transpires in the analytical container, in that space between analyst and analysand, where transference and counter transference hold sway and the transcendent function motivates individuation, which may be seen as a series of death-rebirth stages (see, for example, Schwartz-Salant & Stein, 1991). Today, the term *liminal* is widely used referring to the site of any psychic transformation. In Jungian theory, this may happen during the transcendent function and otherwise in the process of

individuation. Just as individual complex theory has been extended to cultures, so I propose to examine the possibility of extending the liminal space of the analytical process to culture, geography, and the evolution of human consciousness. I will maintain in this work that golf was invented and occupies space in between geographically (on the links land), historically (during a period of dynamic cultural change as one age morphed into the next), and evolutionarily in the development of human consciousness. And I will consider whether over many years around the time of golf's invention Western and especially Scottish culture underwent a process we might recognize as the transcendent function.

Human beings have played golf for about 600 years. Most historians of the game believe it was invented in early 15th-century Scotland and originally played by shepherds in the summer along the links land between the ocean and the interior dry land. Links land was too sandy and salty to farm, but it served well as pasturage with its mix of tufted grasses and low shrubs, such as heather and gorse. This is where golf first occupies liminal space, geographically, in between the ocean of unconsciousness and the dry land of the ego. These allusions are to often repeated symbols in Jungian dream work. As noted, Jungian psychology holds that dreams arise from the fluid unconscious, which communicates with images and symbols, the only accessible language it knows. Water, especially the ocean with its power, currents, unknown depth, and population of unseen sea creatures, frequently symbolizes the unconscious. The dry land, lacking in the moisture of the unconscious and readily known and observable, is like the conscious ego. Links land lies in between, arguably in a space where transformation occurs and individuation proceeds. One can imagine those shepherds in the almost endless Scottish

summer daylight hitting large pebbles with their inverted crooks, vying to reach a designated animal burrow in the fewest strokes (Finley, 1999). Some may even have had the perfect shot experience when their swings connected the sweet spot in the handle of their crooks with the center mass of the pebble they were hitting. The sweet spot is the area immediately around the center of mass of a clubhead, which, when struck against a ball, produces the most pure sensation of contact and the greatest impetus to the ball.

The second way that golf occupies liminal space is historically. The early 15th century saw the flowering of the Renaissance, the decline of the medieval era so vividly described by Johan Huizinga in his classic *The Waning of the Middle Ages* (1924/1954), and the stirrings of the Reformation and Enlightenment. The invention of golf occurred in between or in the midst of sweeping cultural change as one historical era and worldview morphed into another. The European world was moving away from the monistic view of the Middle Ages, where every aspect of life centered around the Christian god, the primacy of the Catholic church, and the possibility of individual salvation. The coming worldview emphasized the dignity of the individual, people's ability to access scripture (and God) directly, and dualism that led to the subject-object split and ultimately to the materialism which has characterized the modern era. The historical liminality runs alongside the third space where golf occupies liminal space, which is the evolution of human consciousness. I consider the evolution of consciousness, especially collective consciousness, as separate and apart from the evolution of historical culture. Although many scholars may assert that they are equivalent, a Jungian perspective recognizes the collective as psychic, something apart

from mundane events. That said, I acknowledge that the collective, especially the collective unconscious, influences the direction of cultural change.

In *Aion* (Jung, 1951/1969), Jung explored Christ as a symbol of the Self and the development of the collective in the Christian era. He portrayed the change in the 15th century as an enantiodromia, reflecting psychological law. "The ideal of spirituality striving for the heights [the Gothic medieval] was doomed to clash with the materialistic earth-bound passion to conquer matter and master the world [the Enlightenment exploitation of dead nature]" (p. 43). In *Aion* Jung develops his theory about the progression of the Platonic month of Pisces. A Platonic month (or over 2100 years) is one twelfth of a Platonic year, which is the period during which the vernal equinox moves through all 12 of the constellations of the Zodiac. Within the Platonic month of Pisces, which encompasses the Christian era to date and which in the Zodiac is symbolized by two fishes, the equinox progresses across the fixed background of stars and moves from one fish to the other, from one symbol (Christ) to its opposite (the Antichrist). Jung saw this movement as a symbolic expression of historical events surrounding the Christian god image in the two millennia after Christ. "The beginning of the enantiodromia would fall, logically, midway between the fishes….The Renaissance begins in the immediate vicinity of the second fish, and with it comes the spirit that culminates in the modern age" (p. 94). Jung's analysis speaks to the evolution of the collective consciousness and collective unconscious, which I discuss in more detail below. Edinger (1996) noted that "human subjectivity, the beginning of modern consciousness, began about the year 1500" (p. 3). He is not saying that prior to that time humans were unaware of their conscious selves, for that ability dates at least from the

pre-Socratics, and most likely before—we cannot tell. Rather, Edinger is arguing that the integration of the god-image into personal consciousness that was an integral aspect of the Reformation led to a more developed form of human awareness that we are aware that we are conscious. Edinger identifies six major stages in the evolution of the Western god-image: animism, matriarchy, hierarchical polytheism, tribal monotheism, universal monotheism, and the discovery of the psyche (awareness of awareness or individuation). In depth psychology the god-image refers to "God as a psychological function of man," an image lying dormant in the collective unconscious, "which from the beginning of time has been the collective expression of the most overwhelmingly powerful influences exerted on the conscious mind by unconscious concentrations of libido" (Jung, 1921/1971, p. 243). In his exploration of the evolution of the Western god-image, Edinger points out that Jung (1951/1969) in *Aion* says that about the year 1500 the ego took a giant leap forward in its hubristic efforts, and that symbolically the god-image fell out of heaven and into the psyche of man. The awareness of human subjectivity was born. Referencing Copernicus, who waited under just prior to his death in 1543 to publish his heliocentric theory, Edinger stated that he "dis-identified" himself from subjective experience, and could take an objective attitude toward human perception, thus separating out subjectivity. (p. 4.) In other words, he recognized subjectivity and isolated it. Edinger also cites Descartes, who within the century after the death of Copernicus published works that clearly distinguished self from other, or subject from object:

> The fact that he is conscious of his own functioning is the bedrock upon which he builds all the rest of his epistemology. It is the beginning of the new subjective

> standpoint. The basis of certain knowledge for Descartes was subjective experience. (p. 4)

Tarnas (1991) describes the historical events of the same period, including multiple popes, the rise of lay mysticism, and the Renaissance:

> The historical record suggests that there was concurrently on many fronts an emphatic emergence of a new consciousness—expansive, rebellious, energetic and creative, individualistic, ambitious and often unscrupulous, curious, self-confident, committed to this life and this world, open-eyed and skeptical, inspired and inspirited—and that this emergence has its own raison d'etre, was propelled by some greater and subsuming force than any combination of political, social, technological, religious, philosophical, or artistic factors. (p. 231)

Tarnas's work focuses on the evolution of human consciousness as seen in the historic cultural record. Jean Gebser, the noted Swiss cultural historian and theorist, in his masterwork, *The Ever-Present Origin* (1949/1985), offers an equally sweeping grand theory of the evolution of human consciousness. Gebser's theory postulates that man has moved from an archaic period, through magic to mythical to mental, and is now entering an integral period. Archaic structure is zero-dimensional, akin to the original biblical paradise where the soul is still dormant. The magic world is one in which all things are interrelated, very alike to Jung's description of the world of primitives. Evolution to the mythical structure follows the awareness of time and the awareness of soul, which lead to the emergence of ego and consciousness. He traces the mental structure to the pre-Socratics and the awareness of duality. The characteristic attribute of the magic structure was emotion, of the mythic structure imagination, and of the mental abstraction. The

integral structure is a fully completed and realized wholeness, a return if you will to the "inviolate and pristine state of origin by incorporating the wealth of all subsequent achievement" (p. 99). Gebser identified the period of the late 13th, 14th, and 15th centuries as one of the historical periods when human consciousness evolved by becoming fully aware of space. "Only toward the close of the Middle Ages did man gradually become aware of his body as support for his ego" and became "not just a human being … but a specific individual such as those who gaze at us from a portrait by Jan van Eyck" (p. 11). Gebser's treatment of the invention of perspective, which marked a distinctly new way for man to see and therefore grapple with the world, synchs with Jung's observation about the beginning of the enantiodromia in the Renaissance. Both emerged in the 14th century. "In contrast to the 'Gothic' striving *upwards* to the heights" [the remains of Gebser's mythical], man moved to "a horizontal movement *outwards,* namely the voyages of discovery and the conquest of Nature" [Gebser's mental] (p. 95). Jung saw a movement from the one-sided monism of the Middle Ages to the dualism of the modern age, which segregated man and mind from Nature and made it subject to human exploitation.

To close this brief foray into theories of the evolution of human consciousness, I turn to Erich Neumann, whose *The Origins and History of Consciousness* (1949/1954) developed the theory that "a series of archetypes is a main constituent of mythology, that they stand in an organic relation to one another, and that their stadial succession determines the growth of consciousness" (p. xvi). He applies this process not only to the collective human consciousness but also to the individual, whose ego consciousness, Neumann noted, "has to pass through the same archetypal stages which determined the

evolution of consciousness in the life of humanity" (p. xvi). Jung cited Neumann's work on multiple occasions for the proposition that human consciousness evolves along archetypal energy patterns. All of these theories of the evolution of consciousness and human culture are sequential; that is, they rely on the passage of historical time as a container for human development. That said, each theoretician proposes slightly different ways that consciousness emerges, and they have somewhat different takes on whether consciousness influences reality or whether consciousness exists within a world structure. This sequential characteristic is also true of some purely hard-science theories about human consciousness, perhaps most notably Nobel prize winner Gerard Edelman's theory of "neuronal group selection" described in *Bright Air, Brilliant Fire: On the Matter of the Mind* (1992). Unlike some philosophers who tackle consciousness and conclude that it is imaginary (see, e.g., Blackmore [2005]), Edelman works from his materialistic standpoint and strives to understand how the brain generated consciousness and how that function has evolved over time. Although he does recognize and discuss the unconscious, it is Freud's limited unconscious, not Jung's universal collective unconscious. Freud, we recall, worked diligently to have his theories accepted within the medical academic community, and largely succeeded in doing so. Edelman's reference is an example of that success. He never mentions Jung or other depth psychologists. As a scientist and materialist, Edelman focuses on a physical, brain-based structure for the evolution of consciousness. Indeed, he dedicates his book to Darwin and Freud.

This very brief summary of a few theoretical positions on the evolution of consciousness, which will be substantially expanded later in the dissertation, especially the Jungian theory of evolution, provides enough background to note now that the

inventors of golf and the game they created occupied liminal space in between two historical and cultural eras, and during a time of change in the evolution of human consciousness.

Accepted Jungian psychological theory holds that what is unconscious is projected. This is as true of collectives, or cultures, as it is of individuals. What, if any, archetypal energy arose from the collective unconscious of the late medieval times and manifested in a new pastime? What, if any, aspects of golf point to the collective unconscious archetypal energies that powered the projection of those long-ago Scots? Was the invention of the game a projection of the old medieval cultural unconscious or of the coming Reformation/Enlightenment collective? Is golf more a reflection of the unified worldview of the Middle Ages or of the individuality and dualistic mind that emerged in the Reformation and Enlightenment? Or alternatively, although it may have arisen exclusively from the collective of either age, I wonder whether the movement from one age to another generated a tension that led to a newly created human pastime. This would be analogous to the operation of the transcendent function in the process of individuation. Huizinga, in *The Waning of the Middle* Ages (1924/1954), wrote of the emphatic prevalence of Christ and salvation in the last centuries of the era and the impact of this refusal of the real or profane world. "This spiritual wakefulness, however, results in a dangerous state of tension" between religious, transcendental feelings and the profane, "a startling worldliness in other worldly guise" (p. 151). Depth psychology has extended complex theory to culture (Singer & Kimbles, 2004) and generated a significant literature about cultural complexes. A 2010 panel discussion among analysts Meador, Samuels, and Singer explored the transcendent function in society (2010). It offers some

initial insights and demonstrates that my idea is not unique in the Jungian community. I will explore extending Jung's theory of the transcendent function to culture in order to explore the dynamics of the evolution of collective consciousness during the centuries surrounding the invention of golf. My investigation will explore conclusions based upon elements of the collectives, the nature of the game, and the experience of playing it.

In addition to the three ways described above that golf appears to occupy liminal space, there are, in addition, fourth and fifth ways. Fourth is the actual play of the game, which seems to happen in space between ego consciousness and the collective unconscious. And fifth is in my methodology, hermeneutics, in which meaning arises from reciprocity, the dialogue in between subject and object in the hermeneutic circle.

To explain the physical liminal space, I turn to Mae Wan Ho (2008). As her work will be especially significant for the analysis to follow in this dissertation, here, to give orientation, I will briefly outline her concepts of body consciousness and consciousness, and speculate about how it relates to Jungian theories of consciousness and unconsciousness. The body of the work will contain a fuller analysis. Specifically regarding body consciousness, Ho wrote: "There is no doubt that a body consciousness exists prior to the 'brain' consciousness associated with the nervous system. This body consciousness also has a memory" (p. 236). She continues:

> Body consciousness possessing all the hallmarks of consciousness—sentience, intercommunication and memory—is distributed throughout the entire liquid crystalline matrix that connects each single cell to every other. Brain consciousness associated with the nervous system is embedded in body consciousness and is coupled to it. (p. 237)

Ho concludes that "it seems reasonable to propose … that brain and body consciousness mutually inform and condition each other, and that the unity of our conscious experience depends on the complete coherence of brain and body" (p. 238). If one accepts Ho's arguments in favor of body consciousness, and I do, then we might consider how it relates to the Jungian understanding of consciousness and to golf or any complex physical activity occurring in liminal space. Jung (1921/1971) included this definition of consciousness:

> By consciousness I understand the relation of psychic contents to the *ego*, in so far as this relation is perceived as such by the ego. Relations to the ego that are not perceived as such are *unconscious*. Consciousness is the function or activity which maintains the relation of psychic contents to the ego. (pp. 421-22)

Clearly, Ho's definition of consciousness, those elemental aspects of sentience, intercommunication, and memory, would not allow her body consciousness to reach the threshold of Jung's consciousness. Indeed, she recognizes a brain cited consciousness. For Ho, life is conscious, so the base requirement is awareness, which single-celled creatures demonstrate as they react to their environment. As far as we know, they and many other life forms do not possess a Jungian ego. Their life energy, their and our body consciousnesses, must be *unconscious,* in Jungian terms. Somatic psychology theories explored later in this dissertation largely support this position. Jung admits that the unconscious might not be "unconscious of itself," or at least parts of itself. He theorized that there are sparks of consciousness in the unconscious, autonomous complexes of which ego consciousness is never aware. (See Jung, 1947/1969.) And so perhaps Ho's

body consciousness contains some sparks of awareness, but their presence would arguably make it only more unconscious and in synch with Jung's unconscious.

As noted, Ho cites convincing proof that the communication inherent in body consciousness is the only means that allows us to perform activities such as concert piano, circus acts, and intricate sports maneuvers, such as a golf swing. The nervous system is simply not fast enough for the brain to direct the muscular coordination needed to excel at many actions. The place where these marvelous performances arise is in between ego consciousness and the unknown collective unconscious; I believe they occur in Mae Wan Ho's body consciousness. Carrying the argument further, I maintain that Ho's body consciousness is likely to reside in the personal unconscious. The ego inhabits a personal body where personal trauma and unintegrated complexes are lodged. Its memory, one of Ho's marks of life, is surely unconscious memory and, I will accept, physically contained. I will examine the relation between body consciousness and ego consciousness based on a hypothesis that ego consciousness can train body consciousness, moving human ability from unconscious incompetence to unconscious competence. Some of the golf training literature I have examined seems to include this assumption while others rely on everything from Zen meditation techniques to detailed physical analysis of the swing, this latter surely a materialistic view. The wide array of approaches testifies to the mystery of mastering golf, and that is something all who play the game agree upon.

Turning to methodology and golf's fifth occupation of liminal space, I will employ a Gadamerian hermeneutical methodology in this dissertation; and the dissertation itself and its subject occupy liminal space wherever reciprocity generates

meaning. As more fully described in the methodology section, I will employ an imaginative approach coupled with the interpretative device of dialogue among the texts, looking for the meaning of golf as such. I will apply dream analysis technique to some of my golf dreams and dig into the images in fictional texts. Then I will put these texts into dialogue with each other.

There are many definitions of hermeneutics, but perhaps the one most apt for this study is the section of Gadamer's *Truth and Method* (1975/2004) titled "Play as the Clue to Ontological Explanation" (pp. 106-114). This section recalls Huizinga (1938/1968). Play, Gadamer noted, is not defined by the experience of a subject playing, but it is the mode of being of play as such. Play exists, he wrote, "when the thematic horizon is not limited by any being-for-itself of subjectivity, and where there are no subjects who are behaving 'playfully'" (p. 107). Play is movement; its primordial sense is medial. "Play is a process that takes place in between" (p. 113). Play occurs in the space opened by the hermeneutical question and answer, the interplay of which leads to the question behind the answer, and so on into the depths of understanding. The understanding that arises in this process in liminal space is the interpretation, the hermeneutical knowing, the nonscientific knowledge that adds nuance and depth to human experience. As Gadamer noted, "it has always been known that the possibilities of rational proof and instruction do not fully exhaust the sphere of knowledge" (p. 22). Because we cannot avoid or, in Husserl's terms "bracket" our biases, there is no absolute knowledge, only deeper understanding. Gadamer taught that there are many truths, that they can all be understood differently, and that none has priority over another. Moules (2002) stated that

meaning and truth are ambiguous: changing, amorphous, referential, and contingent on the biases of the researcher (p. 11).

The movement of play is a dialogue between the researcher and the subject matter, which in this case is the game of golf itself, the texts to be considered, and the outcome of the dialogue among them. Partners in dialogue must open themselves to being conducted by the subject matter, to participate willingly in the reciprocity between subject and object, and to avoid arguing for the right result. Wrote Gadamer (1975/2004): "the art of testing is the art of questioning" (p. 375). The dialectic of a conversation is "the art of forming concepts through working out the common meaning." The task of hermeneutics is to enter into dialogue with the text (p. 376).

This movement in dialogue between part and whole is the process of hermeneutics. It occurs within the hermeneutic circle. It includes the existence of the researcher's biases or Heidegger's fore-structure of understanding. Gadamer, a student of Heidegger, adopted this tenet of Heidegger's philosophy. Fisher (2013) noted: "There can be no presuppositionless understanding, no coming to some topic without any biases or tacit expectations" (p. 39). Researchers begin from a position composed of life experience, limited and therefore biased by definition. The hermeneutic circle contains the process of interpretation, a dialectic in which "a partial understanding is used to understand still further," and in which one's felt sense of the "text" is explicated by shuffling between parts and the whole (p. 39).

To approach the circle, Gadamer (1975/2004) noted, the researcher must pass through an understanding of the "fore-meaning available to him," generated by an explicit examination of these biases. "The important thing is to be aware of one's own

bias, so that the text can present itself in all its otherness and thus assert its own truth against one's own fore-meanings" (pp. 280-82). In utilizing a depth psychological lens, I will include my understanding of personal complexes in my fore-meanings, especially as they may arise from or relate to golf experience, and like Gadamer, I will rejoice in the presence of my justified prejudices, bringing them forward and acknowledging their role in the creation of understanding. My epistemological position, that we can never know anything certainly, is consistent with a hermeneutic methodology. And so is my belief that there are more ways of knowing than we know. An imaginal approach and the use of the hermeneutic circle will generate knowledge in this work. Gadamer wrote:

> Heidegger describes the circle in such a way that the understanding of the text remains permanently determined by the anticipatory movement of fore-understanding…. The circle, then, … is neither subjective nor objective, but describes understanding as the interplay of the movement of tradition and the movement of the interpreter. (pp. 304-305)

Hermeneutics, then, as practiced in the hermeneutic circle, is the practice of *aletheia*, a Greek word meaning "the event of concealment and unconcealment" (Moules, p. 3). Philosopher and scholar Gregor Sebba, in his *Creativity: Lectures by Gregor Sebba* (Sebba & Boers, 1987), discussed Heidegger's position that the work of art (I note that Gadamer describes hermeneutics as a work of art) provides the highest knowledge available to humanity, consistent with Heidegger's ontology.

> It is not a propositional knowledge; it is not a knowledge where you say it is true that …; it is not knowledge about anything. It is the knowledge of the truth itself, *aletheia*, which … he translates as "unconcealment". What becomes

> unconcealed, what reveals itself in the "clearing" … is a manifestation of being itself. (p. 85)

Researcher's Relationship to the Topic

I first held a golf club at the age of 5. It was my mother's six iron, which I pulled out of her bag in the basement of our house. My parents had recently taken up the game; they played on weekend afternoons, leaving me and my sister in the care of Aunt Margaret, a distantly related spinster, who was nice enough but definitely not my mother. I missed my parents and I wanted to be included in this pastime. Only many years later did I learn that golf had been suggested as a way to help my father relax from the tensions generated by his job as a corporate executive. During my childhood and adolescence he suffered from an ulcer and diverticulitis that nearly killed him. He also was treated with electroconvulsive therapy. Given my mother's Presbyterian bourgeois attitudes and her ambitions for my father, all of this activity was kept confidential from everyone except the two of them. At 5 I understood neither their absence nor its reason, but in analysis I have recovered memories of how very attractive this unspoken shadow material was for me. Perhaps the seductivity of that attraction is what led to a traumatic experience with that six iron. At that time, in the early 1950s, kindergarten did not begin until age 6, and young children routinely played outside unsupervised. My matriculation was months away. I was still a free agent, as was my friend Jackie McCarty, who lived a few doors up the street. On a summer day we took that six iron and a golf ball up to the vacant land behind our house. A power line ran there and the grass was long and clumpy. I was determined to show Jackie how one played golf. He wanted to play too. I put the ball down, then swung and missed. Jackie moved in to take the club for his turn, but I swung

again and the clubhead hit him in the head. He dropped to the ground. I could not rouse him. There was some blood. I ran and got my mother, who came quickly, not even removing her apron. She picked Jackie up, cradling him in her arms. I remember her telling me to follow and a sense of acute shame as I traipsed behind her as she carried Jackie home up the sidewalk. He recovered, but golf clubs were taboo for me for at least a year.

The game became central to my family's life, and in time I was invited back in. I remember caddying for my parents one winter afternoon when I was 8 or 9, and learning that the different clubs had different purposes. Not long afterwards, my mother's father began the process of teaching me to play. He showed me the Vardon overlapping grip, stressed poise and balance in the swing, and tried to dampen my desire to swing as hard as I could. Under his tutelage I developed some elementary competence, but as I was under 12 I was not allowed to play on the course at our club. I was allowed at the local nine-hole municipal course, and I toured it on many summer days, learning to hit different shots and gaining competence. At times during childhood it seemed that family life revolved around trips to the various clubs where we played. These visits were often social occasions, such as Sunday dinners, when we were expected to dress and behave properly. Just so, I was expected to behave properly on the golf course. As my mother taught the game's unique and complex etiquette, I was tested when I walked with them on weekend rounds, and by age 12 I had apparently learned enough that I was allowed to play rounds by myself or with friends. My father's tutelage involved teasing me about some aspect of my game while we were playing until I became angry. He even recruited friends of his who played with us to participate in this needling campaign. In spite of his

efforts to help me manage my emotions, my performance, though at times skilled, remained erratic. Then at the age of 14, in a father-son tournament, I had my first magical golf experience. On the front nine I played my usual erratic game, but after I hit a poor second shot from the 10th fairway, my father's derogatory comment set me off. My anger was great, but so, suddenly, was my focus. After bogeying 10 I played the last eight holes one under par, a score I did not duplicate for 50 years. Not every shot was perfect, but the result was well beyond my former performance, much like that of the professional in *Echo in the Storm.* I still remember a three iron to the 14th green and my tee shot on the 17th coming to rest just a foot from the hole.

Sixty-three years after the beginning, I remain enchanted by the mystery of the game. Many athletes experience flow (Csikszentmihalyi, 1990), and some have "peak experiences," as defined by Maslow (1962): "a very characteristic disorientation in time and space … reacted to with awe, wonder, amazement, humility and even reverence, exaltation, and piety. The word sacred is occasionally used to describe the person's reaction to it" (p. 76). Golf devotees, such as myself, believe that no other sport provides the nearly orgasmic bliss that one can experience on the course. Novelists, journalists, instructors, and players have celebrated this experience, assigning mystical qualities to the game. As mentioned, depth psychologists might call this experience numinous, and later I will explore how that might be so and how numinosity compares with Maslow's peak experience, Csikszentmihalyi's flow, and the concept of peak performance.

The current phase of my life began in 2005 when a collection of cataclysmic events (death of parents, sale of business, and spouse's heart attack among them) wrenched me out of a 20-year pattern and deposited me at the threshold of the rest of my

life. Still physically vibrant, I determined to improve my golf game. Lessons from an accomplished and older teacher inspired many hours of practice to hone skills as I moved from unconscious incompetence to unconscious competence. But I continued to have difficulty breaking through, shooting low rounds consistently. Several years ago, after spending two days working with my teacher, he looked at me and said: "You have all the shots. Your issue must be mental." His comment and exposure to theories of somatic psychology got me wondering whether some of my personal complexes might be lodged in my body, somehow disrupting my physical performance. I will explore this hypothesis below in the context of mild personal abandonment during development, a resulting mother complex, and my tendency to avoid personal intimacy. And of course there is the trauma of the six iron incident.

During the years since 2005, my work counseling families drew me to depth psychology: first to reading, then to analysis, then to the Philadelphia Association of Jungian Analysts seminar, and then to Pacifica. When I began personal analysis in 2008, my first presenting dream took place on a golf course, included my father as a playing character, and closed with a scene where my deceased mother was honored at the club where at age 14 I had played that unforgettable back nine. In 8 years of analysis, over 100 of my recorded dreams have had a golf motif. Exploring them, I wondered why psyche chose that image, and I pursued amplification of a number of archetypal symbols in myth and fairy tale in search of meaning. I dialogued with some of these dream images in active imagination, most memorably with the earth on which a golf course was built. I continue working on interpretation. All my analytical speculation has produced

no Jungian click, and yet the dreams keep coming. I consider them to be a call to the topic of this dissertation.

Before turning to the relevance of my topic for depth psychology, I address the reason why I chose not to include the experiences of other golfers in my research. The simple answer is I am not called to do so. More reflectively, I know that others dream. They may have golf dreams. Analyst Thayer Greene (1994) wrote, "a lengthy clinical practice presents one with many sports dreams," and goes on to provide a specific description of golf (p. 43). I know they have numinous experiences playing. Some of them "get" the perfect shot experience. But although I believe that other golfers would find this work of interest, my topic is not the experience of others in a phenomenological sense. My dissertation is about golf as such as a form of play in liminal space, not others' phenomenological observations about physical activity. I aim to find personal understanding of and meaning in my golf experience and within a dialogue among the following texts:

- personal dreams with a golf motif,
- selected popular literature describing extraordinary performance of the game,
- psychological literature on sports, and
- contemporary biophysical and somatic theory about body consciousness,

Some of the questions to be explored include:

- What common symbols, meanings, and archetypal themes unite the texts and the experience of playing golf?
- What relationship might these common themes have to the origins of golf as a projection of the collective unconscious?

- How does current biophysical and somatic psychological theory about body consciousness add perspective and novelty to an understanding of the game?

Relevance of the Topic for Depth Psychology

Although considerable literature and texts deal with the many aspects of depth psychology relevant to this research and perhaps even more literature exists on the game of golf (both instruction and the experience of play), there is a gap in between that to my knowledge is almost unpopulated with literature that combines the subjects of depth psychology and golf. Indeed, other than a 1960s monograph on the pathology of golf (Adatto, 1964), two Pacifica dissertations that focus on aspects of the sport (Miller, 2002; Blalock, 2013), and Andrew Cooper's book, *Playing in the Zone: Exploring the Spiritual Dimensions of Sports* (1998), depth psychology and Jungian psychology in particular, at least in formal written form, appear to have ignored the game. This may be because depth psychologists who play golf do so to take advantage of its well-known ability to generate relaxation. In other words, the objectives of depth psychologist golfers may be quite remote from analyzing the phenomena of the game. Or it may be that the common but inaccurate modern cultural belief that golf is a game representing privileged indulgence may influence scholars and therapists to discount the possibility that golf might hold deep meaning as a human activity. Whatever the reasons for this lack of treatment, this dissertation will contribute to filling that lacuna.

Some of the tens of millions of people worldwide who play and watch golf might develop increased consciousness from exposure to the proposed research, not because it will help them improve their games, but because it will provide a new perspective to understand and appreciate the mystery and fascination inherent in the game and how it

relates to their own psychology. The audience for the research will include golfers in the field of depth psychology, therapists who have golfers as patients, sports psychologists with a depth inclination, and golfers who find the experience of playing to be rarely but tantalizingly sometimes numinous. More generally, therapists may find the research useful as they work with many aspects of clients' play. Depth psychology will benefit from the research as yet another way of taking its disciplines into the world. In addition, the research will shed light on the nature of consciousness and its relationship with the body, investigate golf as a manifestation of the transcendent function, and explore a depth psychological understanding of play in the context of the evolution of consciousness.

Statement of the Research Problem

Positivism, the subject-object split, and the scientific method have dominated Western thought, the academy, and the wider Western culture for 500 years, since the Reformation and Enlightenment. Explorations of human physical activities generally segregate mind and body or reduce mind to a derivative of physical brain activity while ignoring soul. The literature that seeks to provide instruction in the game of golf demonstrates this observation, with few exceptions focusing exclusively on body mechanics and the application of psychology to generate attitudes and mindsets that supposedly will assist in controlling physical function. This approach prioritizes rational consciousness. A depth psychological approach, on the other hand, such as the method used in this dissertation, recognizes the powerful functions of the unconscious, which are exercised autonomously and seemingly outside of any ego control. The influence of personal complexes, the creation of dream images, and the ongoing process of individuation—none of these are generated by ego consciousness, but they all carry

meaning and, if understood affectively and integrated, they can expand personal psychic ground and contribute more depth to one's existence. As noted, there is very little accessible depth psychological material that studies the psychic experience of golf, and until Blalock's 2013 dissertation, none at all that seeks to apprehend meaning in the sport. Indeed, even the other Pacifica dissertation on the topic (Miller, 2002) focused on how to use depth psychology to improve one's game (the physical function). On the other hand, some fictional literature and film explores deeper aspects of the game and serves as apt research material. So too (as I hope to show) do my personal dreams with a golf motif. Golf is a relatively ancient sport. As human experience, almost entirely unapproached by depth psychology, it must contain unplumbed meaning, as do all human activities. "Sports are not limited by any single meaning, they are, rather a source of meaning itself" (Cooper, 1998, p. 3).

The Research Question

What does an exploration of a variety of texts, understood in terms of Jungian depth psychology, reveal about the nature of golf, specifically through its occupation of liminal space?

Chapter 2

Literature Review

Summary of Relevant Research Domains

As noted above, depth psychology, especially Jungian and archetypal psychology, in more than a century of scholarship has almost completely ignored sports in general and golf in particular. A search of electronic databases for journal articles and books that contain the terms *depth psychology* and *golf* turns up just the two Pacifica dissertations I include among references. Expanding the search to depth psychology and sports produces more results, but fewer than 20, and most of these are not relevant to my topic. J. R. White, in his article "Depth Psychology and Sports Counseling" (2015), notes, "There is very little Jungian literature that appears directly relevant" (p. 1) to sports counseling. I have found no domain in the literature of depth psychology that holds work comparable to this dissertation. There is no logical home for my subject. Because my approach to the topic involves multiple perspectives, from biophysics to anthropology, I accordingly rely on selected literature from a variety of domains that addresses aspects of my topic.

I identify five categories of literature. First is the evolution of individual and cultural consciousness. This category focuses on depth psychological theory regarding the evolution of human consciousness, both individual and collective. Within their overall theories of the evolution of human consciousness, Jung, Neumann, and others have explored the collective psychology of the transitional period of the 14th, 15th, and 16th centuries, the time of golf's invention. In addition, in order to site my view, which aligns with those of Jung and Neumann, within the larger body of literature regarding

consciousness, I explored theories of consciousness beyond those in depth psychology, some of which include theories of its evolution. In addition, I include here the work of historian Johan Huizinga, who utilized a cultural morphological approach to the transitional period from medieval to Modern. His perspective provides a deeper and more nuanced understanding of the collective during this era.

The second category is Jungian and archetypal psychological literature focused on dream interpretation, active imagination, numinosity, the transcendent function, typology, and liminality. These sources include material on clinical methodologies, theoretical work regarding images, observations on the process of analytical psychology, and sources for image amplification through myth and fairy tales. I also include in this category anthropological literature defining and refining the concept of liminality.

Third is selected fictional golf literature and film, and other writings on golf topics, such as course architecture and the history of the game. Regarding fictional works about golf, this is a broad field but the number of texts that I find personally resonant are relatively few. These focus on the more mystical, magical, and mental aspects of golf, holding a connection between meaning and golf as well as opening a way beyond the sport itself to human psychic development. As for other golf literature, I include a one hundred-year-old monograph on the psychology of golf, a comprehensive history of the game, and a work by a noted contemporary golf architect who connects deeply with the original landscape of the game in Scotland.

The next category includes psychological, anthropological, and sociological literature that addresses play. Golf is a game that is played. To interpret the various texts

and to put them into dialogue with each other requires a depth psychological context of play.

Finally I include together works that delve into theory and practice of the physical activity of golf. Here I include works on golf instruction, the most important of which I selected specifically because the authors demonstrate an understanding and ability to communicate about how I believe golf is embodied. As background and support for my ideas, I explored various works in somatic psychology, such as the Alexander method, which incidentally was developed by an avid golfer. Here too I include work in contemporary biophysical theory regarding the location of body consciousness and its functionality, along with several works on the psyche's operation in sports. Also in this category are works discussing various other psychological theories, such as flow and peak performance, which I consider in order to locate my ideas within the overall continuum of theory about the general category of peak or highly unusual and extraordinary physical experiences.

Literature Relevant to the Topic

Depth psychological and other literature regarding human consciousness and its evolution.

Human consciousness may be the greatest mystery of human existence. Certainly a review of literature on the subject demonstrates its fascination for scholars and the wide array of theories proposed, from how it arose to how it operates. Theorists focused on the origin of consciousness propose a variety of origins: that it evolved from the ability of living creatures to sense their environment (Humphrey, 1992), that it arose from the ability of microtubules in the brain "to allow for quantum coherence and brain-wide

quantum connections" (Blackmore, 2005, p. 44, describing the theory proposed by Hameroff and Penrose), that the process of neuronal group selection that developed through physical evolution led to both primary and higher consciousness (Edelman, 1992), and even that the breakdown of the bicameral mind approximately 3000 years ago opened the way to human subjectivity and consciousness (Jaynes, 1976). Anthony Freeman's *Consciousness: A Guide to the Debates* (2003) provides a trenchant survey of the scientific or materialist theories which hold that consciousness arises from the operation of the brain. On the other hand, depth psychologists, and I for this dissertation, theorize that the psyche does not arise solely from brain activity but that it has existed in a nonphysical form alongside living organisms as long as life has existed, and somehow is, holds, and enervates life essence. As Jung observed: "Not only does the psyche exist, it is existence itself" (Jung, 1940/1969, p. 12). The only sure conclusion one can reach is that there is no sure conclusion on the origin or even nature of consciousness. In Jaynes's judgment:

> There will always be a difficulty in understanding consciousness. For . . . there is not . . . and cannot be anything in our immediate experience that is like immediate experience itself. There is therefore a sense in which we shall never be able to understand consciousness in the same way that we can understand things we are conscious of. (1976, p. 53)

Jung (1940/1969) agreed: "Although the mind cannot apprehend its own form of existence, owing to the lack of an Archimedean point outside, it nevertheless exists" (p. 12). Arguing for the existence and implications of psychic fact, he states that it is "an

almost absurd prejudice" to dismiss the nonphysical reality of the mind and human consciousness.

The apparent impossibility of reaching any sure definition of consciousness has not prevented scholars from developing grand narratives and theories of its evolution, both individually and culturally. These include Jean Gebser (see above), Julian Jaynes, Willy Obrist in *The Mutation of European Consciousness and Spirituality* (2006/2014), Richard Tarnas, Baring and Cashford in *The Myth of the Goddess* (1993), J. H. van den Berg in *The Changing Nature of Man: Introduction to a Historical Psychology* (1961), Ken Wilber in *A Brief History of Everything* (2001), Sean M. Kelly in *Coming Home: The Birth and Transformation of the Planetary Era* (2010), and many other wide ranging historians, anthropologists, scientists, and psychologists. Although these narratives often contribute nuance to my reflections regarding the origin of golf in the 15th century, with the exception of Willy Obrist none of the authors wrote from a Jungian perspective, although Gebser was inspired by Jung, and he taught for a number of years at the Jung Institute in Zurich after World War II. And it should be noted that all of them deal exclusively with the evolution of Western civilization. Some of the authors discuss the emergence of self-reflective subjectivity (the awareness that one is aware) during the period, but the literature focuses almost exclusively on the evolution of what in Jungian terms is the collective consciousness. All of these scholars emphasize significant cultural change during the period of golf's invention. Take Huizinga (1924/1954), for example, who describes two aspects of religious life in the 15th and early 16th centuries: "the extreme saturation of the religious atmosphere, and a marked tendency of thought to embody itself in images" (p. 151). Practically every aspect of human existence was

correlated with Christ and salvation, he observed, a rare one-sidedness of human culture full of unresolved conflict. "This spiritual wakefulness, however, results in a dangerous state of tension" between religious, transcendental feelings and the profane, "a startling worldliness in other-worldly guise," which demanded resolution. "Only saints are capable of an attitude of mind in which the transcendental faculties are never in abeyance" (pp. 151-152). These commentaries regarding change and tension in the last centuries of the Middle Ages lend credence to my focus on the period and my exploration of which archetypes, in the collective unconscious, may be expressed in the creation of the game. That said, this focus on culture and its evolution differs in part from the approach of Jungians who focus on the evolution of both collective and individual consciousness. As a container for this evolution, even though it was largely out of favor by the early 20th century, Jung in works published in the 1920s extended to the development of the psyche Haeckel's theory that ontogeny recapitulates phylogeny, which originally dealt with physical evolution and growth of the individual. For an extensive treatment of Haeckel's theory of recapitulation, from precursors through its decline and ongoing influence, see Stephen Jay Gould's *Ontogeny and Phylogeny* (1977). "If the same law holds for the mental development of mankind, it follows that the child develops out of an unconscious, animal condition into consciousness, primitive at first, and then slowly becoming more civilized" (Jung, 1928/1981, p. 53). Jung viewed the psyche like any living organism that "continually develops itself. And just as life fills the whole earth with plant and animal forms, so the psyche creates an even vaster world, namely consciousness, which is the self-cognition of the universe" (Jung, 1926/1981, p. 90). The ego, or consciousness, Jung stated, emerges as a "complex quantity" from the

psyche, composed partly by "inherited disposition" and partly by "unconsciously acquired impressions….The psyche is pre-existent and transcendent" (p. 91). It derives from the expression of archetypes of the collective unconscious, which Jung here refers to as inherited disposition and unconsciously acquired impressions. Jung repeats on multiple occasions in *The Collected Works* his belief that this law of recapitulation applies to the psyche. For example, Jung (1930/1966) wrote, "According to phylogenetic law, the psychic structure must, like the anatomical, show traces of the earlier stages of evolution it has passed through" (p. 97). And in the same time period, Jung (1934/1969) specifically addressed the evolution of consciousness and the extension of the change that arose in the period I explore in this dissertation. Jung saw a reversal of centuries of "the vertical outlook of the European mind" and the beginnings of "the horizontal outlook of modern times…. Belief in the substantiality of things spiritual yielded . . . to the obtrusive conviction that material things alone have substance," a force which prevailed and generated modern science and a materialistic philosophy (pp. 338-339). Edinger (1996) noted "evidence to indicate that the stages of psychological development do tend to go through these historically represented stations . . . the development of the individual recapitulates the development of the species" (p. xv.). Neumann, who was in analysis with Jung for a year in the early 1930s, not long after the publications quoted above, took Jung's position as the basis for his expansive theories in *The Origins and History of Consciousness* (1949/1954), to which Jung wrote an extremely complimentary foreword. Essentially Neumann argued that consciousness has evolved over thousands of years through a continuous process of absorbing unconscious contents. "The evolution of consciousness by stages is as much a collective human phenomenon as a particular

individual phenomenon. Ontogenetic development may therefore be regarded as a modified recapitulation of phylogenetic development" (p. xx). For Neumann, human experience of culture and religion derives from the operation of the living human psyche, either through the process of projection of unconscious contents on physical objects or through conscious channeling of archetypal energies from the collective unconscious into artistic and spiritual representations. Thus, the evolution of mythology he describes in such detail represents the projection of gradually integrated and evolving unconsciousness. Perhaps Neumann's most compressed and lucid description of the process of evolution of consciousness appears in *The Great Mother: An Analysis of the Archetype* (1954/1963):

> The development of consciousness, from almost total containment in the unconscious of primitive man to the Western form of consciousness, has been glimpsed as the central factor in human history as a whole. For this orientation, the various cultures are merely phases in this basic trend of psychic life: the development of consciousness, which, without being the *conscious* goal of the individual cultures or of human culture as a whole, can be shown to be operative in every culture and age. (p. 90)

Others in the community of depth psychology have debated these theories, especially around the issue of inheritance of archetypes and epigenetics, but rather than participate in or analyze the debate, for the purposes of this dissertation I accept the Jungian theory of evolution of human consciousness, principally because I share a belief in the reality of the psyche and because it resonates with my training as an undergraduate historian of medieval history. This is why I argue that the invention of golf resulted from a projection

of archetypal energy from the collective unconscious of the times. The 15th and 16th centuries were a period of extraordinary upheaval in Scotland as religious fervor, Catholic and Protestant, swept the land. One of the prominent historical features of the town of St Andrews (the home of golf) lies at the far end of the town from the links: the ruins of the once magnificent Cathedral of St. Andrew, the center of Roman Catholicism in medieval Scotland. The cathedral was cleansed during the Reformation by the followers of John Knox in 1559. Today the ruins and the St Andrews links bracket the town. In one spot a symbol of Catholicism and medieval spirituality was nearly destroyed. At the other, the game of golf survived and prospered. Depth psychology identifies this period as one where the subject-object split originated, and the psychic pendulum swung from the one-sidedness of medieval religiosity to the one-sidedness of the Modern era. By identifying archetypal origins of the game my research will seek to discover whether golf is a relic of an earlier age or an announcement of a new one. This exploration will bridge through dialogue to other texts and enliven an effort to place golf in the context of the modern collective.

Jungian psychological literature focused on dream interpretation, active imagination, numinosity, the transcendent function, and liminality.

This category includes primarily literature that relates to practical, clinical aspects of Jungian practice. However, this grouping is not driven by a focus on clinical practice but by an exploration of how some aspects of Jungian psychology might instruct my exploration of the game of golf. I have done personal Jungian analysis since 2008 and am well acquainted with the theory and techniques I plan to employ. I will apply dream interpretation technique and my experience of active imagination to some of the over one

hundred golf dreams I have recorded. The material on numinosity will bring depth and meaning to the concept of the perfect swing. Literature dealing with the transcendent function and liminality will assist in placing golf in the liminal spaces I identified above.

Although there are multiple methods of dream interpretation, including those of Freud (1911/2001) and Bosnak (2007), I have developed facility with and will employ the Jungian methodologies of association, amplification, and active imagination, emended by Hillman's essays on images, which appeared in *Spring* from 1977 until 1979, and Berry's insightful volume, *Echo's Subtle Body* (2008). Works by Whitmont and Perera (1989) and Johnson (1989) contain clinical directions for Jungian dream interpretation and active imagination. In general, their prescribed methods agree, with only slight variations. To amplify archetypal dream material I will refer to mythology (Graves, 1960), fairy tales (Grimm, open source), and dream and fairy tale interpretative works by von Franz (1974/1995, 1996). Many volumes of Jung's *Collected Works* (1964a, 1964b, 1964c, 1943/1966, 1928/1966, 1944/1968b, 1951/1969, 1970, 1916/1970, and 1906/1973, among others) and his seminars on dream analysis and children's dreams (Jung, 1938/1984, 1987/2008) address both dream interpretation methodology and amplification. In my recorded golf dreams I will explore symbols including the round, white ball, the round hole in the ground, the stick and ball, and the hazard. Aspects of the game itself that point deeper include the idea of par, each round as an attempt to return to the perfect line, self-imposed penalties, and the fact that the best result is achieved with the least conscious effort. All of these can be apprehended through amplifications in fairy tales or myth, which place them meaningfully in individual and collective life, and

make a Jungian and archetypal approach to their interpretation most appropriate for this dissertation.

Lutheran theologian Rudolf Otto (1917/1958) coined the terms *numinosum* and *numinous* in an effort to replace or more accurately describe "the 'extra' in the meaning of 'holy' above and beyond the meaning of goodness" (p. 6). I will consider his treatment of numinous experience in my analysis of the perfect swing experience in the body of this dissertation. Jung adopted the term and used it often when discussing religious or spiritual experience. However, as an empiricist with no view of phenomena beyond psychic fact, Jung's ontology, his *esse in anima* position, led him to postulate that numinous experience arose when the ego was in contact with archetypal energy, or in other words when it had direct experience of the unconscious Self, all archetypes being merely extensions of the central organizing principle itself. That said, Jung, (1940/1969) acknowledged that numinous experience could occur in nonreligious experience (p. 8). Lionel Corbett (1996) addresses different types of numinous experience beyond the traditional religious, including bodily experience (p. 15). In a later work, Corbett (2007) emphasized the emotional or affective aspects of numinous experience. Their existence informs that the experience has been embodied. "We know an experience is numinous not only by its content but by the way our bodies respond to it" (p. 17). I will utilize evidence from Murphy and White's *The Psychic Side of Sports* (1978) woven together with Jungian approaches to numinosity, Mae Wan Ho's theories about body consciousness, and a few examples of golf instructional literature to probe the experience of the perfect swing that I and other golfers have found so pure and personally moving.

Regarding the transcendent function, Jung (1957/1969) defined this vital core process of individuation in his essay on the topic. Von Franz (1972/1998) provided her description:

> It is the transcendent function—that is, the symbol forming spirit—which makes organically possible the transition from a one-sided attitude to a new, more complete one. By symbolically sketching new possibilities of life, it opens up the way for growth. The dream . . . points to a *meaning* we have not yet consciously realized. (p. 96)

Although there may be instances when I recognize the transcendent function in interpreting my golf dreams, I include these sources primarily to provide a basis to muse about whether it may be informative to carry the concept of the transcendent function into an analysis of cultural change and the evolution of human consciousness at the time of the invention of golf. It is conceivable that golf itself was a symbol that emerged from the cultural unconscious, somehow bridging the divide between two cultural eras, reconciling their opposite views of reality, and pointing toward a new, or third position. I will examine this idea in a later chapter, arguing for its validity.

Finally in this category of literature comes the idea of liminality. As mentioned above, Dutch anthropologist Arnold van Gennep (1909/1960) coined this term in reporting on initiation rituals in aboriginal societies. Anthropologist Victor Turner extended the concept of liminality, most notably in *The Ritual Process* (1969). And although Jung was apparently unaware of how the concept of liminality might apply to his psychological practice and theory (there is no mention of the term in his writing), later Jungian analysts, such as Murray Stein and Robert Moore, adopted the term and extended

it. The Schwartz-Salant and Stein (1991) collection of essays is the most fulsome. I will explore how golf occupies space in between, relying on aspects of liminality described in these sources.

Fictional golf literature and film, and other writings on golf.

The sources in this group all have authors fascinated with the more mystical aspects of golf, those places where I have found meaning in the game. Aficionados acknowledge Michael Murphy's *Golf in the Kingdom* (1994) as a leading work. One group of dedicated golfers, for instance, has adopted the name of its golf pro protagonist, Shivas Irons, for their not-for-profit organization, The Shivas Irons Society, which is dedicated to furthering golf as a mindful pursuit and as a tool for personal growth and development. The novel, sited in Scotland, explores many mystical aspects of golf, including the perfect swing, much of it in the context of the integral yoga theories of Sri Aurobindo. Murphy, one of the founders of Esalen, was en route to Aurobindo's ashram in India when he stopped to play golf in Scotland, the experience that gave birth to the novel. Although it is a fictional work, some aspects of the text are based on real physical features. Most famously, the 13th hole in the novel is modeled on the 13th hole at the Balcomie Crail links, about 15 miles from St Andrews. I will compare my experience playing that golf hole with the account in the novel. Moreover, although I will not explore integral yoga, which is beyond the scope of this dissertation, I will put Murphy's description of some aspects of the game into dialogue with other sources as I search for deeper meaning.

The description of nearly magical golf events includes a short story, "Echo in the Storm," from the Bo Links collection *Riverbank Tweed and Roadmap Jenkins* (2001). It

relates a tale of a perfect round in a U.S. Open qualifier by a deaf mute professional in the midst of thunder and lightning and warning horns to suspend play. This text has much to say about achieving union with mystery in spite of distractions, as well as accurately describing a round that every accomplished golfer can appreciate and yearn to play. *The Greatest Game Ever Played* (Blocker & Paxton, 2005) is the film version of the historical novel that tells the story of Frances Ouimet, a young Boston caddie, and his unlikely victory in the 1913 U.S. Open. These fictional works describe extraordinary golf events and will add meaning to the dialogue among the various texts.

Three other works fall into this category of literature. Haultain's *The Mystery of Golf* (1912) provides a description by a recent convert to the game of the mystery he found there. Haultain was a prolific British writer of over 40 books on a variety of subjects. This volume is his effort to write a psychology of golf. In its pages he speculates on the role of mind in golf, cites Frederic Myers, one of the leaders of the London Society for Psychical Research, and notes that "golf is like faith: . . . the substance of things hoped for, the evidence of things not seen; not until it is personally experienced does the unbelieving change from the imprecatory to the precatory attitude" (p. 6). Another author who connects with the more ephemeral aspects of the game is Tom Doak, one of today's most celebrated golf course architects. His philosophy of design, as he wrote in *The Anatomy of a Golf Course* (1992), arose from his learning about and appreciating the design elements of the classic British links courses, especially in Scotland. Tying golf architecture to the psyche, he noted that "the moods of the golf course routing and the character of the scenery may also have an impact on the golfer's subconscious, where they will affect his play" (pp. 35-36). I wonder what connection

may lie between ideas such as this about the land on which golf courses lie and the Jungian approach to *anima mundi*. George Peper's *The Story of Golf* (1999) provides historical information about the development and worldwide growth of the game.

Play.

Homo Ludens (1938/1968), Huizinga's classic treatment of play in society, provides a starting point for an exploration of literature that will place golf in the context of the evolution of human culture and today's society. Bellah (2011), quoting Huizinga, argued that play is an elemental human activity and the source of ritual, the creation of the sacred, and the generator of all alternate realities of human culture. Miller's *Gods and Games* (1970) offered an extensive treatment of play in philosophy, therapeutic psychology, and mythology. Miller reissued his work in a Kindle edition with a new introduction in 2013. He notes literature that has been added since 1970 to the field of play, but little of it appears relevant to my research. He does include a charming anecdote about a conversation with Hans Georg Gadamer, who was a visiting professor at Syracuse, where Miller taught as a young, recently published professor. Gadamer told Miller that in his book he had wrongly implied that play had something to do with fun and games. Instead, he said, it relates to the slight horizontal back and forth movement of a bicycle wheel. If the nuts are tightened all the way down, the wheel will not turn; if they are too loose, it will fall off. It needs *Spielraum*. Miller recalled:

> So that was it. It is not a matter of games. It is rather a matter of what we, in English, call "leeway," some play, as in a bicycle wheel, a little space, some distance, in relationships, in ideas, in our psychology, in life . . . so that the wheel will turn. Professor Gadamer was right. This is finally what this book was all

> about forty years ago. And it is still what it is still about forty years later. (Loc. 99)

This does not mean that one should not apply the principles of play discussed here to games or to play. It does mean that there is a distance between subject and object in the hermeneutic circle, which I will discuss more thoroughly in the methodology chapter.

I agree with these core sources about the central role and importance of play. Play is a basic human activity, powerful and engendering for the psyche. Ultimately golf is a game, pure play. To understand its meaning in a hermeneutic sense will require recognition that the experience exists in a container of play, which might be envisioned as the outside of the hermeneutic circle. Jung's *The Collected Works* contribute little to a dialogue on play. By in large, Jung sticks by the modern distinction between serious and unserious work and play, especially in his discussion of Schiller's treatment of the symbol-creating function as the "play instinct" (Jung, 1921/1971, p. 106, see also Jung, 1937/1969, p. 117). However, Jung also wrote about imagination being the highest human value, in contradistinction to Freud and Adler, who reduced fantasies to semiotic expressions. He noted:

> Every good idea and all creative work are the offspring of the imagination, and have their source in . . . infantile fantasy. . . . The dynamic principle of fantasy is play . . . it appears inconsistent with the principle of serious work. But without this playing with fantasy no creative work has ever yet come to birth. . . . it is just in the imagination that a man's highest value may lie. (p. 106)

In this passage he spoke to the value of imagination in the psyche, especially in dreams, and to its interpretation as the source of true value. For my purposes, this position serves

as groundwork for working with my golf dreams but it has little to say about the phenomenon of play itself.

On a lighter or playful note, I note that golf is the only game that has gods. These golf gods are often referred to by golfers and commentators as the source of luck, both good and bad, in the game. Playful treatments of the activities of the golf gods, such as *The Golf Gods: Who They are, What They Want and How to Appease Them* (Brown, 2007), demonstrate an imaginative and jocular approach to this putative mythology. Haultain (1912) assigns the invention of golf to the gods of Olympus "first, to afford them subject-matter for merriment; and second, to prove to vaunting man how trivial a creature he is" (p. 38). And yet, it is well understood among most golfers that ignoring the gods or disrespecting their power will almost surely bring ill luck. Humility, as we will see, along with the avoidance of psychic inflation and other manifestations of ego consciousness, seem to be essential to play the game successfully.

Depth psychological views of play in sports are relatively rare, but both *Psyche and Sports* (Stein & Hollwitz, 1994) and *Playing in the* Zone (Cooper, 1998) offer useful viewpoints. These sources link play to the sacred and to liminal space, citing Turner and Huizinga. They will offer perspective and insight as I delve into the experience of playing golf. Neumann (1973) contributes to a depth psychological apprehension of play and its importance in individual development. Quoting Huizinga and discussing the world of play and its extreme importance for children, he wrote: "Only an individual embedded in this symbolic reality of play can become a complete human being" (p. 70). Burston (2015), in his book, which was originally a Pacifica dissertation on soccer, also provides observations on play in a sports context which may prove valuable in my

analysis. For example, he discusses left and right brain characteristics and the athlete's psychic demand "to literally let go and play" (p. 118). He also argues that attitude plays a fundamental role in the athlete's psyche, and that "a surrender needs to take place, a letting go" (p. 32). Preece and Hess (2006) contribute the observation that the Olympiads in Greece were played before gods, which makes me wonder about playing golf before the golf gods. On the other hand, strictly anthropological approaches to play in human culture, such as Parker's (1986), offer little to my research because they reside on the materialistic or scientific side of anthropology, completely ignoring psychological experience and the role of play. Overall, this group of works on play provides material from which I will construct a theoretical understanding about why people play golf and how they might derive meaning from the experience.

Physically playing the game.

This final category of literature includes works that contribute to an understanding of where and how golf is played physically. Although golf is played outdoors in nature, I will not explore the relation between the player and nature. I will, however, later touch on the relation between the archetypal aspects of the game and its being played in a natural setting. My focus here will be on the performance of the swing. The dialogue I will initiate between this literature and some of the depth psychological literature described above should deepen an appreciation of how one plays the game and why I believe the perfect swing can be a numinous experience. To explore this concept I will present a depth psychological understanding of numinosity, then delve into how various observations on the game and methods of golf instruction relate to the possibility of numinous experience. Finally, I will reference biophysical theory and somatic

psychology regarding body consciousness to propose a theory of how the perfect swing might be numinous and generate meaning when it happens in liminal space.

Otto's *The Idea of the Holy* (1917/1958) is the core work on the subject of numinosity, along with Jung's treatments of numinosity. *Psyche and the Sacred* (2007) and other works by Corbett, provide nuanced understanding of numinous experience in today's culture. Other psychological work on peak experience in sports will be brought into the dialogue as a counterpoint to the discussion of numinosity. Literature in this category includes *Flow: The Psychology of Optimal Experience* (1990), Csikszentmihalyi's foundational psychology work on optimal experience in life and sports, Maslow's *Toward a Psychology of Being* (1962), and Privette's good summary: *Peak Experience, Peak Performance, and Flow* (1983). Also helpful is Macnaughton (2004), which contains more comparative material on the three phenomena.

Many texts offer instruction on how to play well, tapping physics, spiritual disciplines, and psychology, but most of them stop short of considering the role of the unconscious. Ben Hogan (Hogan & Wind, 1957), one of the greatest professionals ever to play the game, limited his instruction entirely to describing the physical positioning and body movements necessary for a repeatable, correct swing. He devoted no attention to the psychology of the game except to note repeatedly that a repeatable swing, honed with extensive practice, would hold up under the stress of tournament golf and maximize performance. In *Search for the Perfect Swing* (2005), Cochran and Stobbs relate the scientific details of a 6-year study of the golf swing by experts in physics, ballistics, anatomy, and human biomechanics, all of whom were assembled and sponsored by the Golf Society of Great Britain about fifty years ago. The work contains descriptions of

many fine details of the golf swing, and the serious golfer will gain understanding and appreciate this thorough examination. However, the book's goal is the ideal swing, and according to almost every golf teacher there is no such thing as an ideal swing. Rather, each player's physical and mental attributes dictate their version of the swing. Noted teacher Harvey Penick (Penick & Shrake, 1992) specifically stated that each person's swing is unique. And yet Penick's book and two other classics, *Golf is not a Game of Perfect* (Rotella & Cullen, 1995), by psychologist Bob Rotella, and *Fearless Golf* (2005) by Dr. Gio Valiante, focus primarily on conscious attitude as the key to performance. Valiante, for example, draws a distinction between mastery golf and ego golf, the former defined as commitment to continual learning and improvement, the later as concern for how one is viewed by others. "When you require the approval of others," he wrote, "you give them the key to your emotions—and you forfeit a fair amount of control over your confidence" (p. 85). This, argued Valiante, is playing with fear, and further, he explained, this orientation tends to prevent golfers from "immersing themselves in the moment" (p. 88). This is a characteristic, he testified, of most great golfers he met and interviewed. The subject of his book is the teaching of this attitude through exercises and descriptions. Conscious attitude is essential, but as we shall see, its importance is primarily as a means of understanding and triggering a swing process that is unconscious. Gallwey (1998), Parent (2002), and Kaltenbach (2014) add nuance to this look at conscious attitude by bringing the application of meditation and mindfulness techniques to golf performance. Kaltenbach adds a deep appreciation for a playful attitude as essential to freeing one's swing from distractions. Flick (Flick & Waggoner, 1997) falls into this grouping as well. He, too, recognized the importance of play (p. 12). He applied to learning and improving

golf swings the progression from unconscious incompetence to unconscious competence (p. 15), the learning model created by Gordon Training International in the 1970s. Together these volumes demonstrate our best conscious efforts to analyze how to excel at golf. They form a base for the effort of this dissertation, which is to seek meaning in the experience of playing the game and the influence of unconscious archetypal energy in its creation and execution.

Another set of sources where I thought I could find observations in a depth psychology context did not prove to be relevant. Works by Moore (2010), Chopra (2003), and Peck (1999) were written by a psychologist, a spiritual teacher, and a psychiatrist, respectively, all well known and well regarded. It appears their intent in each volume was to address a broader audience familiar with golf but not with depth psychology, and in this they do admirable jobs.

The most cogent commentary and insightful observations I have found in instructional literature—texts that speak to my purpose and research question—were notably written many years apart, illustrating the lasting nature of the game's mysteries. Boomer (1995) was originally published just after World War II, based on the experience of the author teaching in the decades before the war. Early in the text, Boomer references his discovery of *The Use of the Self* (Alexander, 1985), an early, influential text in somatic psychology, as the "confirmation and exposition I had wanted" (p 18). Alexander, an avid golfer, included a chapter called "The Golfer Who Cannot Keep His Eyes on the Ball," and even today, as an internet search shows, some golf teachers use the Alexander Method as the keystone of their work. Boomer's teaching philosophy relied on envisioning the golf swing as carried out in psychophysical union, which

allowed the exercise of control without thinking (p. 18). This perspective contributes to my exploration of where physically and psychically the swing takes place. Other instructors may recognize this phenomenon. Flick and Waggoner (1997), for example, stated that "there's simply no time for the body to process and respond to a bunch of conscious commands" during a golf swing (p. 16), and that the player should concentrate on feel to improve. But although this begins to approach the teaching of Boomer (1995), Shoemaker (1996), and Shoemaker and his co-author Hardy (2006), who is the author of the other important instructional texts for this dissertation, both Boomer and Shoemaker take a decidedly more psychic approach to teaching than other renowned instructors. They both recognize the psychic aspects of the golf swing. Shoemaker (1996), for example, wrote that "there are levels of awareness and knowledge much deeper than the conscious mind" (p. 58), and:

> No one really knows how to swing a golf club. The amount of muscle movement involved is far beyond the type of understanding that we often feel we need to have. You can't figure out how to do it, but you *can* do it. It's the experience that counts. You must realize that understanding is the lowest step on the way to learning—it's the booby prize. Understanding may lead to experience, but it has little value in and of itself. (pp. 89-90)

The goal is for each golfer to find the swing that is personal, to feel it instinctually and to allow the physical motion to flow unconsciously. Bob Jones, perhaps the greatest golfer of all time, said in an interview, "The golf swing is too complex to be controlled objectively, by what you've consciously learned" (as cited in Shoemaker, p. 184). And Hogan (Hogan & Wind, 1957) noted: "Consciously trying to control the face of the club

at impact is folly. You cannot time such a delicate and devilish thing. It happens too fast, much too fast" (p. 96).

Accepting this as so led me to explore the body space where the swing occurs. Within what confines does the swing happen? What psychic energy directs it? How is that energy disrupted? Clearly something besides physical ability is at work, for many golfers have experienced the perfect swing and can remember it with great clarity. Hogan and Wind stated that "one of the greatest pleasures in golf . . . is the sensation a golfer experiences at the instant he contacts the ball flush and correctly. . . . a distinctive 'sweet feeling'" (1957, p. 84). One imagines that uninhibited golfers could repeat the movement with their practiced, repeatable swings and regain the powerful and satisfying experience. But this is not what happens in this liminal space. To investigate these questions and in an effort to understand my experience I turned to biophysics and to somatic psychology.

As described above, for biophysics I rely primarily on the work of Mae Wan Ho. *The Rainbow and the Worm* (2008) and *Living Rainbow: H_2O* (2012), include a review of significant developments in biophysics over the past three or four decades (*Rainbow* is in its third edition) which support Ho's contentions regarding quantum coherence, body consciousness, and other theoretical positions. In Ho (1997) she wrote:

> I propose that quantum coherence is the basis of living organization and can also account for key features of conscious experience - the "unity of intentionality", our inner identity of the singular "I", the simultaneous binding and segmentation of features in the perceptive act, the distributed, holographic nature of memory, and the distinctive quality of each experienced occasion. (p. 265)

This theory, which she has buttressed and elaborated in the past 20 years, I believe has broad and significant implications for depth psychology's understanding of mind and soul, among other core concepts. Because Ho's work is hard science, it provides a positivistic perspective in the dialogue about golf. To tie biophysical theory to depth psychology I turn to somatic psychology.

Wilhelm Reich is often considered the founder of somatic psychology. Certainly his conviction that mind and body are functionally identical (Conger, 2005, pp. 108-109) and his development of theory and practice based on that foundation placed him as an originator of the discipline. Reich believed that when people experienced conflicts or trauma they developed a defensive rigidity of attitude, behavior, and expression, which he termed character armoring. His therapeutic approach concentrated on releasing body rigidity to effect psychic cures (Boadella, 1985, p. 42). Totton (2003) tracks the application of this core idea during the development of the discipline: the idea that the body can hold memories that do not exist in the conscious mind, and can be accessed via body work (pp. 70-71). Johnson (1995) describes a variety of methods of body work, including the Alexander Method, which as noted above is still applied to golf instruction today. Hartley (2004) provided another useful review of somatic psychology and practices of somatic psychotherapy, especially her reference to the work of biochemist Candace Pert, whose work on neuropeptides led her to an "understanding that consciousness is not located in the head, a common Western assumption, but can be projected into different areas of the body" (p. 35) flowing along a psychosomatic communication system based on neuropeptide transmission and the emotions they elicit. Pert was a respected neuroscientist and pharmacologist who along with a team at

Hopkins discovered the opioid receptor, which is how the brain receives drugs like morphine. She earned a Lasker Prize for the result. I will compare her neuropeptide theory with Ho's theory of body consciousness being located in the connective tissue. Hartley made her own statement of the core principle of somatic psychology: "The repressed material unconsciously influences the quality of movement patterning, physiological functioning, and emotional behavior" (p. 39). I will explore how these theories may provide meaning to my personal golf experiences in childhood, which I described above, and how they may today disrupt my efforts to repeat a perfect swing.

Jung's work with the word association experiment and its implications for his complex theory relate directly to somatic psychology. "Thought and action are constantly disturbed and distorted by a strong complex. . . . The ego-complex is . . . no longer the whole of the personality; side by side with it there exists another being . . . hindering and disturbing the ego-complex (Jung, 1907/1960, p. 47). Unlike Reich, who believed that mind and body were one and the same, Jung (1947/1969) saw them (psyche and body) as "two different aspects of one and the same thing" (p. 215), located on opposite sides of the archetype, which because of its psychoid nature encompasses both psyche and matter (p. 216). In her essay on the incorporation of body awareness and touch treatments within analytic treatment, Greene (2001) cites Jung (1928/1969) where he wrote: "It seems highly probably that the psychic and the physical are not two independent parallel processes, but are essentially connected through reciprocal action" (p. 68). Schwartz-Salant and Stein (1986) contains essays that address this combination of somatic psychology and Jungian analysis. For example, in *The Subjective Body in Clinical Practice*, Donald Sandner (1986) cites Fordham, who wrote: "The essential core

that emerges from Jung's work is that an archetype is a psychosomatic entity having two aspects: the one is linked closely with physical organs, the other with unconscious and potential psychic structures" (p. 3). It is this connection that I will explore. Why do embodied complexes almost always, to one extent or another, disrupt my golf swings? Can the process of Jungian analysis, through the integration of complexes and ongoing individuation, contribute to improvement of the golf swing?

This concludes the literature review. I have not cited every text that I will use in this dissertation. Some are cited directly in the methodology discussion and others in other chapters where their content specifically applies. However, the review here provides a structure for all of the literature I reference.

Chapter 3

Research Methodology

Research Approach

I will employ an imaginal approach in this dissertation, utilizing the process of active imagination, as set forth by Jung and others, to contribute to the interpretation of personal golf dreams. In addition I will generate dialogue among four texts or sources:

- personal dreams with a golf motif,
- selected popular literature describing various aspects of the game,
- psychological literature on sports, and
- contemporary biophysical and somatic theory about body consciousness.

This approach is consistent with an interpretivist methodology. As Laverty (2003) describes, I will seek to ascertain my perspective as ultimately one of multiple realities that I construct and alter. As I make clear below, my commitment to hermeneutics as a methodology means that I believe in multiple truths emerging from the hermeneutic circle, a process of construction and alteration generating meaning.

Active imagination.

Jung (1951/1968c) stated that he had "devised" the method of active imagination, a way of "introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it" (p. 190). Invention may be too strong a claim, for as von Franz notes in Chapter 5 of her biography of Jung, Eastern meditation practices discovered by Jung and chronicled in his *Commentary on "The Secret of the Golden Flower"* (Jung, 1957/1967), among other places, were very similar and considerably older than the active imagination process in which Jung engaged as he grappled with his personal visions generated by his unconscious during the years of

World War I (von Franz, 1972/1998). Jung described this process in some detail in Chapter 6 of his autobiography, *Memories, Dreams, Reflections.* (Jung, 1963/1963, pp. 170-99). There he specifies that "the crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life" (p. 183). This recognition of the existence of autonomous entities in the psyche lies at the heart of active imagination. As von Franz (1998) describes the process, one suspends the critical faculty and allows "emotions, affects, fantasies, obsessive thoughts or even waking dream images to come up from the psyche" and then confronts them as if they were objectively present (p. 111). My personal experience using the technique comports with this description. I liken the first step to sitting in a box in a theater and opening the curtain to see what appears on stage. When the figures appear I begin a dialogue with them as autonomous entities. Jung first described this process in his essay on *The Transcendent Function* (Jung, 1957/1969), which he wrote in 1916, but it was not published until 1946. In addition to the first step of lowering the threshold of ego consciousness and creating permeability for unconscious content to emerge, Jung and von Franz described a second step when the ego steps forward and has an "alert, wakeful confrontation with the contents of the unconscious" (von Franz, 1998, p. 112). This requires an ethical commitment to the images, which one objectifies by writing down dialogue, painting, dancing, and otherwise recording them. Jung (1957/1969) wrote, "The unconscious contents want first of all to be seen clearly, which can only be done by giving them shape, and to be judged only when everything they have to say is tangibly present" (p. 86). This tension between unconscious and consciousness, Jung believed, generated the transcendent function. I will not discuss the clinical aspects of this

phenomenon, although, as noted above, I will consider how the concept might be extended to how the evolution of culture could impact the creation of the game of golf as the projection of cultural unconscious archetypal energy. For purposes of exploring personal golf dreams I will concentrate on opening myself to the possibility of dialogue with dream images; I will intend no personal therapeutic/psychological work in that process, although insight may arise unbidden.

Returning to the process of active imagination, Jung first named the process and described it in fairly specific clinical detail during the discussion session of Lecture V of The Tavistock Lectures, given in 1935 (Jung, 1989). There we find the following statement: "Active imagination, as the term denotes, means that the images have a life of their own and that the symbolic events develop according to their own logic – that is, of course, if your conscious reason does not interfere" (p. 171). Later, Jung wrote that to initiate the process one must suspend criticism, note the images with objectivity, and avoid the anxiety of the ego over lack of control (the inhibition of consciousness on the unconscious). And in his final major work, *Mysterium Coniunctionis* (Jung, 1955/1970), as Jung described the process of *coniunctio* depicted in the Rosarium plates and how active imagination occurs in the process, he noted: "This process . . . can be artificially induced . . . you choose a dream, or some other fantasy-image, and concentrate on it by simply catching hold of it and looking at it. . . . Usually it will alter, as the mere fact of contemplating it animates it" (pp. 495-96). Later analysts, such as Johnson (1989) and Whitmont and Perera (1989), in their works on dream work, expand on von Franz's description of active imagination. So too does Cwik (1995), whose essay offers some extremely clear statements about a quite complex process. For example, he wrote:

"Active imagination is an imaginal dialogue: a conversation between the ego . . . and another part of which we are less conscious—an element of the personality that is imbued with unconsciousness and experienced as 'not me'" (p. 138). The central element of the technique, for Cwik, was "the personification of unconscious contents in order to better relate to them" (p. 141). And after describing his version of the four steps of the process, which do not vary in any significant way from the other descriptions I mention, he concluded by stating:

> In order to use active imagination, the ego must be able to function in two ways: it needs to be able to lessen its control in order to admit unconscious contents to enter . . . and it needs to demonstrate an organizing ability that establishes interrelationships and connections among psychic material. (p. 155)

Personal experience.

My integration of this theoretical background provided a base for me to have had personal experiences of active imagination working with dream images, artwork, and nature. In my personal experience of engaging dream images I have sat quietly and comfortably, emptied my mind as much as possible and concentrated on an image, reaching out to it with a question, such as "Why have you come?" and then waiting patiently for a reply to emerge. In applying this technique I will guard against several ways of proceeding that can short-circuit the process. These include becoming too enraptured or entranced with the aesthetics of the images, which prevents grasping their meaning, and being too impatient to get to the meaning. One needs to pay "patient attention to the formal aspect" (von Franz, 1998, p. 112). Providing guidance for practicing the process, James Hillman (2004) wrote:

> These figures with whom one converses or performs actions or which one depicts plastically are not conceived to be merely internal projections or only parts of the personality. They are given the respect and dignity due independent beings. They are imagined seriously, though not *literally*. (p. 57)

Methodology

Hermeneutics.

This is a hermeneutic study situated in the philosophy of Hans-Georg Gadamer and using a depth psychological lens. My goal is to explore and understand the phenomenal experience of golf. Here I argue that a hermeneutic methodology is most appropriate to understand the nature of reality in depth through its process of interpretation. Moreover, for a number of reasons discussed below, I believe that hermeneutics is especially appropriate for a depth psychological study because the philosophical underpinnings of Gadamer's hermeneutics resonate with Jungian theory.

Although I considered heuristics as a methodology, I concluded that it would not be a good fit because my research focuses on texts and an effort to understand golf in a variety of contexts rather than being confined to an exploration of my and others' personal experience of golf. Like hermeneutics, as explained below, heuristics does not require bracketing one's prejudices, but hermeneutics goes beyond an heuristic approach by acknowledging but in some way removing the individual with experience from the foreground of the research. The goal is meaning derived from multiple truths rather than a description of experience.

To begin, I will briefly summarize the historical development of hermeneutics solely to provide context for my argument about the appropriateness of this methodology

for this dissertation. Scholars and philosophers have provided exhaustive histories of hermeneutics. Palmer (1969) and Grondin (1991/1994) offer detailed reviews of the hermeneutic tradition, tracing the origin of the intellectual structure of the practice of interpretation to Greek philosophy then advancing through Augustine, medieval philosophers, the Reformation, and into the modern era, when the word was invented in the 17th century to mean "the theory of interpretation" (Grondin, 1991/1994, p. 45). Laverty (2003) and Moules (2002) offer relatively brief but informed descriptions of the evolution of hermeneutics in the modern era. Moules traces it to 17th-century approaches to interpreting the Bible. From there, the line of leading hermeneuticists runs through Schleiermacher, Dilthey, Husserl, Heidegger, and Gadamer. Laverty notes that Husserl's invention of phenomenology (the effort to "achieve contact with essences" [p. 6]) represented a detour for hermeneutics, which was corrected by Heidegger. He rejected Husserl's concept of a human capability of bracketing, or the removal and isolation of influences from the outer world and individual biases in order to get to true aspects of phenomena. Heidegger and Gadamer, who was Heidegger's student, argued that understanding is a process of interpretation and that our forestructures of understanding necessarily influence and contribute to what we know. For them, "language and understanding are inseparable structural aspects of human 'being in the world'" (p. 10). Language occurs in or embodies understanding. Understanding happens when we interpret. Or as Gadamer (1976) wrote, "the principle of hermeneutics simply means that we should try to understand everything that can be understood. This is what I meant by the sentence [from Gadamer (1975/2004)] 'Being that can be understood is language'" (p. 31). As a qualitative methodology applied in the human sciences, hermeneutics is

part of the tradition of reaction to scientific positivism and attempts by its adherents to apply the scientific method to human sciences. Gadamer (1976) wrote:

> The claim to be completely free of prejudice is naïve . . . the hermeneutically enlightened consciousness seems to me to establish a higher truth in that it draws itself into its own reflection. Its truth, namely, is that of translation. It is higher because it allows the foreign to become one's own, not by destroying it critically or reproducing it uncritically, but by explicating it within one's own horizons with one's own concepts and thus giving it new validity. (p. 94)

In *Truth and Method* (1975/2004) Gadamer uses his review of the history of hermeneutics as the springboard for his development of his version of the philosophy. Ultimately, Gadamer (1976) saw hermeneutics as a means to bypass or get beyond the prejudices that underlie aesthetic consciousness, historical consciousness, and prior hermeneutic consciousness; this was limited to avoiding misunderstandings (p. 8). That said, Gadamer's hermeneutics relies, as do all versions of the discipline, on a dialogue between subject and object. "To interpret a text means to enter into conversation with it, direct questions to it, and allow oneself to be questioned by it" (Grondin, 1991/1994, p. 74). This dialogue takes place within the hermeneutic circle. It is there that truth is uncovered, or perhaps more accurately emerges. Moules (2002) wrote:

> Truth, as described by Gadamer, is the event of meaning, rather than something of objectivity or repetition. To say that we uncover truth in understanding simply means that we have found a meaningful account that corresponds to experience. . . . The sign of something being true is not that something is repeatable, but that it lasts, lingers, and even changes. (p. 11)

Hermeneutics has evolved in the humanities to be a discipline "that studies something strange, unfamiliar, or alien that must be made comprehensible, familiar, or near through a process of interpretation" (Fisher, 2013, p. 37). I note that under the focus of an imaginal lens almost all aspects of life experience become strange enough to be the subject matter of hermeneutics, especially those involving physical activity because it brings in the unconscious component of somatic experience.

Gadamer, as noted above, is especially fond of the metaphor of playing a game as a way of describing hermeneutics. In *Philosophical Hermeneutics* (1976) he argued that the game is not a subjective attitude but rather a "dynamic whole *sui generis* that embraces even the subjectivity of the one who plays" (p. 53). The real experience of the game—the spirit of the game—, which this dissertation explores, is something "that obeys its own set of laws. . . . The back and forth movement of the game has a peculiar freedom and buoyancy that determines the consciousness of the player" (p. 53). The hermeneutic dialogue is a game to Gadamer, one that moves the unit of subject and object through a transformation to new understanding. Or as described by Moules (2002), "the hermeneutic circle is not a method for uncovering meaning, but a metaphorical way of conceptualizing understanding and the process of interpretation to which I participate, belong, and am situated" (p. 15). "Hermeneutics lets what is already at play [the object, the image, the prejudices of the subject] move forward" (p. 13). Clearly, the depth and power of the game metaphor makes hermeneutics an appropriate methodology for this dissertation. Not only does the form and structure of hermeneutics synch with a depth psychological approach, as more fully examined below, but the metaphor extends to the exploration of the perfect swing as numinous experience. Gadamer (1976) wrote:

"Absorption into the game is an ecstatic self-forgetting that is experienced not as a *loss* of self-possession but as the free buoyancy of an elevation above oneself" (p. 55). In the same passage, he continued by citing Huizinga's description in *Homo Ludens* of one playing in inseparable balance between belief and unbelief. For Gadamer, and for Jung, this describes the experience of the primitive for whom there is no difference between being and playing. As I noted above, Miller (1970) points out that work as distinguished from play only came into human culture in the Platonic period.

I turn now to further reasons why hermeneutics is a strong fit. First is the similarity of the form of thought between depth psychology and hermeneutics. Cultural and intellectual history examines the structure of ideas and ponders questions about similarities among structures that emerge in the same historical era. Gadamer's hermeneutics and Jung's analytical psychology both spring from a postmodern doubt about the universal applicability of scientific objectivity: hermeneutics by its commitment to multiple, shifting truths, Jung paradoxically by his expansion beyond a world limited to repeatable results and at the same time his reliance on valid empirical and personal experience of the unconscious. Gadamer (1976) wrote: "The nature of the hermeneutical experience is not that something is outside and desires admission. Rather we are possessed by something and precisely by means of it we are opened up for the new, the different, the true" (p. 9). Gadamer was here discussing prejudices. Jung could have written the same referring to autonomous entities in the unconscious and their ability to stimulate the transcendent function. Gadamer (1976) noted: "In psychoanalysis . . . hermeneutical reflection plays a fundamental role" (p. 41). For Gadamer, understanding includes the chemistry induced by reflection, not just a repeating of what is known.

Understanding knows that it knows and what it knows. "The operation of the understanding requires that the unconscious elements involved in the original act of knowledge be brought to consciousness" (p. 45). In Jungian terms, prejudices could be likened to complexes, and the process of understanding equated with individuation. Palmer (1969) also saw a connection between psychoanalysis and hermeneutics: "Psychoanalysis, and in particular the interpretation of dreams, is very obviously a form of hermeneutics" (p. 43). He explained that a dream is a text, full of symbolic images, and that the analyst uses an interpretive system to bring out hidden meaning. Later I will describe the results of using active imagination and other methodologies in interpreting some of my dreams with a golf motif.

Turning to more specific elements of hermeneutics, the concept of fusing horizons offers parallels in analytical psychology. Gadamer (1975/2004) defined horizon as "the range of vision that includes everything that can be seen from a particular vantage point" (p. 313). The process of hermeneutics expands one's horizon, both by gaining greater understanding internally by recognizing fore-understandings as well as by gaining understanding from the other as a result of the question and answer of dialogue. "To acquire a horizon means that one learns to look beyond what is close at hand—not in order to look away from it but to see it better, within a larger whole and in truer proportion" (p. 316). Moules (2002) described this phenomenon: "Understanding occurs when horizons of the other and our selves fuse to extend the range of vision" (p. 9). I believe that this is a parallel process to the growing consciousness that occurs in individuation.

Gadamer's concept of prejudices also offers parallels. Grondin (1991/1994) described how prejudices act in the hermeneutic circle: "Every act of understanding is conditioned by its motivation or prejudices. Prejudices or fore-understandings, Gadamer writes, should be considered almost like transcendental 'conditions of understanding'." Our historicity is not a restriction but the very principle of understanding. "There can be no question of merely setting aside one's prejudices, the object is, rather, to recognize and work them out interpretively" (p. 111). In the later chapter on dream interpretation I will discuss my personal complexes that I believe have an impact on my understanding of golf. Just as integrating shadow material moves one along the path of individuation and broadens one's understanding of oneself, so hermeneutics moves a subject toward a broader horizon by allowing the exploration and recognition of prejudices to enrich the dialogue in the hermeneutic circle. In this sense prejudices are akin to complexes. That said, given the infinitude of the unconscious and the existence of autonomous entities in it, we will never know all complexes. Just so, Moules wrote: "We do not, however, know all of our prejudices, for they are intricately woven into the fabric of our lives, our beliefs, and our behavior" (p. 12). Jung (1948/1969) famously said that people have complexes but also that complexes can have us (p. 96). Gadamer (1975/2004) wrote: "History does not belong to us; we belong to it" (pp. 288-289). In this statement of philosophy he parallels the idea key to depth psychology that psyche is not in us, we are in psyche.

A third parallel arises from the importance that both Jung and Gadamer ascribe to the creative imagination. Jung (1929/1966) wrote: "All the works of man have their origin in creative imagination" (p. 45). Gadamer (1976) noted: "Imagination is the

decisive function of the scholar . . . it serves the ability to expose real, productive questions" (p. 12). Creative imagination is vital to the scholarship of other scholars central to depth psychology. Berger (1986) claims that both Henry Corbin and Mircea Eliade employed hermeneutics as a way to find meaning, and as such the imagination was for them a source of knowledge as well as an assimilator of knowledge. Grondin (1991/1994) opened a space for imagination in hermeneutics when he wrote: "If anything is universal in philosophical hermeneutics, it is probably the recognition of one's own finitude, the consciousness that actual speech does not suffice to exhaust inner conversation that impels us toward understanding" (p. 124). That could well be a description of how active imagination fits into psychic life. Indeed, Gadamer (1975/2004) describes a process to elicit dialogue that is very much like the clinical methodologies for generating active imagination. He emphasizes "the need to stay focused on the object and not be distracted by what emerges from oneself" (p. 279).

Finally, both in its essential reflexive nature and in its cogent opposition to relativism, hermeneutics relates to depth psychology and the theory of the evolution of human consciousness. On the one hand, its reflexivity allows it to recognize that it knows that it knows. Grondin (1991/1994) observed about the modern understanding of the world: "it reflexively recognizes itself to be an interpretation. . . . Our knowledge knows about itself as knowledge and interpretation of the world as well" (p. 14). I argue that this parallels Edinger's observations, noted above, about the emergence of subjectivity at the dawn of the modern age. As for relativism, Grondin notes that "insofar as hermeneutics speaks of relativism, it is merely a ghost—as a fiction that is supposed to frighten people but that does not exist" (p. 141). Relativism is the idea that on the

strength of imagination's ability to concoct ever more possible interpretations that anything goes and it is all meaningless and not universal. But this does not synch with hermeneutically described truths emerging from ongoing dialogue. "No one is of a mind to accept everything as equally justified and equally valuable," wrote Grondin. "The soul's inner conversation, which cannot be conceived as otherwise than situated, precludes all arbitrariness of interpretation" (p. 141). Truth for hermeneutics evolves, but it is no less vital for that process. Indeed, the existence of human prejudice and its function in hermeneutics creates the only possible truth. To fully tie the evolution of hermeneutics to the evolution of human consciousness—a logical combination since arguably the later produced the former —, I turn to Gadamer's (1975/2004) dismissal of relativism.

> The recognition that all understanding inevitably involves some prejudice gives the hermeneutical problem its real thrust. In light of this insight it appears that *historicism, despite its critique of rationalism and of natural law philosophy, is based on the modern Enlightenment and unwittingly shares its prejudices.* And there is one prejudice of the Enlightenment that defines its essence: the fundamental prejudice of the Enlightenment is the prejudice against prejudice itself, which denies tradition its power. (p. 283)

In other words, Gadamer's position was that contemporary hermeneutics has moved beyond scientific positivism and the subject-object split that underlies it. This philosophy supports the effort of this dissertation to find meaning in unrepeatable and nonobjective experience, dreams and active imagination, and multiple texts. I believe that some among the multiple truths revealed by hermeneutic dialogue have greater potency and

deeper meaning than others. This dissertation will explore and to some extent rank multiple truths about golf that emerge from dialogue among texts.

Research procedures.

I will utilize four texts:

1. Selected fictional literature and film with a common theme of the more mystical, magical, and mental aspects of golf.
2. Psychological literature about golf and sports in general, especially focused on play, the experiences of flow, peak experience, and peak performance, plus various attempts to create coaching methodologies.
3. *The Rainbow and the Worm* and other works by Mae Wan Ho, a biophysicist who posits the location of body consciousness in the connective tissue of the human body operating in the quantum universe, coupled with works in somatic psychology that focus on body consciousness.
4. Over 100 personal dreams with a golf motif that I have recorded over the past eight years.

The texts speak to the mystery, difficulty, and essence of the game. I will select among the dreams those that have strong affect, those that appear to carry thematic continuity, and those which contain archetypal images. I will apply dream interpretation methodologies including association, amplification, and active imagination to generate a dialogue and find meaning. As for the other texts, I will interpret them hermeneutically and add the generated contents to a dialogue with what arises from the dreamwork. I will then imagine the multiple dialogues among the ingredients to explore:

- the origin of golf in liminal space geographically, historically, and in the evolution of human consciousness, and
- play, flow and the perfect swing.

I will approach these dialogues with a Jungian and archetypal psychological lens to identify common themes with special attention to archetypal symbols and images. This should open up theoretical speculation about the nature of golf, its meaning for those who play, and its position in the modern collective.

Ethical Considerations

I do not believe my research will pose any ethical considerations beyond academic ethical issues, for example avoiding plagiarism, and those specific to academic depth psychology, such as the need to surface, identify, and include the researcher's biases and complexes. Given that the analytical process by definition can never conclude, I am certain that I have biases of which I am not aware, and therefore cannot bring forward. In reading this work others may imagine some of these, just as they, like I, will bring their own biases to interpretation. I take the position that my research confronts no other ethical considerations in spite of what some might argue, that golf is a sexist, ageist, gendered, and non-diverse activity. Indeed, this view is a fairly wide one among the general population, perhaps brought about by movie and other fictional depictions of golf at the country clubs of the wealthy, or by other media references. And it is generally true that at times in its history, if only because of the cost of equipment, golf was a game of the wealthy. But that is not so true today. In the countries where the game is widely played, golf is a common person's sport. More than 90% of all rounds played annually in the United States are on municipal/public golf courses and cost less

than $50. The First Tee, a rapidly growing charitable organization, is well on the way to reaching 10,000,000 American youths, many from disadvantaged families, and teaching them the game as a way to inspire good character. Anecdotally, the internet-based club of which I am one of about 70 members includes people from 20 years of age to their late 60s, of every race and multiple occupations. They are teachers, firemen, policemen, psychology students, computer programmers, philosophers, and business executives. Although a few private clubs receive attention for their exclusive policies, the game in general is open and welcoming to all. In Scotland, the birthplace of the game, its spirit is kept alive because most of the acknowledged great courses are public links, populated with grazing sheep, people walking dogs, and golfers from all walks of life.

Limitations and Delimitations

Because of the personal nature of this study, some readers may question its value or at least its applicability to others. Although it may be that its value will resonate mainly with golfers, most of whom admittedly are likely to be White and male, it is possible that others will derive insight. I hope the tentative truths I find through hermeneutic dialogue will be resonant, vibrant, and subject to customization through others' understanding.

Certainly, personal and biographical factors will shape the research. I have played golf for over sixty years. I have been a member of exclusive clubs during my youth, a result primarily of my father's accomplishments and position in the business world, which meant that I had to learn how to behave properly in the clubhouse and on the course. I have played at courses throughout the United States, Scotland, Ireland, and elsewhere, which has given me a broader conception of how the land and the course

relates to the player. I am male and have experience of performing better at the game than most other men and almost all women. And I have mentioned several intense, early experiences with golf.

As for dream interpretation and active imagination, although the validity and quality of the insights I may gain can be questioned, my experience in personal analysis along with my repeated study of dream interpretation methodologies have familiarized me with the experience of affective connection with dream images. I do not believe that any particular interpretation or insight is the truth, but some of them in my experience resonate more deeply, or have the Jungian click. In my research I will seek similar experience and employ a yardstick of affective resonance to identify more meaningful truths.

As for delimitations, given the wide scope of reference material and other texts, I will not explore many of the texts in any depth. For example, while acknowledging the role of Aurobindo's integral yoga in *Golf in the Kingdom,* I will not investigate the doctrines of that discipline but rather just acknowledge its general form. Regarding the materials on the evolution of consciousness, the discussion in the introduction of many theories will mostly suffice as the chapter on the origin of golf will delve more deeply into the Jungian theory but only mention the others as contrasts or to buttress a point. The initial discussion served to site Jungian theory in the overall body of scholarship on the subject, but a deeper exploration of the overall body is beyond the scope of this study. I noted above that I will not analyze all or even most of my dreams with a golf motif. The four I selected will be the subject of one chapter. If I analyzed more of them I expect I would uncover similar interpretations and coincident meaning. In my view I need only

look at a small number of those dreams that are most provocative to get at the psyche's motivation for selecting the motif and a fairly good idea of whatever meaning the series contains. I could be incorrect in this view, and my research might be accordingly skewed. But my experience in personal analysis supports this position. The psyche, it seems, has a propensity to repeat themes in dreams until the ego of the dreamer integrates whatever point is being made. Finally, when I visit the perfect swing experience in another chapter I will not include an exhaustive exploration of somatic psychology but only utilize works that I find specifically applicable to my exploration of where, or in which liminal space, the swing occurs. All of my conclusions will necessarily be provisional. This arises from the nature of qualitative research and more so from the application of hermeneutics, which produces multiple truths that morph over time and through further exploration.

Organization of the Study

I expect the balance of the dissertation to be four chapters:

- The experience of the perfect swing
- An exploration of the origins of golf
- Golf dream interpretation
- Heading home: Golf today, its meaning and contribution to the collective.

The swing chapter will approach my experience of the perfect swing. The discussion will rely on somatic psychology and the biophysical theories of Mae Wan Ho to locate the swing in the body's connective tissue. Here I will reflect on how I imagine personal complexes lodged in the body might affect the performance of the swing. The conscious experience of the perfect swing event, which I classify as numinous, I will explore from a

Jungian perspective, relying on views of human numinous experience as presented in Jungian work and selected fiction. This will include looking at what theories of play and other psychological theories of peak experience, peak performance, and flow might or might not contribute to understanding how and when the physical activity rises to some form of near perfect intensity.

In the next chapter I will explore the origins of golf from three perspectives: geographical, historical, and in the evolution of consciousness. This will include delving into the symbolism of geographic features—where they fit in human consciousness and the unconscious. Historically, I will examine the characteristics of the two eras of the medieval and the Modern, and move on to speculate about how golf relates to each of them, especially their collective unconscious cultures. In this connection, the chapter will examine Jungian theories of the evolution of consciousness and how the emergence of golf may relate to that progress.

In the chapter dealing with golf dreams I will report on my analysis of a selected number of my dreams with a golf motif. As noted above, my approach will be Jungian and Hillmanian, working through association, amplification and active imagination with the dream images. Moreover, where appropriate I will blend in dialogue with subjects explored earlier.

The fourth chapter will combine the insights gained from the entire study through reflection and dialogue among texts. The goal here is to reach some insights about how golf fits into our contemporary collective and what its existence may have to say about our culture.

Chapter 4

The Swing: An Exercise in Potential Perfection

We have reached the halfway point of our round. In golf, it is called the turn, so named for that point at the end of the first nine holes on most Scottish links courses when the player turns back toward the first tee and begins the back or inward nine, heading toward home. The traditional layout of links courses is out and back in the narrow links land just inland from the beach and the ocean. One plays a round, albeit a flattened oval. The turn has another meaning in golf. It is an essential part of the swing. Remaining physically stable and vertical while turning around one's center is the essence of the swing. An old saw (swing as though you were in a barrel) captures the idea. This dual meaning of words in golf is not limited to the turn. The hole, for example, refers both to the 4.25 inch cup, which is the goal on the green, as well as to the entire stretch of tee, fairway, rough, hazards, and green, which make up each hole one plays. We will delve into the hole more deeply in a later chapter. For now the subject is the swing, and more particularly the perfect swing that I described in Chapter 1. To explore that experience I will first explore several questions: Where does this swing occur physically and psychically? What do biophysics and somatic psychology contribute to an answer? What about professional golf instructors? Next the inquiry broadens to wonder about my experience of numinosity while playing golf. Finally, I will compare numinous experience with the psychological concepts of flow, peak experience, and peak performance, which have already been applied to sports. Do these terms describe the same experience? And if not, how do they differ?

As mentioned in Chapter 1, Ho (2008) described how scientific discoveries demonstrate that the human nervous system is not rapid enough in its functioning to control a golf swing, among many other complex physical movements. The nervous system is centered on the brain and spinal cord as receptors and transmitters of electronic signals conducted over nerve tissue from and to other parts of the body. This definition tracks the idea that the brain is somehow the source of mind, consciousness, or intentionality, a concept that is central to a traditional medical scientific view. But as recognized by Jung, Reich, Ho, and others, the actual state of affairs may be considerably more complex from one perspective, and considerably simpler from another. Taking the simpler first, Jung (1947/1969) wrote: "it is not only possible, but fairly probable, even, that psyche and matter are two different aspects of one and the same thing" (p. 215). This position, as noted by many observers, makes Jung a dual aspect monist. Conger (2005) noted that Reich held a similar view: for Jung matter and psyche were two different aspects of the same thing, for Reich mind and body were functionally identical (pp. 108-109), simply parts of a whole. Both believed that the individual exists in and is connected to a larger living existence, the *anima mundi* of medieval philosophy. This intuitive view of a unified structure including humanity and all of nature carries through in Jung's concept of the psychoid nature of the archetype as well as in the entire theoretical underpinnings of somatic psychology. Moreover, practitioners of body work, exemplified by pioneer F. M. Alexander (1985), believe that "it is impossible to separate mental and physical processes in any form of human activity" (p. 21). In the past several decades, physical science and its considerably more complex observations have moved in the direction of an expanded concept of unified body-mind. Theory proposed by leading

neuroscientist Antonio Damasio (1999) relies on embodiment and its experience (a body-mind union) as the source of consciousness. Candace Pert, as mentioned above, posited a body-mind composed of all of the interconnections and neuropeptide-based communication within the organism. Hartley (2004) wrote: "Mind, as Pert suggests, might be thought of as 'immaterial substrata,' the flow of information, which communicates between and unites all of the cells. We experience mind in the movement within and between cells" (p. 100). Ho posits a body consciousness that is "delocalized throughout the liquid crystal continuum of the body (including the brain), rather than being just localized to our brain" (p. 229). This is similar to Pert because it is a holistic view of the body, but Ho relies not on chemistry (neuropeptides) as a communication system, but on the physical process of proticity conducted over aligned strings of water molecules in the connective tissue. "All the cells in the body," she wrote, "are interconnected to one another via the connective tissues" (p. 229). The connective tissues, which are primarily collagen, and it primarily water, include "the extracellular matrix surrounding all cells, the skin, bones, cartilage, tendons, filaments, the walls of arteries, veins, alimentary canal, air-passages," and other membranes and layers connecting, supporting, and surrounding organs. Without delving into the technical details, Ho proposes that scientific evidence supports the idea that the forms and behavior of water in collagen "constitutes a semi-conducting, highly responsive network that extends throughout the organism" (p. 232). Consciousness spreads through the entire body and allows us to act coherently. This network includes all of the body organs, including the brain, as well as the connective tissue. Before moving to a discussion of how the instruction of a few golf professionals incorporates this body-mind standpoint, we will

visit several theories about memory. These theories lie at the heart of somatic psychology and of Ho's theory of body consciousness. Moreover, they provide a basis for my proposed understanding of how a golfer initiates a swing and of how even a practiced golfer makes very few perfect swings.

Totton (2003) (pp. 38-39) describes four types of memory: cognitive, emotional, motor vestibular, and state. Cognitive memory is the familiar recall of words, facts, and other data stored in the cortex of the brain. Whether they are, in fact, stored in some analogous simulacrum of computer memory is debatable, and indeed, scientific reports today increasingly propose alternative models of memory. What is important for this discussion is that this information is accessible to consciousness. It could be called conscious memory. None of the other types of memory are conscious; that is, their content is not generally available to ego. "Emotional memories are stored subcortically, . . . more or less equivalent to bodily," wrote Totton. So their recall happens at a subconscious or unconscious level. Again, the specifics of how memories are stored is not at issue, simply the type of memory. These memories include the traumatic memories, which, wrote Totton, "appear as feelings, not as memories of feelings." They are especially persistent and challenging to bring into consciousness where they can be integrated and depotentiated. The third type of memories, motor vestibular memories, are the body skills we learn and seem to never forget, such as riding a bicycle, throwing, speaking, playing a musical instrument, and swinging a golf club. Finally, state memories are "habitual patterns of bodymind arousal like stress, anxiety or security." Citing Stanley Keleman for the concept of "motor memory," Totton maintained that memory is located in muscular patterns. He argues that unconsciously located memories

are “created and sustained by patterns of activity,” which at least in theory can be modified by new patterns of activity. This approach lay at the center of Alexander’s work. Hartley (2004) described the goal of somatic therapy as accessing “past experiences that we have been unable to integrate, or that have been forgotten or repressed,” and which “are stored in the body tissues and fluids as bound energy” (p. 55). Ho provides a theoretical explanation of how these unconscious memories are laid down and change over time. She observes that the collagens and the bound water associated with them form a global network throughout the body, where experiences of proticity, as it fulfills its communication or directional function, organize molecular structure to create some stability. This resistance to change, she argued, is memory (p. 237). The stubbornness of memories in somatic psychological theory can be understood based on Ho’s theory. One must imagine that the intensity and frequency of proticity, and accordingly the degree of generated embodiment, would increase proportionately with the degree of trauma responsible for embodied memory. In other words, the greater the trauma, the more intransigent the memory. That said, memories vary over time. As cells die and are replaced in the natural cycle of regeneration, the memories they contain can erode, or if a proticity transmission similar to the one that originated the memory impacts the new structure, the memory may be deepened or strengthened. This is why it takes considerable time and repetition to train one’s body to perform new or modified actions. To explore whether humans might or should eventually understand memory in nonphysical terms is not the purpose of this dissertation. I accept Ho’s physical explanation as a useful hypothesis in discussing the golf swing.

These sources and others demonstrate that psychologically and scientifically a significant amount of human memory is unconscious and located in body tissues, often stubbornly so. Speaking personally, I imagine that the memory I carry from hitting my childhood friend with a six iron at the end of my swing is embodied even today in my muscles that complete the golf swing. Although this experience was significant, it did not rise, in my opinion, to the level of trauma that Kalsched (1996) describes as causing unbearable psychic pain or anxiety and the generation of defenses of the Self. However, I hypothesize that the distinct unpleasantness of my developmental, pre-Oedipal experience produced what is almost an instinct not to finish the swing. Because this memory theoretically is located in the same tissues that carry the memory of and generate the golf swing, I believe the instinct to not finish combats the embodied memory of how to swing well. This may produce a less than optimal result. My reluctance is not conscious. Rather, I suggest that it is similar to what Alexander (1985) describes as the "misdirection of the habitual use of the mechanisms" by the golfer who cannot keep his eye on the ball, who is the subject of a chapter by the same name (pp. 56-69). Alexander's method involves short-circuiting disruptions of functionality and replacing the psychic state that instigates the disruption with one that allows a change in a habit of life. It is difficult to play golf well, not only because it requires unusual physical coordination, but because the very action of the swing seems to engage unconscious psychological factors that resist being depotentiated through training.

At least one teaching professional incorporated this idea in his instruction, and others in the same camp focus on instinct and the unconscious rather than conscious exercises and control of physical movement. I think of this school as those who teach the

inner game. As Shivas Irons, the Scottish professional in Murphy's *Golf in the Kingdom* (1994) put it: "When ye swing, put all yer attention on the feelin' o' yer inner body—*yer inner body*" (p. 86). Murphy's book offers his expression of the principles of Sri Aurobindo's integral yoga in this golf story, and Irons embodies that discipline and philosophy. Readers should approach his statements with this in mind. By inner body Irons refers to what from a Jungian perspective we might identify as the personal unconscious. Accessing the inner body requires attaining a psychological state of connection, similar to what occurs in the process of active imagination. I think of finding and pulling a trigger that lowers ego consciousness and allows access to a routine (the swing) performed unconsciously. Burston (2015) described this mental act as a letting go. Percy Boomer (1995), as noted above, stated that his reading of Alexander's *The Use of the Self* was a confirmation and exposition of what Boomer believed about golf: that every act is carried out in psychophysical union, which, when functioning properly, provides a form of conscious control. (p. 18). This conscious control for Boomer replaced thinking. He called it feel, and believed that it was the way to access muscular memory and free the right muscular movement from influence by whatever your mental state might be. "Not being a matter of thought, this control stands outside the mental state" (p. 23). This controlling feel is built up, he wrote, not by practicing tips such as keep your eye on the ball, but rather "through the constant repetition of the correct movements" (p. 23). This I think of as muscle learning or muscle memory stored unconsciously in the body's connective tissue. Boomer, originally published in 1946, wrote well before neuroscience and somatic psychology refined our understanding of memory. Indeed, he may have been the first professional to write about the relation

between the physical and the psychological in the game. He, like Alexander, had an intuitive sense of how the body works.

> We do not know where in the system it [feel] resides, but whether it is muscular memory, or the wearing of certain grooves or channels in the mind, or—as is probable—a combination of the two, it is obvious that the more often the same succession of movements can be repeated the clearer the memory will be. (pp. 23-24)

For Boomer, feel allows one to make a proper swing rather than aiming at a target. He cites William James for the proposition that "where there is a conflict between the Will and Imagination, the Imagination always wins" (p. 37). Will, for James, is conscious intent. Boomer explained the application of this principle in discussing the proper swing. Because this follows an inside-out trajectory the golfer feels as though the ball will go to the right (or to the left for a left-handed golfer) of the target, and often in the middle of the swing a golfer will change his focus from making a correct swing to thinking (imagining) about the ball flying directly at the target. This results in a change of the swing plane to outside in and a pulled shot. Concentrating on the feel of the swing rather than the goal allows Will to overcome Imagination. "The good golfer feels his swing as all one piece. It is produced by a psycho-physical unison and its control is outside the mind of the player. Any control . . . within the mind . . . is unreliable" (p. 38). Control of shots occurs outside the conscious mind and will. "You must be mindful but not thoughtful as you swing. You must not think or reflect; you must feel what you have to do" (p. 59). This need for feel is not by any means limited to golfers. Basketball players need to have a feel for their shot, yoga practitioners for their pose, and sculptors for the

figure in the stone, among others. All of these examples and more illuminate the lived experience of our bodies in action.

Certainly this teaching squares with an understanding of body consciousness controlling complex physical movement, as discussed above. It may also be analogous to the process of active imagination, which includes ego awareness but not control or direction, allowing unconscious content to emerge. In my experience, the act of a good swing emerges from somewhere other than ego consciousness. I argue that it arises from liminal space, the body consciousness in between ego and the collective unconscious. Somehow one knows when one's body is ready, when is the right time to initiate the physical movement. This consideration of when is the right time to swing brings to mind Hillman's discussion of kairos in his essay on opportunism in *Puer Papers* (1979b). He defines opportunism as the Greek word *kairos*, which means a moment of time when everything happens or the right moment. It also means a penetrable opening. Greek warriors practiced shooting their bows at narrow openings to facilitate getting past fortifications that featured slit windows for archers inside. A slightly different spelling relates to weaving where a loom creates a warp in the fabric—an opening for the weaver to slide through the spool or shuttle at the right time. "The shot must be made while it is open," he wrote (p. 153). And just so, as one stands over a golf shot, one waits for the right time to swing, for calm to descend, for the mind to quiet, and for the connection with the unconscious trigger.

Fred Shoemaker's (Shoemaker & Hardy, 2006) approach to teaching golf is about learning dynamically, letting go of interference, by which he means thoughts and emotions, and discovering one's natural swing (p. 74). In *Extraordinary Golf* (1996),

Shoemaker described his discovery and application of a club-throwing exercise that gets a player in touch with his natural or instinctive swing. He related that when you ask most golfers to simply throw a club down the line they wish the ball to travel, their swings change, become more natural, have much better timing than the swing they normally use when they address a ball. He concluded that this difference arises from the interference of the conscious mind on the body. His teaching goal is to free his students' movement so that it is instinctual. I note that by the age of 2 we have learned and integrated into our body consciousness how to throw; it is like learning to walk, ride a bicycle, or roller skate. "The amount of muscle movement involved is far beyond the type of understanding that we often feel we need to have. You can't figure out how to do it, but you can do it" (p. 90), Shoemaker wrote. Once students are in touch with the natural swing, they must practice it in drills a la Alexander in order to build the muscle memory that generates improved execution. "Without a doubt," he wrote, "our body is worthy of trust" (2006, p. 77), both because it holds the capacity or knowledge of one's unique natural swing, and because through practice one can engender greater awareness and eventually embodiment of one's own swing. Shoemaker builds on this natural swing, the one unconsciously embodied, by creating training exercises that allow the golfer to apply this natural movement to the act of hitting a golf ball. In a sense, he reverse engineers the golf swing based on embedded movement patterns rather than attempting to impose new movement patterns that will result in an idealized, uniform swing. This natural swing may or may not result in the experience I think of as a perfect swing. Almost certainly, the natural swing well performed is a necessary condition for the connection with numinosity that defines the perfect swing, but in my experience there is something more

that allows archetypal energy to permeate ego consciousness and generate awe. If not, my perfect swing experience would happen much more often than it does, for as an accomplished golfer I perform Shoemaker's natural swing a number of times in each round. What that extra element may be is unclear.

Tim Gallwey (1998) is another instructor whose approach aligns with this group's. Gallwey proposes that each of us has multiple Selfs, at least Self 1 and Self 2. Self 1 is "the verbalizing, thought-producing self" (p. 20), which attempts to control the player through direction and is concerned about how others perceive oneself based on how one performs. Self 2 is the body, which wishes to express itself to the fullest in a natural manner. When Self 2 is allowed to control, the quality of performance has a greater potential to improve. Gallwey's method uses practice routines to acquaint Self 2 with the inner swing, and that familiarity frees one up to let Self 2 act in a state of relaxed concentration or effortless effort. Gallwey's approach, in my opinion, falls short of the methods of Boomer and Shoemaker, which seem more rooted in body consciousness as described in this dissertation. That said, his method does move beyond ego consciousness, and many golfers have used Gallwey's method to improve their games.

To summarize this section, it appears based on biophysical and somatic psychological arguments that the golf swing occurs physically but unconsciously. Even though one can swing consciously simply by willing to do so, the natural swing with its almost uncanny coordination and power can be released only when the player quiets ego consciousness (a form of mindfulness or concentration) and accesses the trigger for the swing to set loose the instructions in the body's connective tissue that in turn ignite the muscle memory built up with many repetitions of the natural swing. That said, the

unconscious natural swing is often far from perfect or even excellent. Complexes and traumatic memories embodied in the same tissues that hold the swing can react with it in such a way as to disrupt the desired result. As Jung (1907/1960) wrote: "Thought and action are constantly disturbed and distorted by a strong complex . . . the ego-complex is . . . no longer the whole of the personality" (p. 47). It is as though two levels of body consciousness exist, one that can be schooled, and a second that is deeper and that contains stubborn memories or complexes that were not consciously laid down and whose effect may not be remediable. As we shall see, this deeper layer is most probably the gateway to the numinous nature of the perfect swing. This statement may be analogous to von Franz's assertion that the inferior function in Jungian typology (the one least conscious) is the bridge to our animal nature, to the deep unconscious (von Franz & Hillman, 1971, pp. 67-88). Certainly Jung distinguished between the personal unconscious and the collective unconscious, but I do not mean to suggest that personal complexes are located in the collective unconscious. However, it is conceivable, and personal experience demonstrates, that some complexes are more deeply embedded in one's personal unconscious than others are. Further, I argue that complexes, all of which are fueled to one degree or another by archetypal energy, penetrate to different depths of somatic structure depending on their power or energy, in a manner similar to the types of memories described by Totten.

Numinosity

In *The Idea of the Holy* (1917/1958), Lutheran theologian Rudolf Otto coined the terms *numinosum* and *numinous.* Otto's goal was to replace or more accurately describe "the 'extra' in the meaning of 'holy' above and beyond the meaning of goodness" (p. 6).

In his own way he was concerned about the decline in the power of Christian symbology and strove to distinguish the feeling of holiness from a less intense experience. Otto began with "creature-feeling . . . the emotion of a creature, submerged and overwhelmed by its own nothingness in contrast to that which is supreme above all creatures" (p. 10). Second is powerful majesty, which he included in the term m*ysterium tremendum*. Otto dealt with its two parts. Starting with *tremendum,* he stated that it contains an element of awefulness, which "begins to stir in the feeling of 'something uncanny,' 'eerie,' or weird'" (p. 14). "The soul, held speechless, trembles inwardly to the farthest fibre of its being" (p. 17). He summarized this aspect as "absolute unapproachability," and then added a second element: "absolute overpoweringness" or "majesty" or "aweful majesty" (pp. 19-20): "the consciousness of the littleness of every creature in face of that which is above all creatures" (p. 22). Otto's third element of the *tremendum* is energy or urgency, which he declared could be felt as "wrath" or "love" (pp. 23-24). When he turned to the *mysterium*, he stated that the feeling quality of this part of the experience is included in the term *stupor*, which "signifies blank wonder, an astonishment that strikes us dumb, amazement absolute." In the religious sense it is "the wholly other," "that which is quite beyond the sphere of the usual, the intelligible, and the familiar, which therefore falls quite outside the limits of the 'canny', and is contrasted with it, filling the mind with blank wonder and astonishment" (p. 26). It is, he wrote, "a peculiar 'moment' of consciousness, to wit, the *stupor* before something 'wholly other,' whether such an other be named 'spirit' or 'daemon' or 'deva', or be left without any name" (p. 27). Otto's focus, as a theologian, was on experience of the metaphysical, although he did allow that

numinosity might be connected with natural phenomena, human relationships, and other experience.

Jung adopted Otto's terminology in his essay on complex theory (1948/1969, p. 104), and he expanded on his view of numinosity in *Psychology and Religion* (Jung, 1940/1969). Jung wrote:

> Religion … is a careful and scrupulous observation of what Rudolf Otto aptly termed the *numinosum*, … a dynamic agency or effect not caused by an arbitrary act of will. On the contrary, it seizes and controls the human subject, who is always rather its victim than its creator. (p. 7)

Jung's ontology, his *esse in anima* position, led him to postulate that numinous experience arose when the ego was in contact with archetypal energy, or in other words when it had direct experience of the unconscious Self, all archetypes being extensions of the central organizing principle itself. Corbett (2012) wrote, "Jung believed that an experience of the archetypal level of the unconscious, or direct contact with the Self, produces numinous or mystical experience" (p. 156). In contrast to Otto's wholly other, supernatural being, Jung posited the Self as an intrapsychic god-image and eschewed questions of the ultimate ontological status of the Self. Far from being limited to traditional religious symbology, the psychological experience of numinosity may arise in many aspects of life. As noted in Chapter 1, Corbett (1996) included in a partial list of how the numinosum can appear "an experience in the body" (p. 15). He referred here to physical activity as opposed to imaginative or mental activity. The emotional reactions attached to all of these, of course, would be felt in the body. In a later work, Corbett (2007) emphasized the emotional or affective aspects of numinous experience. "The

feelings of awe, dread, and amazement. . . . tell us that the experience has been embodied" (p. 17). Citing William James, Corbett argues that the experience of the sacred, the encounter with the numinous, is emotional and embodied. "We know an experience is numinous not only by its content but by the way our bodies respond to it" (p. 17).

Michael Murphy, a founder of The Esalen Institute, which for almost 50 years has been a center focused on cultivating deep change in self and society, has long explored the further reaches of human experience, including sports and golf in particular. His novel, *Golf in the Kingdom*, is a classic in the sport's literature. In *The Psychic Side of Sports* (Murphy & White, 1978), he and co-author Rhea White explored fairly widespread experiences in sports that have a numinous character. They treat these experiences as spiritual and cite Otto when they describe these peak experiences, or being in the zone experiences, as "encounters with the sacred. . . . Thus the athlete knows that being in perfect control of the football, or the puck, or the bat [or the golf swing] may be a matter more of grace than of will" (p. 32). These experiences come about, according to the authors, "when athletes are truly immersed in the present, . . . totally unaware of distractions" (p. 25)—when they are, we might say, unconscious, or perhaps more accurately when the horizon of ego consciousness has been lowered, when their awareness becomes more permeable and they have a direct connection with body conscious. One could also describe this as the perfect momentary alignment of ego-consciousness with the totality of one's being, or with Ho's definition of body consciousness as the totality of the living organism. I argue that this enhanced connection with body consciousness opens the way psychologically to an encounter with

archetypal energy that can generate numinous experience. Jung, Corbett, and other Jungian theorists believe that direct contact with such energy is felt in the body in a manner similar to what I experienced in my perfect swing. I argue further that my experience took place in liminal space, on the holy ground so to speak of body consciousness. The next chapter will explore initiation rituals and the concept of liminal space in depth. For now, I argue that my experience is in some respects perhaps analogous to the death-rebirth experience of initiation rituals in the sense that the limits of my ego consciousness were temporarily transcended to allow access to the source of the sacred (the archetypal unconscious), which was felt or experienced as numinosity.

Flow, Peak Experience, Peak Performance

When considering unusually powerful emotional experiences in sport no inquiry would be complete without looking at flow, peak experience, and peak performance, all concepts described during the second half of the 20th century by psychologists. Gayle Privette, who coined the term "peak performance" in the 1960s, provided the following brief definitions in her article comparing the three phenomena (Privette, 1983): "Peak experience (intense joy), peak performance (superior functioning), and flow (intrinsically rewarding experience)" (p. 1361). For Privette, peak performance was "the prototype of superior use of human potential; it is more efficient, creative, productive, or in some way better than habitual behavior" (p. 1362). It is "a high level of functioning rather than a type of activity," which distinguishes it from peak experience and flow (see below). Peak performance can occur in any human endeavor, from art to athletics. Although it may describe the result of my perfect swing, I do not believe it describes my experience. Privette noted that in peak performance, "the person encounters the world or object with

a strong sense of self" (p. 1364). I understand the self she referred to here as ego self, not the Jungian Self. Based on my analysis of how the swing arises from the unconscious and the need to shut down or cut off control by ego consciousness to allow a natural swing to occur, I conclude that my experience was not peak performance as Privette defines it. Even though it produced superior performance, the result was only good, not extraordinary, and not uncanny. The uncanniness emerged during the performance. The action itself was not the experience; it was the trigger.

Maslow (1962) developed the concept of peak experience as an extension of his theory of self-actualization, although he was quite clear that one need not be self-actualized to have a peak experience. The peak experiences of his participants were "moments of highest happiness and fulfillment" (p. 69). "The peak-experience is felt as a self-validating, self-justifying moment which carries its own intrinsic value with it" (p. 74). Maslow's research on peak experience led him to understand that it was "relatively ego-transcending, self-forgetful, egoless . . ., not needing . . ., object-centered." In addition, he described a "very characteristic disorientation in space and time" (p. 76) among those who had peak experiences. "It would be accurate to say that in these moments the person is outside of space and time subjectively." There may be a similarity here with the Jungian unconscious as being atemporal and aspatial, but in peak experience one feels oneself with "the greatest attainment of identity, autonomy, or selfhood" while simultaneously transcending one's ego (p. 99). This is distinctly differently than feeling as if one's ego has been seized and overpowered by autonomous energies, which is a key aspect of numinous experience. Accordingly, although peak experience may seem close to numinous experience, especially insofar as people react to

it with "awe, wonder, amazement, humility and even reverence, exaltation and piety," I believe there are differences. Peak experiences are always joyful, and are often felt as transcendent. My perfect swing experience was more awesome than joyous, and I did not have any mystical or transpersonal feeling characteristic of peak experience. On the contrary, my emotional experience was intensely embodied, just as one would expect from a contact with archetypal energy. The third type of experience is flow, described by Csikszentmihalyi (1990). He focused on what goes into creating or generating "optimal experience," the rare times when we feel completely in control of our actions, and which in turn creates deep, memorable enjoyment. "The best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile" (p. 3). The pleasure derived from a flow state, he maintained, is almost addictive (p. 4). Further, he stated that creation of the state depended on the ability to "control what happens in consciousness moment by moment, each person has to achieve it on the basis of his own individual efforts and creativity" (p. 5). Flow results from complete concentration on the task at hand and momentary forgetting of everything else. Csikszentmihalyi argued that achieving happiness (which one attains in flow) is challenging because the universe was not created to answer our needs. "Only direct control of experience, the ability to derive moment-by-moment enjoyment from everything we do, can overcome the obstacles to fulfillment" (p. 8). He described eight components or things people who experience flow name about their experience (p. 49):

- The possibility that the task can be completed with existing skills
- The ability to concentrate on the task

- Clear goals
- Immediate feedback
- Action with deep but effortless involvement that removes worries and frustration from awareness
- Ability to exercise control over actions
- Concern for self disappears; more powerful sense of self emerges
- Sense of time is altered.

The player generates flow through a process of concentration, not always successfully. Cooper (1998) distinguished flow from peak experience and peak performance when he noted that flow can be created, whereas peak experiences are epiphanies with no link between one's conscious actions and the experience (p. 40). Jarlnaes and van Luytelaar (2004) stated: "Flow is the process, the working toward, or preparation for the peak moment. It is a process of coming into a state of high-level energy that increases the probability of attaining a peak experience" (pp. 246-247). One can attempt to create a peak experience, but there are no guarantees. Privette's (1983) summary of how the three states compare with each other is worth quoting at length. She wrote:

> Key variations among the constructs include the intensity level, active versus passive modes, relational modes, sense of self, and motivation. Both peak experience and peak performance include a great magnitude, or high level, of joy and/or performance. Flow, on the other hand, is not defined by the intensity of either joy or performance but may range from moderate to high performance and/or joy. In peak performance and flow, the person participates in a transaction, with the actor responsive to a task, value, another person, or situation, or in some

> way interactive with the environment. In contrast, peak experience tends to be perceptual, receptive, and passive, perhaps not involving behavior at all. (p. 1364)

Returning to the eight-factor list, I wonder whether my perfect swing experience was flow. Certainly, I can argue that the act of swinging a golf club well touches on all eight factors. I can argue further that assuming that I achieved a flow state with my swing, this state somehow opened the way to a peak experience. (I have already established that it was not peak performance, just quite good performance.) But as noted above, my experience while powerful was not joyful or transcendent. I distinguish between my perfect swing experience and flow on a golf course, which one experiences as being in the groove, hitting shot after shot well, playing in the zone (Cooper, 1998). This could be closer to peak performance, not just one event, one swing, one sudden, unbidden, unsought appearance of the numinosum.

In Summary

Celebrated and respected golf architect Tom Doak (1992), a fine player in his own right, stated: "Since the golf swing happens so fast, our control of it is largely subconscious" (p. 55). Doak is no psychologist. His reference to the subconscious I believe equates to the unconsciousness embodiment of somatic psychology, the nonthinking state favored by Boomer, the instinctual state taught by Shoemaker, and Ho's and Pert's body consciousness. The swing takes place there. When performed in body consciousness with no interference by ego consciousness, it opens the way for some golfers to have that numinous experience that I term the perfect swing. Based on many conversations with fellow golfers of all levels of expertise, many recognize this experience as a pure shot, as a connection with unconscious forces that take over the

body, as a source of enormous satisfaction. For those who recognize the experience this way, it is a powerful inducement to play again for the chance to re-experience its bliss. It is possible that this feeling state emerges out of the liminal state of play, a topic I will address in the next chapter, along with an exploration of where golf resides historically, culturally and consciously.

Chapter 5

Origins in Liminal Space

The last chapter focused on the somatic dimension of the swing and its performance in liminal space in between ego consciousness and the Jungian collective unconscious. Now we will move backward some six hundred years in time to consider the idea that golf emerged in liminal space geographically, historically, and culturally, all as an expression, I hope to show, of collective archetypal energy. This journey will take us to the shore of the North Sea in eastern Scotland, into the town of St Andrews, across the North Sea to Holland, and deeply into the collective unconscious of an era spanning the medieval and modern worlds. But to begin, let us return to the definition of liminality sketched in Chapter 1.

Victor Turner (1969) substantially extended van Gennep's (1909/1960) original description of liminal space by expanding the number of distinct cultures used as examples as well as by linking liminality with the sacred. In doing so, he described how liminal space is sacred. Turner noted that during the time of transition that occurs in liminal space "the characteristics of the ritual subject . . . are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state" (p. 94). The condition is ambiguous because the former trappings have been left behind and the new ones not yet donned. The individual in liminal space has no status other than one of being in transition, a state of ambiguity related to the culture of that person. Cultures practicing rites of passage often use metaphors such as death, a prenatal condition, darkness, and an eclipse, among others, to describe liminal space. Turner described the participants as necessarily passive or humble, obedient, accepting of

"arbitrary punishment without complaint," and full of intense comradeship and egalitarianism (p. 95). These attributes can equally describe golfers. Fierce competition is not the ruling ethos on the course. The gentlemanliness required by the game's etiquette has players rooting for each other's success as opposed to wishing them ill. Those who wish competitors ill may suffer the arbitrary and uncontrollable actions of the golf gods, or so players say. Turner noted that the state of liminality is sacred and that participants acquire some sacredness from being in the state, as though it rubbed off on them (p. 97). "It is almost everywhere held to be sacred . . . because it transgresses or dissolves the norms that govern structured . . . relationships and is accompanied by experiences of unprecedented potency" (p. 128). This sacred character of liminal space has a direct link to play, as we will see. Liminality is a state of generativity. Liminality frequently produces "myths, symbols, rituals, philosophical systems, and works of art" (p. 128). Liminality in Jungian terms is permeable in that it lowers the threshold of ego consciousness and allows the emergence of unconscious archetypal energy. Certainly Jung assigned the connection between the collective unconscious and the psyche of the artist as the cause of great works of art (Jung, 1930/1966A). Jung (1957/1969) laid out the idea of tension of the opposites between the ego and the unconscious that generates symbols and creates progress along the path of individuation. In a similar manner, at the societal level Turner described a dialectic between communitas (the liminal state) and structure (everyday society): "men are released from structure into communitas only to return to structure revitalized by their experience of communitas" (p. 129). Communitas is the state of liminality. The entry into it is analogous to a descent into the personal and collective unconscious. We will return to this subject in the later discussion of the

potential application of the transcendent function as a metaphor for developments in the collective sphere. But now we turn to the adoption of the metaphor of liminal space by the Jungian analyst community.

Couple the sacredness of liminal space and the abject status of its participants with the metaphoric rebirth, which arrives in the third stage of the process, and it is understandable how attractive the anthropological concept of liminal space was to Jungian analysts. The phenomenon of death-rebirth, intrinsic to a rite of passage, metaphorically tracks the Jungian analytical process, especially as portrayed by Jung (1946/1966) in his use of the alchemical Rosarium plates as a metaphor of transference and individuation. The adoption of this concept is documented thoroughly in Schwartz-Salant and Stein's edited collection of essays, *Liminality and Transitional Phenomena* (1991). It is important to delve into this embracing of liminality by Jungian depth psychology to some extent because I propose to turn around the principle of ontogeny recapitulates phylogeny (that development of the individual reflects development of the species), often cited by Jung, Neumann, and others as ruling the evolution of consciousness, and apply the well-known principle of the transcendent function in individual psychology to the evolution of collective consciousness. Understanding how Jungian analysts and theorists look at the blend of these ideas lays the groundwork for that effort. Moore (1991) noted that "most genres of contemporary therapy manifest within their process ritualized submission, containment, and enactment" (p. 25). The therapy consulting room, he wrote, is a ritually constructed safe space where "enactment, both playful and painful, of innovative new behaviors and styles of thinking can be tested experimentally before returning to the world of structure" (p. 25). Hall (1991) set out to

demonstrate that "what Turner's concept of social liminality does for status in a society, Jung's psychological concept of *transcendent function* does for the movement of the person through the life processes of individuation" (p. 34). Citing Turner, he noted that "liminality is imagined as a place that is not a place, and a time that is not a time" (p. 35). Considered in Jungian theoretical terms, this aspatial and atemporal character is characteristic of the collective unconscious, from which flows the archetypal energy that powers the process of individuation and manifests in all aspects of collective consciousness (culture), including, I will argue, the game of golf. Hopcke (1991) stated that liminality is "felicitously consonant with Jung's own idea of the nature of analysis and human growth" (p. 117). Jung never saw analysis as a series of teachable steps controlled by the analyst. On the contrary, Hopcke wrote, he believed that "psychic phenomena are purposive and serve the ends of human growth according to a fundamental teleological principle within the human soul. . . . Liminality . . . might even be called the very essence of effective analytical work" (p. 117). The final word from this collection of essays comes from Siegelman (1991), whose discussion of play in Jung and Winnicott serves here as a transition to considering how play operated as a central activity in the emergence of golf. She wrote that sustaining the opposites through symbolization is required for "all forms of play" (p. 156), and she stresses that both Jung and Winnicott recognized the need for play in working with patients. Winnicott, she wrote, "helped his patients play" and "wrote playfully about play: he exulted in the paradoxical assertion of opposites, and he saw in play a vital energy . . . the ability to create the world" (p. 157). This recognition is at least akin to, if not equivalent to, Huizinga's core assertion, discussed in Chapter 1, that all culture derives from play.

Siegelman demonstrates Winnicott's fascination with play by noting the epigraph for Winnicott's essay "The Location of Cultural Experience in Playing and Reality*"* (1971): "On the seashore of endless worlds/Children play." Her deconstruction of the quotation included this: "First, the seashore. What better description of a liminal or transitional space? Is it land or is it sea? Or is it the opposites interpenetrating—land about to become sea, a paradoxical sea/land?" (p. 157).

And that brings us back to the beginning, to the links land. Golf emerged in this geography along the eastern coast of Scotland about six hundred years ago. It was not the first stick-and-ball game. Indeed, one can argue that wielding a club to hit something is primordial and archetypal. Peper (1999) wrote: "Golf was not invented but was born within us" (p. 13). The Romans played *paganica*; the Chinese played *suigan*. The French court played *jeu de mail*, which the English adopted as pall mall. In Belgium it was *chole*, a team game played cross country with the teams alternately hitting the same ball. And the Dutch, just across the North Sea from St Andrews and strong trading partners of the Scots, played *kolf*. But *kolf* was played overland to designated targets, such as doors and tombstones; there were no *kolf* holes. All these games died out during the early modern era except for golf, which the Scots developed, refined, and eventually exported first to England and later to the world (Peper, 1999, pp 13-21). In Scotland the game grew out of and over the links land with its undulations and sandy soil. Tom Doak (1992) wrote that the original links courses have "endured despite changes in almost all other aspects of the game. . . . The equipment and rules of golf were designed to deal with the challenges found on the links" (p. 7). Anyone looking into the history of golf soon stumbles upon odd-looking clubs with odd names like cleek, mashie, and niblick. There

was no conformity. Rather, clubs were designed in response to the specific hazards of one's course. The difficulties of the land have endured. Even though modern technology has altered the equipment, producing greater distance and more control, the courses have not been altered, except for slight lengthening. Especially when it is windy and rainy (a regular state of affairs along the North Sea coast), the great Scottish links courses remain as demanding a test for the player as they were originally. So, I ask, why there? Why the links land? The answer may lie in the way the play of the game developed, in the characteristics of play itself. Or perhaps the answer lies in one of the core attributes of the modern era: the individualism that arose from, was defined by, and potentiated with the subject-object split.

Golf is unique among games, especially when considering its many attributes together. It is an individual sport. There are team golf events, of course, but it is still up to the individual player to succeed. No one else hits your shots, and you never derive benefit from the agency of another player. In fact, the rules may exact penalties for benefit created by other players. The only vagary is nature, and as the Scots say, luck. In the next chapter as I examine various dream images I will attend to the connection between archetypal aspects of nature and the nature of the game itself. The game is not competitive in the same way that most competitive sports pit players and teams against each other in a back and forth drama. One plays alone and compares one's score with competitors. While other sports are played outside, of course, golf is played in nature and subject to the whims of nature. In golf, one plays the ball as it lies, not wiped off and placed in the middle of the field. Over one hundred years ago when the ball was a featherie, so-called because the leather cover was stuffed with feathers, it floated and

players played it from water (Doak, 1992, p. 155). Today's ball sinks, and the water is considered a hazard. A player is allowed to drop outside its confines and take a penalty stroke. In *Golf in the Kingdom* (1994), the professional Shivas Irons requires the author to play out of the natural and daunting hazard of a gorse bush (as it lies) as he begins to impart a lesson of humility to the author. The rules of golf were and remain relatively simple. In fact, there were no published rules until 1744 when the club at St Andrews published the original list of 13, over three centuries after the game was first played. Unlike in most games, the rules of golf are self-enforced, and players are required to know them. As for where golf is played, a golf course is not a defined field. As long as the player's ball is within the course (in bounds) there is no requirement that it be advanced along a particular line or between set boundaries or for any given distance. Moreover, the rules do not confine creativity of the golfer. It is often said that great players exercise considerable imagination in making shots as they envision how the club face will strike the ball and how the ball will move through the air and along the ground. I argue that these attributes of the game taken together make it closer to instinct than other sports. We have played golf for many centuries; it is older, more elemental than most every other modern game, almost all of which were invented in the last 150 years. The track and field events of the Greek Olympics were not games as such but rather pure contests of physical skill. As Fred Shoemaker's throwing the club exercise (discussed in Chapter 4) shows, each player has a natural, instinctive swing based on the archetypal activity of throwing a stick. And Echo Montgomery, so-named for his disability of deafness in *Echo in the Storm, one of the short stories in Riverbank Tweed and Roadmap Jenkins: Tales from the Caddie Yard* (Links, 2001), somehow transcends natural events

(the thunder and lightning that drove all other players off the course) while completely connecting with his natural swing to produce an extraordinary, almost perfect round. I argue that because of its approach to the instinctual or the archetypal golf evokes purer, more elemental play than most games, which tend to be cluttered with "plays" and formations. The evidence for my assertion lies in the definition of play itself.

Play

Many scholars have studied play: anthropologists, sociologists, philosophers, historians, and theologians. David Miller in the 1970 and subsequent 1973 and 2013 editions of his book *Gods and Games*, catalogues many of these explorations (1970, pp. 17-94), but he does so primarily to distinguish them from the approach of Johan Huizinga in *Homo Ludens* (1938/1968), which, Miller wrote, was "the possibility of using play as the basic category for all human studies" (p. 20), to treat play subjectively and metaphorically as opposed to objectively, which was the approach taken by almost every other scholar Miller cites. Miller relies on Joseph Campbell's definition of myth as he works toward defining play as a myth of modern culture, and he noted that Campbell defined the function of myth by referring to a line from *Homo Ludens:* "In all the wild imaginings of mythology a fanciful spirit is playing on the border-line between jest and earnest." Myth for Campbell, wrote Miller, is the basis of meaning. "But the basis for the meaning function of myth, Campbell argues, is play" (1970, p. 20). For both Huizinga and Campbell, and Miller in his turn, the world of "as if," populated by gods, demons, and make-believe friends—in short, the imaginative world of mythopoiesis—acts as a metaphor allowing "serious analysis of society's seriousness." Huizinga (1938/1968) distinguished play as more than the opposite of earnest or work. "Play is

positive, earnest negative" (p. 45). Earnest exhausts its meaning as the absence of play, but play is something by itself, inclusive of seriousness but not constrained by its meaning. "Play is a thing by itself" (p. 45). As Miller (1970) noted, almost all scholars in any discipline who have written about play since Huizinga have had to refer to Huizinga's thought (p. 20). For my purposes, I will not attempt to distinguish my approach to play from that of the Dutch historian. Rather I embrace it and build on it by considering it through a Jungian psychological lens observing the evolution of collective consciousness. I argue, along with Huizinga, that culture derives from play. Golf is play that produces or at least symbolizes culture that is generated by the manifestation of archetypal energy emerging from the collective unconscious of the times.

Before visiting Huizinga's definition of play, I will bring forward Miller's argument that play as an emerging myth should contain the four functions of myth identified by Campbell, and then characterized especially for play by Miller, which I summarize as follows. First is awe at power outside of human control. Campbell (1968) stated this as reconciling waking consciousness to the *mysterium tremendum et fascinans* of this universe as it is (p. 4)." (Note the reference to Otto.) Miller characterizes this as *aesthesis:* "nonseriousness is the highest seriousness." Second, wrote Miller, myth provides a context in which to understand the natural world. Campbell stated that it renders "an interpretive total image" of the universe. Miller names this *poiesis*: "fiction is the highest truth." Third, Miller wrote that myth provides a way to see society as coherent, which he calls *metamorphosis*: "change is the highest stability." Campbell's third function is the "enforcement of a moral order: the shaping of the individual to the requirements of his . . . social group" (p. 5). The fourth function, according to Campbell,

is “the most vital.” It fosters “the centering and unfolding of the individual in integrity, in accord with himself . . . his culture . . . the universe” (p. 6) and connects the individual to the “ultimate mystery which is both beyond and within himself and all things” (p. 6). Miller stated that this fourth function allows the individual to understand his or her own psyche. He connects it with *therapeia*, which for play means “purposelessness is the highest purpose” (pp. 138-39, citing Campbell, *The Masks of God,* Vol. 3). Miller’s citing of therapy connects with Campbell’s element of self-knowledge, at least insofar as Jungian analysis teaches one in depth about oneself and one’s connection with the larger life energy of the collective unconscious. When I look at golf as a form of play, I will test it against this definition as well as against Huizinga’s (1938/1968) definition, which follows.

> Play is a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy, and the consciousness that it is “different” from “ordinary life.” (p. 28)

To arrive at this definition Huizinga made a number of steps. Play, he began, is a “significant function” that “imparts meaning” to the play itself (p. 1). It has a nonmaterialistic quality, and cannot be analyzed objectively and logically. Play is “a thing on its own” (p. 3). It is elemental to humanity. “We play and know that we play, so we must be more than merely rational beings, for play is irrational” (p. 4). Play permeates archetypal activities of society: language, myth, and ritual. As noted above, play is not the opposite of seriousness, but a thing larger and irreducible. “Play lies outside the antithesis of wisdom and folly, and equally outside those of truth and

falsehood, good and evil. Although it is a non-material activity it has no moral function" (p. 6). While play often is beautiful, rhythmic and harmonic, beauty is not inherent in play. In concluding this general approach to play, Huizinga wrote, "Play is a function of the living, but is not susceptible of exact definition either logically, biologically, or aesthetically" (p. 7).

Turning to his analysis that led to the definition above, Huizinga remarked that play because it is voluntary expresses freedom. We enjoy play, but it is superfluous. We play because the enjoyment "makes it a need" (p. 8). Enjoyment is not necessary, one can say, to survival, and is therefore superfluous. Play takes place outside of ordinary life. It has a disinterestedness, it happens outside the realm of physiological necessity, and yet "it adorns life, amplifies it and is to that extent a necessity" (p. 9). Play has meaning and significance, which locate it in "the sphere of festival and ritual—the sacred sphere" (p. 9). Play is secluded from ordinary life, limited in duration, and defined by its own rules. As such, it can be repeated and gain status as tradition. Later, discussing play and ritual, Huizinga notes that ritual is *methectic,* in that it helps participants relive experience rather than just repeat an act. The later would be *mimetic*. (p. 15). From personal experience playing golf, one often relives shots played previously, both well and poorly, when getting ready to make a swing. Returning to Huizinga's analysis, play takes place in a playground: a spatial limitation, either materially or ideally. As Bellah (2011) recognized, "there is no formal difference between play and ritual, so the 'consecrated spot' cannot be formally distinguished from the playground" (p. 10). Play has its own rules. Its temporary perfect order demands obedience, and the least deviation "spoils the game" and "the whole play world collapses" (pp. 10-11). Huizinga noted that the spoil-

sport occupies a more derided position than the cheat because while the cheat pretends to be playing the game, the spoil-sport breaks the magic circle. "He robs play of its *illusion*—a pregnant word which means literally 'in-play' . . . and must be cast out" (p. 11). Play embodies tension. All players "want to achieve something difficult, to succeed"—whether a child coming over in Red Rover or a golfer playing from a buried lie in a bunker (p. 11). The tension creates an ethical atmosphere because success only counts if it is achieved within the rules of the game.

So how does golf meet these definitions? Although some aspects seem obvious, such as the superfluity of the game, others, such as sacredness, require more probing. The enjoyment of golf, whether just the exercise and fresh air or the possibility of yet again having the perfect swing experience, creates a need for repetition. The game calls the player back. Its playground, as noted above, has absolute rules, and spoil-sports are formally ostracized. Rules for handicap committees, for example, include instructions on assessing mandatory penalties for players who attempt to manipulate the handicap system and obtain competitive advantage. On a personal note, I understand the honor entailed in players self-administering the rules. Some years ago during a round with a man with whom I had commercial ties, he called a penalty on himself for moving his ball, an act unseen by any of the other players. I decided then and there that he was trustworthy. He honored the rules of the game. I expected him similarly to honor the rules of commerce.

Not all correspondences are so clear cut, however. When it comes to the sacredness of the game, some observers no doubt will begin to scratch their heads in puzzlement. Looking at Miller's definition of myth and therefore of sacrality, it begins with awe at power outside of one's control, the same awe cited by Otto in his definition

of numinous. In golf, the player and his ball are subject to powers outside of one's control. We could call these the whims of nature, or events resulting from the perversity of inanimate objects, or as the rules of golf call them: the rub of the green. Rule 19-1 of *The Rules of Golf* states: "If a player's ball in motion is accidentally deflected or stopped by any outside agency, it is a rub of the green." Lucky and unlucky bounces, one's ball being suddenly and arbitrarily pushed by a gust of wind for good or ill, the poorly struck shot that somehow turns out to be very fine indeed—all of these and more golfers assign to the divine intervention of the golf gods. These happenings and our lack of control over them make the game mysterious and for some a sacred pursuit. There is another source of awe in golf: the connection with the numinous power that seems to generate and flow in the perfect swing.

Moving on to the second characteristic of myth, does golf help us in any way to understand the natural world? Does it generate mythopoetic experience that connects us to meaning? Given that we derive meaning from imaginative experience that resonates with our souls, I cite again the experience of the perfect swing, that magical, uncanny event shared by many golfers. Unlike peak performance or peak experience, which certainly have uncanny characteristics, I maintain that the perfect swing connects us to the numinous and archetypal energy in a different way, as described above, and further that the experience itself provides and brings forth meaning from golf itself, from the playing of the game.

Third on Miller's list is *metamorphosis.* Golf as played is one change after another, the wind, the weather, the vagaries of how the ball bounces. It is a metaphor for our fluid, constantly changing society. Though some may dispute this characterization,

the evidence is strong that social mobility in the United States and the Western world has not diminished. That said, one must distinguish continued social mobility from the widening disparity in wealth. The academy produces an astonishing array of new ideas and discoveries. Entrepreneurial activity, by many measures, is at an all-time high, constantly challenging and changing the established order of society. I do not wonder that a round of golf in which one visits a world of constant, arbitrary change is somehow relaxing, its rules and limitations because they are known providing a respite from the world of constant change we inhabit. Indeed, one might analogize a round of golf to a session of deep tissue massage, painful and intense while in process, but relaxing overall.

Finally, fourth, does golf help a human being understand the psyche? Is it therapeutic? In some ways golf is like therapy. It takes place in a sacred space removed from everyday life. Normal rules or limitations on experience do not apply. Indeed, the environment and experience of golf, like the environment and experience of the analytical consulting room, permit us to imagine ourselves differently and somehow to connect with healing through that imagination. Another therapy comes from bumping up against one's limitations, physical and emotional. The game, it is said, and rightly so, teaches humility. Playing golf humbles one before the arbitrary majesty of nature outside and the extraordinary power of nature/instinct inside, especially as it manifests in constellated complexes, such as the ones I have shared personally.

To back up my assertion that golf is mythic, sacred play, I turn to a few sources that provide additional support. Recall that Otto stated that the numinous was overwhelming. Play, sports, games can be overwhelming. The intensity of the activity seems to pull us in, to disconnect us from everyday consciousness. In describing

Gadamer's use of the game as metaphor, Palmer (1969) wrote: "A game is only a game as it comes to pass, yet while it is being played it is master. The fascination of the game casts a spell over us and draws us into it" (p. 172). A footnote there says: "In this sense it is like ritual, which has a power of its own and during its happening lifts one out of the ordinary progress of life." Miller (1970) also describes this state of enthrallment, citing Gadamer: "The player knows what play is and that what he does is 'mere play,' but he does not know that he knows this [while in the act of playing]" (p. 76). The player occupies a separate space, somehow sacred, "a realm of nonordinary reality," wrote Bellah (2011, pp. 8-10). Players participate but unknowingly. Relating back to the discussion of flow in the last chapter, that experience and Maslow's peak experience both incorporate this being removed from normal awareness or becoming unaware of regularly perceived stimuli. Cooper (1998) cited Huizinga for the proposition that in play we find ourselves embedded in a sacred order of things. "For countless millions, the world of sport is the most accessible and compelling theater for the quickening of mythic consciousness" (p. 69). Cooper covered many of the sources cited in this dissertation as he explored the being in the zone experience of many athletes or as he called it "the secret life of sports" (p. 2). This secret life, he argued, is closely allied with the sacred, the forgetting of self, and the "eros of excellence," which he describes as the path to the sacred nature of sport (p. 109). Cooper was much influenced by Jungian thought in his exploration of the psychology of sports, not least by his conversations with noted analyst Thomas Singer. Cooper wrote: "The ordering of events through playing of a game models the ordering of the psyche through the 'play' of its elements, a process mediated

not by the ego but by the Self" (p. 68). In the next chapter I will use this platform as one way of considering several of my golf dreams.

Bringing us full circle to Turner's presentation of liminality, Schenk's (1994) fascinating essay on play in *Psyche and Sports* referenced Huizinga and then stated "Play is based on a particular imagination of reality as separate from the ordinary world" (p. 27). It occurs in sacred space, which Schenk related to liminal space. "The sense of play as religious ritual revealing a 'higher order' would parallel Victor Turner's sense of liminality, the condition of being in between ordinary and sacred life." He tied together Huizinga's idea that play is ritual with van Gennep's and Turner's assertion that liminal space is sacred. "Play as make-believe in earnest would be part of the ludic character of liminality. In other words, play takes place in a sacred ground or temenos, outside of ordinary time and space" (p. 28).

Play is a core human instinct. It occupies, we might say in Jungian terminology, the same sacred ground as the Self. Jung often equated instincts with the archetypes, which exist in the collective unconscious or the Self. It is not too much of a stretch to modify St. Irenaeus's famous phrase *Gloria dei, vivens homo* to *Gloria dei, ludens homo.* As Huizinga (1938/1968) notes, no mythology has a god of play, although gods are often pictured playing (p. 29). I note that the activities of trickster figures are not play, for they involve ambiguity and do not meet the definition developed above. Golf is play, an individual game that more than most sports takes place in what for many players can be sacred space and one that involves many rituals. Although it may be true that many golfers (and other players) do not create this separate sacred space for their play, or at least acknowledge its experience, I maintain that part of the game, part of play, as

Gadamer would surely recognize, involves movement back and forth across a border, deepening into experience and connecting in some way with the unconscious. Playing may generate numinous experience (the perfect swing) that seems to flow from a connection with archetypal energy. According to Jungian theory, the numinous arises from the tension held in the interstices between consciousness and the unconscious. How symbolic then was golf's invention on the links land, in between the ocean and the dry land, frequently appearing symbols in Jungian dream interpretation, as noted above, of the unconscious and ego consciousness.

History and Culture

The country of golf's invention, Scotland of the late Middle Ages, or more accurately the southeastern coast of Scotland, was centered around the town of St Andrews. As the main city of the County of Fife, St Andrews was the ecclesiastical capital of the Kingdom of Scotland beginning in the 10th century and developed a distinct culture, unlike the Highlands, which make up much of Scotland and which were populated mainly by tribal clans at the time. St Andrews had a church in the 8th century and a cathedral beginning in the 11th century. It was an important pilgrimage site, attracting Christians from throughout Europe to visit relics of St. Andrew. The Black Death of the 14th century affected Scotland in 1349, wiping out large numbers of Scots and, just as it did throughout Europe, opening the way to social mobility and an emerging middle class. Even though nearby Edinburgh would eventually become the capital of Scotland, merchants in St Andrews led the way in the 15th century as they expanded trade with Europe and grew the economy of the town to a point where they could establish in 1413 St Andrews University, the third university in the British Isles, at almost the same

time as Scottish shepherds nearby began playing golf. Throughout the late Middle Ages the country experienced the same social and cultural upheavals taking place across Europe: scholasticism, the rise of humanism, and the Reformation, among others. For a look at the collective consciousness of the era. I turn now to Johan Huizinga's *The Waning of the Middle Ages* (1924/1954), which so ably portrays a time when the loudest sound was the ringing of cathedral bells (Tuchman, 1978).

It was an era of stark contrasts between illness and health, calamities and comfort, riches and poverty, even sound and silence (Huizinga, 1924/1954, pp. 1-2). The collective embraced chivalry, courtly love, ordered social hierarchy, and the predominance of the church as the gateway to salvation of the soul. As the 14th and 15th centuries unfolded, the culture became ever more unbalanced with the sacred, at least symbolically, overwhelming the profane. "Individual and social life, in all their manifestations, are imbued with the conceptions of faith. There is not an object nor an action, however trivial, that is not constantly correlated with Christ and salvation" (p. 151). The spirit of the times "longs to give concrete shape to every conception" (p. 152). Anything that could be done in threes, for example, had a connection to the Trinity, and this extreme application of Christian symbolism permeated every aspect of life as thoughts became reified in images. This tendency, Huizinga noted, had grave dangers. The society was almost entirely one-sided. "The demarcation of the sphere of religious thought and that of worldly concerns was nearly obliterated," he wrote (p. 156). The sacred invaded and occupied the profane. From a psychological perspective one might say the society had become unbalanced, even psychotic, with the ego, representing the rational profane, overwhelmed by the Self as the source of the sacred. And yet the sacred

did not have control and dominion. On the contrary the "constant blending of the spheres of holy and profane thought" diminished the Holy, which became "too common to be deeply felt" (p. 152). For example, masses were often sung to the tune of love ballads, with choristers even substituting the common words for the sanctified words of the service. Sacred imagery was depreciated from its "hackneyed use" (p. 158). Jung (1954/1968a) references this "transformation of the meaningless into the meaningful" and the compensatory nature of the Trickster to the saint in his description of a number of medieval church dances and festivals whose profane aspects caused the Church to attempt their elimination, mostly without success (pp. 256-58).

Huizinga delved into the nature and power of the medieval symbolist attitude. This perspective offers another demonstration of how one-sided the period was. All things had meaning because they all derived from God. "The world unfolds itself like a vast whole of symbols, like a cathedral of ideas . . . in a most richly rhythmical conception of the world" (1924/1954, p. 202). From a modern point of view, which holds causality as a core value, this medieval system looks like a "short-circuit of thought" where any similarity results in a "connection of signification or finality" (p. 203). Scholastic realism in the domain of faith ruled the day, leading to anthropomorphism and pervasive allegory, which were employed everywhere as a habit to explain almost every aspect of social and religious life. The symbolic mentality blocked the development of causal thought. Its simplicity and connection to the sacred was more powerful and considerably easier to embrace than the intricacies of physical cause. Huizinga wrote: "If the medieval mind wants to know the nature or the reason for a thing, it neither looks into it, to analyze its structure, nor behind it, to inquire into its

origin, but looks up to heaven where it shines as an idea" (p. 214). But in the 15th century, with its spread to every event and every moment, symbolism was dying. "As soon as the craze of symbolism spreads to profane or simply moral matters, decadence is manifest" (p. 208), Huizinga concluded. But as is true of any other large cultural change, symbolism did not die suddenly. An organic process began. In Jungian terms, I argue that collective unconscious energy started to manifest in cultural innovation, halting the swing of the medieval spiritual pendulum and gradually generating a movement back toward the rise of ego consciousness that would characterize the modern era. See my discussion in Chapter 1 of Jung's analysis in Aion of the swing from pure and pious Christianity to materialism during the second half of the Piscean/Christian era. Elsewhere, Jung (1955/1970) discussed how alchemy changed in this late medieval period, influenced by the collective unconscious. "The collective unconscious is a living process that follows its own inner laws and gushes up like a spring at the appointed time" (p. 104), he wrote. (Also see p. 475.) Neumann (1954/1963) described the development of consciousness in the context of the "discovery of the collective unconscious as the common psychic foundation of mankind." Jungian theory, he maintained, holds that the development of consciousness was "the central factor in human history." Various cultures are not the end point or midpoint of this development but merely phases in "this basic trend of psychic life . . . which . . . can be shown to be operative in every culture and every age" (p. 90). (See also Neumann [1949/1954, p. 342] for a description of the evolution of human consciousness alongside the evolution of the collective.)

Metaphorically, I apply Jungian theory about psychic progression in individuals (Jung, 1928/1969, pp. 37-39) to culture. My approach is analogous to that of Gebser,

Kelly, and other theorists who develop grand narratives, but I limit my construct to a metaphor applying Jungian theory, which itself one could argue is a form of grand narrative. We might imagine cultural energy in the collective consciousness propelling a pendulum out and up, then slowing until its energy of motion is converted to potential energy and beginning to fall along its return path, gaining energy as it accelerates. At the point of conversion, what had been the predominant character of the age dies and is transformed or reborn into the character that will dominate the new age. The energy that slows, stops, and turns the pendulum around arguably emerges from the collective unconscious and manifests in archetypal, symbolic cultural elements. This change is not necessarily an improvement, morally, ethically, economically, or in any way. It is progress toward some teleological finality, but not necessarily linear or historical development.

The metaphor can be enriched by exploring whether the cultural transformation and its symbols arise out of a process similar to the transcendent function in individuals. Before beginning this exploration, I wish to distinguish it as mythopoetic as opposed to an exercise seeking some sociologically or anthropologically defined concrete element of culture that is somehow subject to the healing process of analytical psychology. I refer to the emerging use of complex theory to identify and discuss healing for cultural complexes. Tom Singer, the San Francisco-based Jungian analyst who is one of the creators of this movement (see Singer & Kimbles, 2004), argued that it should be combined with the transcendent function and applied to culture (Meador, Samuels & Singer, 2010). Singer asserted that charismatic leaders, such as Gandhi or Martin Luther King, can be the cultural symbol that points to a real healing or cure for the collective

psyche (p. 235). Singer's fellow panelist, Andrew Samuels, stated that "most attempts to deploy the transcendent function in political analysis, as a means of reconciling or even establishing dialogue between opposites" (p. 245) ignores the imbalanced and agonistic nature of politics. In fact, Samuels rejects the application of the transcendent function as unworkable (p. 247) and recommends instead the application of other "insights and practices of analysis." I find the moralistic tone of Singer's argument problematic. His approach apparently involves only good outcomes: "a collective experience of the transcendent function can rekindle one's faith in humanity" (p. 236), he wrote. However, this seems inconsistent with the idea that the unconscious, the source of the energy driving the transcendent function, is neither good nor bad. It is amoral, just as it is atemporal and aspatial. Like nature, it is neither good nor evil; it just is. The collective unconscious is whole. I quibble, too, with Singer's relatively short-term focus. Human culture does not usually change suddenly, much as we may wish it to do so. Although there are sudden political swings, changes in fashion, and other developments, that seemingly transpire at an accelerating pace, especially since the technological revolution/information age, I argue that these are only symptomatic manifestations of deeper, more sweeping cultural changes, such as the movement from autocracy to democratic society. Huizinga (1924/1954) noted this long-term transitional characteristic in his treatment of the transition from medieval thought to humanism, which was "far less simple than we are inclined to imagine" (p. 323). Cultures change gradually. New forms of thought and attitudes grow up in "the luxuriant vegetation" of the mature spirit of an age. "Humanism," he wrote, "was a form before it was an inspiration. . . . the characteristic modes of thought of the Middle Ages did not die out till long after the

Renaissance" (p. 323). I argue that if we apply the form of the transcendent function to imagine how culture evolved over centuries instead of decades, we will produce more meaningful insight than attempting to apply it on a short-term basis as political justification for what are interpretations of momentary events, such as Obama's election, which Singer cited. It may be fruitful to imagine that the tension between the medieval and modern worldviews, between the sacred and profane, generated cultural symbols, that like all symbols, pointed beyond to the emerging archetypal character of the coming age. This requires assuming that standing at a point in time, say 1500, the future is present in the atemporal collective unconscious and contributes its energy to the tension birthing the symbols that point toward the realization of that future. But before looking at symbols, we should visit the definition of the transcendent function. Jung and von Franz (1960/1970) applied the concept to their analysis of the holy grail (a medieval legend) and defined the transcendent function as follows: "the psychic synthesis of consciousness and the unconscious, through which it becomes possible for the psychic totality, the Self, to come into consciousness" (p. 156). In a cultural context, it would be the union of collective consciousness with elements of the collective unconscious. Just as Jungian theory posits autonomous entities populating the individual unconscious, so we can postulate a cultural entity equivalent to individual ego consciousness, providing a situs and capability for the Self to be realized through change in the collective. Jung (1957/1969, pp. 67-91) provides context and more nuanced definition. The function arises, he wrote, out of the almost always different attitudes of the conscious and unconscious. The "lack of parallelism" occurs naturally because these two aspects of the psyche act in a complementary or compensatory manner toward each other. Jung cites

four reasons that they do so. First, unconscious contents do not possess the "threshold intensity" to be conscious. Second, the directed function of consciousness inhibits incompatible material, so that it remains unconscious. Third, although consciousness "constitutes the momentary process of adaptation," the unconscious contains not only the individual's shadow material but the collective unconscious heritage of the species. And fourth, "in the course of time and under suitable conditions" much of this unconscious material will enter consciousness. The definiteness and directedness of the conscious mind lead to one-sidedness simply because consciousness arises out of recognition of opposites and its choice of one. The unconscious counter-positions build up energy in the unconscious and create difficulties, which can become excessive as the Self presses its teleologically determined movement (one is tempted to anthropomorphize and say desire) toward consciousness. "The tendencies of the conscious and the unconscious are the two factors that . . . make up the transcendent function. It is called 'transcendent' because it makes the transition from one attitude to another organically possible, without loss of the unconscious" (p. 73). The transition occurs when the tension of the opposites is held until the unconscious produces a symbol (the third) that resolves the tension and moves the ego along the path of individuation, widening consciousness. "The confrontation of the two positions generates a tension charged with energy and creates a living, third thing— . . . a movement out of the suspension between opposites, a living birth that leads to a new level of being" (p. 90). This process repeats as the unconscious generates multiple symbols leading along the path of individuation.

Jung (1951/1969) observed that the late Middle Ages was a time of enormous upheaval and change in European culture. He saw the confrontation between two

opposite collective orientations to the world generating a new age. “The ideal of spirituality,” he wrote, “was doomed to clash with the materialistic, earth-bound passion to conquer matter and master the world” (p. 43). Elsewhere, Jung (1944/1968) noted the power of dogma in the medieval world: it “takes the place of the collective unconscious by formulating its contents on a grand scale.” This equates to Huizinga’s contention that the symbolist attitude was overwhelming. But then, Jung continued, the Reformation, by passionately questioning Catholic dogma, “made a breach in the protective wall of sacred images. . . . They became dubious, for they conflicted with awakening reason” (p. 12).

Other scholars, applying their particular lenses to the period, have seen the same energetic upheaval. Edinger (1996), cited above in Chapter 1, commented on the birth of subjectivity in the psyche of man. Van den Berg (1961), looking to establish “the birthdate of the inner self,” or we might say, the emergence of subjectivity, noted Luther’s “exceptionally significant” distinction in 1520 between the inner and outer man. Obrist (2006/2014) distinguished medieval theology, a hermeneutic science, from the new type of science that arose in the Renaissance to explore “nature and culture empirically” (p. 15). “The fast and forceful rise of the empirical sciences. . . . led to the antithetical tension expressed in the ‘dilemma between knowledge and faith,’ a tension . . . necessary for the further advancement of the evolution of consciousness” (p. 27), he wrote. Tarnas (1991) described a number of longer term developments as the Middle Ages moved toward conclusion and the Church began to show fissures. In the 13th and 14th centuries, lay mysticism emerged and achieved status as “new stress on the Bible and faith in God’s word . . . began to displace the institutional Church’s stress on dogma and papal sovereignty” (p. 197). Throughout the 14th century, multiple popes claimed to be

the true pope, first in the Avignon captivity and later in the Great Schism, generating further questions about the legitimacy of the institutional church. But these seeming divisions did not result in ruptures. All the participants were members of the same faith, "who generally recognized no need for active rebellion against the Church" (pp. 197-98). Until the Platonic revival of the Renaissance took hold and provided the final component for the "Scientific Revolution" of the later 15th and 16th centuries, the culture was not stimulated by sufficient tension to create change (pp. 218-219).

> Something like the ancient Greek balance and tension between Aristotle and Plato, between reason and imagination, immanence and transcendence, nature and spirit, external world and interior psyche, was again emerging in Western culture. . . . this unstable but fertile balance would issue forth the next age. (p. 219)

Tarnas described the change that emerged from the cultural tension as a movement from personal identity being largely absorbed in the collective Christian culture to a "more pagan heroic mode—the individual man as adventurer, genius and rebel" (p. 227). A new consciousness emerged—"expansive, rebellious, energetic and creative, individualistic . . . this emergence was propelled by some greater and more subsuming force than any combination of factors" (p. 231). Tarnas listed the extraordinary concatenation of people and events in the second half of the 15th century and concludes that "a spontaneous and irreducible revolution of consciousness was taking place, affecting virtually every aspect of Western culture" (p. 232).

Regardless of how the tension is specifically characterized, one may clearly conclude that the period was rife with powerful energetic opposites and that massive changes were occurring. The question to explore before concluding this chapter is how

the transcendent function might have operated in those times and what connection might there be with the invention of the game of golf. In its basic function, which repeats throughout one's life, the process of the transcendent function in a person's individuation generates a symbol that is typically an image appearing in a dream or in the process of active imagination. Cultures, one might argue, do not dream and have no ego. But Campbell noted that myth is the collective dream, and as I argued above, it is surely possible that the collective includes autonomous cultural complexes with ego consciousness of their own. If one assumes some intentionality in the selection of a symbol by the collective unconscious, just as one may assign intentionality to the dream maker, then the choices for symbols in the collective are limited it seems to human activities, just as dream symbols are limited to human experience. These activities, to maintain consistency with the individual process, must be new. For example, Jung often stated his contention that painting, sculpture, and other artwork could be generated by archetypal energy channeled by artists and that these works presage and characterize a coming change in the collective. Creativity is key. Jung (1921/1971) discussed Schiller's concept of the play instinct as the mediating activity in the aesthetic mood that generates creativity. This play, Jung wrote, is serious play and play that is compelled from inner necessity. It does not arise from human will. "If play expires in itself without creating anything durable and vital, it is only play, but in the other case it is called creative work. . . . The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity" (pp. 122-23). Later in the same volume, Jung brings this idea to the transformation in culture at the time of the Reformation. Referencing mystics Meister Eckhart and Johann Scheffler, whom Jung

would have classified as artists, he stated that their "thoughts are always profoundly significant historical phenomena, borne along on the unconscious currents of the collective psyche," which moves "with imperturbable assurance" to bring about "spiritual transformation and renewal" (p. 257). The specific unconscious currents here, Jung wrote, emerged into collective consciousness at the time of the Reformation. "The culminating point in the objectification of the God-concept had now been passed," and its "most extreme outcome is individualism, representing a new form of detachment from the world" (pp. 257-58). As these passages make clear, Jung believed that energy from the collective unconscious emerging into creative expression via the play instinct is the force generating cultural change. The symbols in a cultural transcendent function, then, are new human activities in a culture, and I would argue the symbols that resonate and provide meaning are those whose character most reflects the character of the coming age.

Golf is such a symbol. Human creativity, the play instinct, produced a new game. It was highly individualistic, just like the coming modern age. In the next chapter, when I explore my golf dreams, I will propose that golf symbolizes the process of individuation. Here I note that without the change in human consciousness—the movement from vertical unity to horizontal diversity that I have been discussing—no man would have been able to experience the modern process of individuation because it is powered by the psychic tension carried in the subject-object split of modern consciousness. That said, it is appropriate to wonder why golf, a seemingly innocuous game played by socially unimportant people, should be a symbol pointing toward the coming modern age. Perhaps the answer lies in the same extreme one-sidedness of the culture that saw its invention. The upwelling energy of coming change from the

collective unconscious is unstoppable; it will find outlets. We might imagine the surface of the earth as a leaky sphere, which must allow the upwelling life energy like so much boiling lava to escape, but the sphere does not explode. The existing strong collective consciousness limits where and how it manifests. Why not, then, in a seemingly meaningless and unthreatening pastime? Another argument supporting the idea of golf as symbolic of the new age arises from the democratic, mundane spirit growing among the populace at the time. The modern era saw the end of feudalism, the rise of the middle class, and the elaboration of democratic government. Golf mirrored these characteristics. In the 15th century, the game was quickly popular. Scottish kings banned it to eliminate a distraction from archery practice, at least until a king began playing. The democratic spirit of Scotland was reflected in people from all walks of life playing on courses set aside as public land. "The greatest and wisest of the land were to be seen mingling freely with the humblest mechanics in pursuit of their common and beloved amusement. All distinctions of rank were leveled by the joyous spirit of the game" (Peper, 1999, p. 20). Finally, it seems to be worth considering whether golf somehow emerged as a spark of even-handed orderedness in a culture way out of balance. The game is inherently fair, treating all who play as equally subject to the whims of nature and holding them equivalent in ability through its rules and custom.

I will explore in the next chapter how images in my golf dreams, such as the hole, the ball, and the form of the course itself may have archetypal significance, and how that in turn may link to the character of the origins of the game. I will also consider what these connections and others might tell us about the link between golf and the emergence of the modern age, which is characterized by the exercise of the individual's capacity for

decision and independent action, hallmarks of the ego-self operating in the subject-object split environment. Now I will turn to an analysis of four selected dreams with a golf motif.

Chapter 6

Golf Dreams

This chapter returns to the level of personal experience, similar to what I shared to begin the introduction. Earlier I mentioned that over the past eight years I have recorded over 100 dreams containing a golf motif. In some of the dreams I am playing golf on a course or simply outdoors somewhere; almost always these scenes include unusual situations, teeing off among gravestones, for example. In other dreams I am merely on a course and not playing. Another set of the dreams has me traveling, almost always involving an airport and carrying my clubs, usually in their travel bag. As will become apparent, this indication that I am going somewhere seems to reflect my psychic development during the period when the dreams occurred. In a few of the dreams I am alone in nature, but the others are populated with people (some known, others strangers), and on a few occasions by animals. I have selected four of the dreams for analysis in this chapter, applying the Jungian methods of association, amplification, and active imagination. These four dreams span the eight years, from my presenting dream in analysis to a dream from the past 12 months that seems, especially through active imagination, to signal some sort of culmination or at least a point of transition. My selection process involved reviewing all of the golf dreams I have recorded, looking for repeated themes and images. All of the dreams have been analyzed in my personal analytical work, which has naturally involved my process of individuation. The four I chose, in my view, track the process of my individuation during the 8 years. Other of the dreams are similarly poignant. The series contains many different images. But the constraint of time and space force me to concentrate on only a few, which are

representative. In addition to analyzing the dreams, I will explore connections to material discussed earlier in this study that are evoked by dream images and contemplate potential meaning for the dream series itself. This effort will run from golf as a symbol of individuation to hazards on the course as obstacles in life to be overcome to considering the repetition of the swing, never in exactly the same way, as a form of the hermeneutic circle generating understanding.

The Presenting Dream

Before turning to the first dream, which was my presenting dream in analysis, I will review how Jung and other authors think about initial dreams in analysis. Because I have chosen a Jungian approach to dream analysis, I will not explore the detail of how different schools of depth psychology approach, compartmentalize, and treat presenting dreams. Such an effort is outside the scope of this study. Rather, I will explore here the regard in which such dreams are held in the Jungian community. Most of the literature values initial or presenting dreams highly, as though out of respect for communication from the unconscious setting forth the current or initial psychic state of the analysand and often symbolically presenting what brought the person to analysis. Although I certainly had dreams before beginning analysis, I did not record them and did not focus on them as sources of potential meaning. The analyst community in general believes that somehow one's psyche knows that when analysis begins dreams will be well received, so it accordingly sends what we might think of as an announcement dream to the analysand-analyst pair. Kradin (2006) called the initial dream the "herald dream," and maintained that although it "does not foretell specific events . . . it does invariably identify the issues that will subsequently be important in the treatment" (p. 3). A presenting dream is

distinct from a prospective dream, that relatively rare dream that foretells a future event with some specificity. Eerola (2010) found that "Jungian analysts have emphasized the uniqueness of the initial dream" and pointed out that Jung saw initial dreams as "reflecting not only pathology but also healthy inner world resources." Not all researchers agree. Charles Roth, in his 1995 dissertation, found that the ten Jungian analysts he interviewed believed the clinical importance of the initial dream varied widely. But Jung (1934/1966) himself believed that "the initial dreams which appear at the very outset of the treatment often bring to light the essential aetiological factor in the most unmistakable way" (p. 140). "Initial dreams are often amazingly lucid and clear cut" (p. 145), he wrote, and further, "it frequently happens at the very beginning of treatment that a dream will reveal to the doctor, in broad perspective, the whole program of the unconscious" (p. 158). Other Jungian analysts concur. James Wyly (1995), for example, noted that Jungians give considerable importance to presenting dreams, "those that occur near the beginning of analysis." "Often they contain a strong 'prospective element'" which anticipates the course of the analysis, "including the success or failure of the relationship with the analyst" (p. 125). As a practicing analyst Wyly, I assume, was sensitive to indications in his patients' dreams about the prospects for his relationship with the dreamer. This dream suggestion might lead him to sense transference in a different way; he might, in other words, be sensitized by the dream image.

However, even though an analyst may recognize a dream as a presenting dream, and the analysand may find such a dream powerfully affective, if there is no emotional connection with the dream images by *both* the analyst and the analysand, what Jung (1934/1966) called the understanding "in the heart, not just intellectually" (p. 146), then

the meaning of the initial dream may take years to unfold. This was true in my case, for my analyst was unfamiliar with golf, and we spent many sessions considering what the game in my dream symbolized and how it might compensate a one-sided conscious attitude. Jung said that the analyst needed to "win the assent of the patient to get a true interpretation" (p. 147). This assent or "emotional connection" is the so-called click, when one feels a "thorough and conscious assimilation of unconscious contents" (p. 152). My experience in analysis resonates with the physicality encompassed in the word and in the description. I believe others have similar experience. Accordingly, especially in consideration of readers who are involved in or have been involved in analysis, I have chosen to use the term here in spite of its informality. Whitmont and Perera (1989) described this as the need to win the patient's assent from a kinesthetic validation, the gut sense that an interpretation fits (p. 14). The assimilation is a melding of unconscious and conscious content, a mutual penetration that produces awareness and psychic growth. As seems clear, any work with symbols in psychotherapy—and dreamwork certainly is that— requires both parties to share an embodied sense of the symbol, a language, so to speak, that fosters shared communication. This communication may be conscious or unconscious; in analysis it falls into the realm of transference/countertransference.

Approaches to Dream Interpretation in Freud and Jung

Before turning to my presenting dream, which I will look at from today's perspective (indeed, it is impossible to do anything else), some basic description of interpretative methodology is appropriate, as is consideration of what a dream is. Shamdasani (2003) comprehensively reviews the treatment of dreams by Freud and Jung along with their underpinnings in 19th-century psychology. Commenting on our current

understanding of dreams, he noted, "Whether as wish fulfillments or as compensations, dreams are widely understood to be revelations of the personality that stem from the unconscious . . . the legacy of Freud and Jung" (pp. 100-101). Both these men believed that dreams arose from the unconscious. Freud believed that dreams were wish fulfillments (attempts by the unconscious to resolve some conflict, present or past), whereas Jung thought that "dreams actively prepared the way for the psychological development of the individual" (p. 146), offering images of potential futures that an individual ego can accept or reject, all on the way in a teleological process to achieving balance or psychic wholeness. Even before he met Freud, Jung (1906/1973) wrote that "nature has an apparatus that makes an extract of the complexes and brings them to consciousness . . . this is the dream" (p. 383). Later, he wrote extensively about his theory of dreams and how it differed from Freud's. In Jung's view, the dream maker (some autonomous unconscious entity or process, which could be the Self or the archetypal energy powering other complexes; there is no way to know) weaves symbols into a story that conveys the true situation of the dreamer's unconscious. The dream "shows the inner truth and the reality of the patient as it really is" (Jung 1934/1966, p. 142). It is "a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious" (Jung, 1945/1969, p. 263). By bringing these situations to consciousness, dreams allow an individual to become aware of the true state of affairs in his or her life, and potentially to make appropriate adjustments. The "general function of dreams is to balance . . . disturbances in the mental equilibrium by producing contents of a complementary or compensatory kind," Jung wrote, giving the example of scenes of high, vertiginous places in the dream of an analysand who overestimates himself with

unrealistic opinions and grandiose plans. The danger included in this dream image he interpreted as a compensatory warning (Jung, 1961/1989, p. 207).

To interpret dream images requires an understanding of what they are. The dream symbol Jung defined as "a term, a name, or an image which in itself may be familiar to us, but its connotations, use, and application are specific or peculiar and hint at a hidden, vague, or unknown meaning." These are produced unconsciously and spontaneously in dreams (Jung 1961/1989, pp. 185-86). They are not signs, which signify something singular and readily known. Rather symbols point beyond to something unknown and convey multiple meanings simultaneously. They are "expressions of a content not yet consciously recognized or conceptually formulated" (Jung, 1934/1966, p. 156), the meaning of which can emerge out of dream analysis or interpretation. Moreover, at least to ego consciousness, they appear to be consciously selected. It is rarely, for example, just a desk. It is a massive, mahogany desk with four legs and a shiny embossed leather inlay. One must wonder why the details were included if they do not deepen the symbol. In working with the image it is productive to return to it again and again exploring the specificities.

The three methods of seeking meaning in Jungian dream work are association, amplification, and active imagination. For active imagination I refer to the discussion of this method in Chapter 3. Its most salient characteristic is the conscious ego treating unconscious entities as living realities and accepting the experience of interacting with them in a kind of imaginal dialogue.

Association is the process of examining the context of the dream, image by image. Jung (1944/1968b) wrote "The psychological context of dream-contents consists

in the web of associations in which the dream is naturally embedded" (p. 44). Examining dream images requires diligence. Whitmont and Perera (1989) wrote that "to ground adequately the dream's meaning it is essential that any associations which occur be explored until they reveal their emotional core and psychological significance" (p. 35). Johnson (1989) prescribed writing down every association one has to a dream image, and then working through them until one or more of them generates a meaningful connection (pp. 52-59) —the click. Jung counseled that analyst and analysand should avoid expectations regarding meaning, because it is rare for consciousness to have any idea of the compensatory or complementary content produced by the unconscious. Instead, one should explore associations to images until a "fluent reading, or rather . . . a satisfying meaning emerges" (p. 44). This process is not the free association of the Freudian tradition, which follows a path away from the dream image as dictated by the dreamer's imagination. Adams (2010) described the Jungian method as sticking to the images and defining them "in terms of what they essentially mean" (explicating "them in terms of what they essentially imply") (p. 352). Jung (1934/1966) distinguished his method from Freud's free association, noting that "free association will bring out all my complexes, but hardly ever the meaning of a dream. To understand the dream's meaning I must stick as close as possible to the dream images" (p. 149). James Hillman, in his essays on working with images (1977, 1978, 1979a) eloquently explored and demonstrated the full extension of this concept of circumambulation of the dream. He suggested that one return again and again to an image until it stopped generating associations (or more likely you become exhausted). Adams (2010) described Hillman's approach as "experiencing images rather than explaining (or 'killing') them—that is rather than translating images

into concepts" (p. 321). In a sense, I will be utilizing this pattern of returning as I work with my dreams, since I have re-visited their images on numerous occasions. Hillman rejected the idea that the correct meaning clicks, which is not to say that he did not believe that dreamers could have powerful meaningful connections to images. Rather, he believed the process of seeking meaning should continue in search of more meaning. Jung, for his part, did not believe that the click should end the process either, merely that the kinesthetic connection of the dreamer with the image indicated affective connection. I have learned that some of my associations from past sessions remain vibrant and even deeper on revisits, while some of the newer associations add nuance and depth to the dreams. As Jung (1961/1989) noted, "a symbol does not disguise, it reveals in time" (p. 212).

Turning to amplification, this is a process that Jungians believe should be used only after association work has been exhausted for the time being. Whitmont and Perera (1989) define it as "the enlarging of the dream's personal context with parallel and corresponding motifs from myth, fairy tale, art, literature—the cultural storehouse of archetypal images. It is an explanation in mythological terms" (p. 52). The rationale underlying the practice comes from the theory that archetypes, which are expressed in myth and other aspects of culture, also generate dream images that may be parallel to cultural images completely unknown to the ego consciousness of the dreamer. Although some analysands have the cultural knowledge to explore amplification of their dreams, it is most often the analyst who pursues this interpretative method because training and ongoing education for Jungian analysts includes virtually all subjects containing archetypal images. On a personal note, by way of example, I reflect on bringing a dream

to analysis that included the powerful figure of a woman with three breasts. Only after spending an entire session exploring associations to the images in the dream, including the growing strength of my feminine, did my analyst share with me a reference to the Hindu myth of Meenakshi, a story of the power of the feminine which I connected with meaningfully when I researched and read it. Just as with associations that are meaningful, the dreamer must connect affectively with amplifications. Not all that are offered up generate the "click." As I work with my dreams, I will employ amplification to explore meaning of some dream images, such as the ball, the forest, and the hole.

Before moving to the dream, let us follow an analogical detour through golf training literature, which I argue fills a continuum much the same as the continuum of psychology, which runs from experimental and mechanistic through treatments designed to moderate conscious functioning to the process of analytical psychology which incorporates the unconscious. Just as Jung recognized that other approaches to analysis, specifically those of Freud and Adler, which he utilized selectively, could provide valuable healing, so I recognize that most approaches to teaching golf can assist players to improve. Some golfers may find the greatest assistance from the mechanical methods of Cochran and Stobbs or Hogan. Others may improve by following the prescriptions of Valiante for overcoming fear and developing greater self-efficacy or from the self-oriented practices described by Gallwey. And others, such as myself, will find the greatest inspiration and connection with the teachings of Shoemaker and Boomer, which I believe arise from a deeper psychological perspective on the game.

Biographical Background and My Presenting/Initial Dream

As context for my presenting dream, I provide the following biographical background on my situation in late summer 2008, when I began analysis. I am a first-born child. My father was a first-generation American from Erie, Pennsylvania. My mother's American roots spring from pre-Revolutionary War farming in Lancaster, Pennsylvania. My parents were married for over sixty years. With support and encouragement from my mother, who wished to prove her mother wrong (my grandmother believed that my mother married beneath her), my father demonstrated the American phenomenon of upward mobility. Working for the same company for 30-some years, at 52 he became a Fortune 500 CEO. After "retiring," he served as president and chairman of his college, chairman or CEO of a number of other companies, and as an investment and personal advisor to several wealthy families. My mother, who was a few credits short of an MBA, stayed at home and raised me and my younger sister and brother.

I have a loving family relationship with my younger brother; we are estranged from my sister as a result of disputes over estate settlement. I have three daughters, with whom I have strong loving relationships. Two of them are from my first marriage of 13 years, and one from the second marriage, which at the time had lasted almost 20 years.

Spiritually I followed a rebellious path. My family, led by my mother, attended a Presbyterian church, and I was raised in that religion, but at age 12 after conversations with a minister about the existence of God, I rejected traditional Christianity. That same year I had my first contact with the numinous while standing alone next to the Jeffrey Pine on

Sentinel Dome in Yosemite. A dozen years later, as one outcome of my experimenting, as described below, I found my abiding personal faith in the sun as the source of life energy.

My childhood in 1950s Pittsburgh was sheltered and rather benign, growing up in an all-White suburb. After high school, I attended Hamilton College, punctuated with a stint in the U.S. Army and service in Vietnam. During late adolescence and my early 20s, I sought the edge of experience, pursuing intensity. Activities ranged from drug use to intentional sleep deprivation to experiments with inducing trancelike states, Zen, and Kabbalistic magic. After working in a New York City law firm as a paralegal, I toured Europe for 5 months with the woman who became my first wife, returned to the United States and matriculated at law school in Atlanta. I did not practice law.

For 30 years my career evolved from small-business entrepreneur to self-employment as a journalist to running sales for a not-for-profit association to chief marketing officer at a financial services distribution company to chief executive of a trust company to, at age 50, walking away and starting a trust company from scratch. Envisioning and managing a crusading company was satisfying for a while. But my motivation was not first to make money, and gradually my partner/controlling shareholder became disaffected and eventually ended our relationship, selling the company in 2005. In addition to the trauma of losing the company I had built, within 9 months spanning 2004 and 2005 my father died, my mother descended into Alzheimer's, my wife had a heart attack, the dog died, and a lovely old cherry tree in the front yard fell down.

Recovering from the trauma, I set off on the continuing journey of the second half of life. I was questioning every aspect of my life. Physical activity rebuilt my stamina. Working on my golf game brought joy and accomplishment. Providing counsel to

several wealthy families produced their gratitude and enhanced my self-esteem. Reading led me to Jungian and archetypal psychology. During these years I was internally in upheaval. Reflecting on the experience, I have come to understand that the Self created a crisis —a powerful and overwhelming anima possession experience—that overcame my willful following of patterns previously laid down in my life and forced me to begin to come to grips with the manifold aspects of myself, setting off on the path of individuation. The pain, confusion, and desire for resolution led me to analysis. After several sessions I brought the following dream:

> I am with my father and brother somewhere in Pittsburgh. We were supposed to play golf at St Clair Country Club, the club where we grew up playing. My father decided I wasn't allowed to play until I cleaned my clubs, so I was standing near a green on the front nine, which was next to a lake, cleaning my clubs. They came through and I went with them to the next hole. It was one I had never seen and morphed into a very unusual golf situation. The hole was a very short par 3, only 20 yards, and the object was to hit your ball onto a raised green surrounded by a net. This somehow released a treat for a dog. There was a woman teeing off in front of us who had a pug, salivating for the treat. It was clear that she had to play the hole correctly or she and her dog would not be allowed back. Then the scene changed to the ninth hole, dogleg left back to the clubhouse. I was now allowed to join them for the back nine. Elated, I ran ahead to get my clubs, down a path and up to the clubhouse. When running down the path I was bounding and came close to leaving my feet and flying (something I have done in many dreams). I entered the clubhouse, which was more like a hotel than the clubhouse I

> remember. I was looking for a shop to buy a newspaper and went upstairs. I was in a room where a group of people were meeting over lunch to discuss committee work regarding meetings/social events. The woman leading the group spoke eloquently about my mother being a driving force at the club. She said she was deceased and that the club would carry on her tradition by having Jeffrey Lauterbach speak at an upcoming event. I went back downstairs. And woke up. (Author's dream, September 9, 2008)

Looking back, I see this dream as accurately describing the state of my unconscious, just as Jung described and as noted above. My parental complexes bracket the story. My father emphasized caring for things and being neatly turned out so that I would not create distractions and would be more readily accepted by others. For him following rules and being presentable was a way to avoid being disrespected in the business and social world for his humble background. He carried this attitude into parenting, often tying my performance of mandated neatness to rewards, typically permission to participate in some activity. In the dream I must clean my clubs before being allowed to play golf. So he stands between my dream ego and play. When I receive his permission to play and bound down the path on my way to the clubhouse I associate to a sense of ecstasy, that pure joy of childhood physical exuberance. Although I might have found my father's conditions distasteful, they were never arbitrary or unfair, and whenever I met them I was released from the obligation he had imposed. Heading toward the back nine may relate to the second half of life, golf as a symbol of the game of life. With my father deceased and my having built a loving relationship with him later in his life, I can imagine that I met his conditions and am allowed to explore myself, to individuate, in the second half of life.

My mother complex at the end of the dream shows her great concern for social respectability, like her mother before her and back to a female ancestor who came to America in the early 19th century. I have learned that she was English (last name Andrews) and had a family crest. In my genealogical research, my intuition told me that the crest exemplified being concerned about social position. My mother died about eight months before I had this dream, so her being deceased is accurate, and so too is the dream's description of her leadership role in social organizations. My mother complex revolves around her demand for socially acceptable, responsible behavior and how her parenting incorporated that desire. The reputation of our family was vitally important to her, and she insisted on my growing up rapidly and acting like a grown-up when I would have preferred being loved and protected. Perhaps as an expression of my reaction to her rejection or merely as an expression of my individual maturation, I felt often, as I did in the dream, some disrespect for the intensity of her insistence. I believe that the dream describes the desire of the complex to have me carry on the tradition of family respectability, which I associate to her insistence on me behaving in a manner that in her view was socially acceptable. After several years of analysis, I recognized that during my developmental years her emphasizing "proper behavior" and withholding parental love as an incentive for me to act responsibly resulted in a number of painful episodes and ultimately my tendency to avoid intimacy lest I repeat the painful experiences. But I had not recognized that aspect of my personality at the time of this dream.

The most puzzling and potentially the most meaningful image in the dream is the woman with the dog playing the short par three. When I revisit and focus on the image, I sense that she is solid physically, stocky in build. Her body is similar in construction to

her pug. Pugs are small, stocky dogs with deeply wrinkled muzzles and beady eyes. This one's tongue is hanging out as he pants in anticipation of the treat. I associate this with a hunger instinct, a selfish desire for satisfaction. To deepen my experience of the image I engaged it in active imagination.

> She is facing sideways to me, looking down, concentrating on the shot she has to make. I ask: "What are you doing in my dream"? She looks up. I see she has a quite lovely round face framed by dark hair. The redness of her lips stands out. I notice her well-tailored beige skirt and white blouse. She does not answer, just smiles and returns to getting ready to play her shot. I ask again, pressing for an answer. She says: *"I want to join the club."* I ask: "Are you not married?", imagining that if she were then she would be a member if her husband was a member. She bristles and says dismissively: *"I don't need him."*
>
> I notice she wears no wedding ring.
>
> *"I am content to be myself,"* she explains.
>
> Like Artemis, I think. Her image grows in stature; a tiara appears on her head, a bow slung over her shoulder. Then the power of the image subsides. I say, "Now I have confidence you will make the shot." She turns back and swings. The ball goes up, lands on the green, which is sloped like a funnel, goes down the hole, trips a lever and the treat comes down the chute. The dog gobbles it up then walks away alongside its owner, showing its backside with a superior air. I sense the dog's haughtiness and its feeling of possession of its owner. (Author's active imagination, September 25, 2016)

Johnson (1989) advised that when working with a dream image, one should ask what traits you have in common with the image, because "every dream is a portrait of the dreamer" (p. 70). The woman is an unknown figure, just female. She does not have the numinosity that I have come to associate with anima figures. I believe she symbolizes the feminine in me, which at the time was significantly repressed and lacked any conscious autonomy. She appears in the midst of a golf game. I can see her as leading the process of the game, as symbolizing that access to one's feeling function and a connection with the unconscious is necessary to excel at golf and at life. Certainly she is first, ahead of the players in the dream. She is tied to the instinctual (her dog). I wonder if the instinctual in me is leading a process, whether archetypal energies are constellating my desire. What does golf symbolize in me? My associations to the game are nearly endless. But this dream evokes associations to my adolescence, playing golf alone or with friends at this country club. The game was difficult to master physically and emotionally. I rarely succeeded in playing well. The only exception was the extraordinary back nine I described above in Chapter 1. At the time I brought this dream to analysis neither I nor my analyst hit on what we have come to understand golf symbolizes: the process of individuation. This is true for me and may be true for others. For the collective golf can be symbolic of the process of expanding consciousness and the evolution of culture. This presenting dream, I now believe, announced my being drawn onto the path of individuation by instinctual or archetypal forces within my unconscious. It was as if the Self declared that the process had begun.

Amplifying the image of the hole deepens this perception. The hole is both a circle and a hole in the ground. Regarding the circle, Jaffe in Jung (1964a) wrote: "The

symbol of the circle . . . always points to the single most vital aspect of life—its ultimate wholeness" (p. 266). Prochaska, in *Amplification of Symbols* (n.d.), offered an extensive treatment of the symbol of the circle, ranging across cultures and mythologies. He summarized: "It is empty; it is undifferentiated, it is no-thing. . . . It is a symbol of wholeness because the unmanifested possibilities make it . . . an image of fullness, and, at the same time, it is empty of specific things." In Jungian theory the circle is often connected with the mandala, the "old image for God" (Jung, 1951/1969, p 152). This is one of several places in *The Collected Works* where Jung cites the quotation "God is a circle whose center is everywhere and the circumference nowhere" (p. 153) (See also Jung, 1950/1968d, p. 325 and Jung, 1942/1969, p. 155). Jung, of course, offered no view about the existence of God. Rather he described the Self as the god-image. In any case, the circular golf hole is empty, and as a symbol of wholeness it connects two goals: the expansion of one's personality that results from the process of individuation with the hole's function as the goal of the game. Elsewhere, in discussing the Wachandi aboriginal rite of the spring dance ceremony celebrating the *hieros gamos,* Jung (1916/1970) likens a hole in the earth that is central to that ceremony to the mother's genitals (p. 158). Extending that connection to the golf hole symbol brings in the feminine as a powerful attractive force, initiating the process of individuation by pulling the ego into a *coniunctio* with the Self. I believe my ongoing, second-half-of-life process of individuation began near the time I entered analysis and was heralded by this dream.

Reflecting on the process of individuation, it can be seen as one of continual learning with ego consciousness growing as it integrates material from the unconscious.

Metaphorically this back and forth process, where the Self offers material and ego consciousness chooses whether or not and how ethically to accept it, can be equated with dialogue in the hermeneutic circle, described above in Chapters 1 and 3. Moreover, one may also envision the thousands of golf swings in one's lifetime as a learning process with characteristics of play in the hermeneutic circle. No golf swing, as noted, is ever the same as any other swing. Similarly, as Gadamer's description of *speilraum* makes clear, the dialogue in the hermeneutic circle is a series of rotations (circular movements like a golf swing around a physical center or as Gadamer has it, the rotations of a bicycle wheel around its axle, none of which are ever the same because the looseness of the connection allows play and the wheel will always have to travel a slightly different path). The different paths represent nuanced learning or the integration of unconscious material in the process of individuation. Physically, a golfer who wants to change his or her swing (learn a new pattern) must according to most instructors practice the new motion thousands of times. None of the practice swings is identical (a physical impossibility), but together they generate a new pattern in body consciousness, or, as Ho would have it, new concretizations of water molecule structures in the connective tissue. Similarly, in the process of individuation, new awareness is generated in ego consciousness with the repeated integration of unconscious material.

The Second Dream: Moving into the Depths

Moving forward a few years to the next dream, I selected shows my learning and my change of position as I progressed through the individuation process. This dream occurred after 3 years of analysis and at the beginning of my education at Pacifica.

> I hit a golf ball out into space, and it falls into a chasm. The walls of the chasm are lined with erect mature pine trees. The chasm is large, hundreds of yards across at the top and slightly narrower at the bottom. I jump into it and find myself on the bottom: a grassy meadow stretching out and down a little to the other side. I hit a mid-iron shot that looks like it will not reach the other side and go in search of it. The light is diffuse but bright. There is no gloom. (Author's dream, September 14, 2011)

Revisiting this dream I have the following associations, some of them original and some still fresh from the time of the dream. The club I used to hit the ball out into space was a six iron, the same club I used in my traumatic episode at age 5. The ball flew far and true; the contact was effortless. A halo of power surrounded the ball. I had a feeling of contact with the numinous. I feel I have learned how to use the instrument properly. Sometimes wielding the instrument results in a perfect swing, although I am aware that the somatically embedded trauma (complex) from my childhood often interferes with the free physical flow that is necessary for that contact with archetypal energy emerging from the unconscious.

With the chasm I associate depth, dropping down. The hole in the earth is vaginal. There is no exit. The trees are tall and straight; they look soft, as though they would cushion a fall, but their branches are rough and sturdy, and they hide rough rocks that would tear my body. The sides of the chasm are like a virgin growth forest in the Northwest. The trees stretch vibrantly upward, aligned in ranks covering the side of the chasm, reaching straight up toward the sky, anchored with roots deep in the mountainside. They have been there since time immemorial, a connection to the archaic.

The grass on the bottom where I land is grown, turned yellowish brown, straw colored, matted down, soft because untrampled, bent over by weather and age. The landscape is untended nature. I think that spring will bring renewal. Armed with my golf club, a means to produce sweet ecstatic feeling, I hit the ball and head off to explore the meadow with no way out.

For amplification I chose the images of the ball and the trees. Jung works with dream images of a ball in two dream seminars (Jung, 1938/1984 and Jung, 1987/2008). In discussing the image of a red ball in the dream of a 10-year-old boy, Jung (1987/2008) identifies it as the deity, "the all round cosmic being, the world soul (p. 441). Elsewhere Jung (1944/1968B) noted that "in Neoplatonic philosophy the soul has definite affinities with the sphere" (pp. 83-84). This connection between the symbol of the ball and the soul is further elucidated by Jung's (1938/1984) fairly lengthy discussion of medieval ball games, including the *jeu de paume*, described in fragments of a manuscript as played at Easter during the installation ceremony for a new canon. The games, he wrote, almost universally were played "for the consolation and recreation of the soul…. In other games in the churches the ball was kicked or torn to pieces as the god of the past year…. This is all connected with the sacrificial ceremonies in the springtime" (pp. 32-33).

Von Franz (1996) works with images of a ball in her classic interpretation of fairy tales. She contrasts the ball with the ring, both symbols of the Self, she wrote, although the "ball would represent more the capacity of the Self to effect movement out of itself" (p. 79). The ball can move along on its own volition; it stands for the capacity of the unconscious to create movement born out of itself, spontaneous movement, or in other words the Self's ability to initiate the process of individuation. The ball or sphere

symbolizes this creative ability of the Self. I relate to the discussion above in Chapter 1 about the creativity inherent in play and its unconscious underpinnings. Just as Huizinga argued that irrational, creative play generates all aspects of collective human culture, so one might argue that the teleological creativity of the Self lies at the heart of individual culture, or the individual's growing consciousness. The offering of archetypally powered symbols by the unconscious as potential resolutions of the transcendent function can be seen as play whose creative energy generates this psychic process. As noted above in the discussion of Huizinga's and Bellah's approaches to play, this elemental human activity is a form of ritual and connects to the holy. As such, play offers the possibility of somehow generating numinous experience as creativity channels archetypal energy and poses a confrontation between the Self and ego consciousness. But now I return to the dream image of the ball and its symbolism. von Franz wrote:

> We can analyze someone for a long time and the dreams seem to discuss certain obvious … problems…, but suddenly he will have a dream out of the blue which starts something completely new. A new creative idea, which one could not expect to explain casually, has arisen, as if the psyche had decided to bring up something new, and these are the great and meaningful healing psychological events. The symbol of the sphere or the ball . . . primarily means this. That is why so often in fairy tales the hero follows a rolling apple or a rolling sphere to some mysterious goal. He just follows this spontaneous self-impulsiveness of his own psyche to the secret goal. (pp. 79-80)

Edward Edinger (1996), discussing symbolism in Greek mythology, cites the story of Theseus and Ariadne, where Ariadne throws down a ball of thread that unravels as it rolls

toward the center of the labyrinth, allowing Theseus to find and slay the Minotaur. This is an image of following the round object, the symbol of wholeness. The sphere is a prefiguration of the goal, the goal of totality, the union of Theseus and Ariadne, a *conjunctio*.

> The ideas of wholeness and center are related to each other . . . so one might say that the ball will automatically roll to the center. The fact that the sphere has an autonomous power to roll to the center suggests that it is also the path to individuation rolled up into a ball. (pp. 77-78)

In both of these analyses, attention is focused on balls moving on their own. There is a physical distinction between that self-mobility and my imparting movement by striking the ball with a club. This action may well symbolize power that I am exercising consciously, and upon reflection I had certainly moved into a place where I intentionally was pursuing individuation. That said, it seems that the movement of the ball is the important consistency in all of the images. The ball amplification strongly ties to the dream image of launching it out over the chasm and watching it fall into the depths. The image contains movement, which I understand as continuation on the path of individuation, though now into unknown territory, into the depths. I have a golf club and a ball, but I am not on a golf course that man has carved out of nature. The dreamscape is a natural wilderness, a place full of the unknown. This dream was coincident with beginning work at Pacifica. I can understand it symbolically as if I am starting something new with many unknowns that I will have to follow into the depths, certainly an accurate description of the work in the PhD program and a continuation of personal analysis.

Amplification of the tree symbolism adds to this understanding. Jung (1987/2008) stated that the forest is "the unknown, the dark, the place of danger where the mysterious happens…. Forest also means a place of transition and passage into another life" (p. 58). In dealing with another dream including a forest image, he noted that "the forest stands for the dark, unconscious side, where one meets one's animals and projections" (p. 249). In his seminar on dream analysis, while discussing a dreamer "in a wood," Jung (1938/1984) noted, "This is a well-known symbol of the Middle Ages, and it means the descent into the unconscious" (p. 98). (I relate Middle Ages to the invention of golf and wonder about the emergence of the game from the collective unconscious.) In his essay on Mercurius, Jung (1943/1967) noted that trees "represent the living contents of the unconscious" and that they are often a "symbol of personality." A tree in a dream can be "the prototype of the *self*, a symbol of the source and goal of the individuation process" (p. 194). But what of the multiple, uncountable trees in my dream? Certainly they are a forest, and I relate to being surrounded by a place of transition and a deep connection to the unconscious. Perhaps the multitude of trees represents the many possible paths of individuation lying ahead? Von Franz (1984/1987) noted that the tree is often a symbol of "death's mysterious relation to life" and wrote:

> Jung commented on the Germanic legend, according to which man originally came out of the trees and will eventually disappear into them again. The world of consciousness yields to the vegetative. The tree is the unconscious life that renews itself and continues to exist eternally, after human consciousness has ceased to exist (p. 25).

Henderson, in *Man and His Symbols* (Jung, 1964c), discussed a dream involving Neanderthals and pieces of wood. He wrote: "We know from many examples that an

ancient tree or plant represents symbolically the growth and development of psychic life," and can represent a "link with the deepest layers of the collective unconscious" (p. 152).

These amplifications resonate with me. In my dream I drop into a large meadow surrounded by the forest. It is as if my ego, the dreamer, goes down to a deeper layer. Light (consciousness) penetrates, and I can see, but the light is diffuse, somewhat dim, just as was my understanding at that time of many aspects of depth psychology. Only grass covers the landscape. Trees mount up the sides of the chasm. I occupy a place of consciousness (the open meadow), but I am surrounded by the unconscious (the primordial forest). There seems to be no way for me to leave (to progress along the path of individuation) except going into and through the forest, climbing upward back to the plateau. But I feel there may be another way out, perhaps down through a passage (another symbol of the unconscious) hidden somewhere ahead. This could symbolize the educational program I was about to begin and how it would contribute to my individuation.

I hit the golf ball out into the meadow and set off to explore. This was a playful act: creatively, freely swinging the club with the result of hitting a solid shot. It was not a perfect swing, as there was no numinosity attached, but it was one of those very well struck shots that feels effortless and very powerful. It requires a free release somatically, allowing body consciousness to take over completely. Often it can be summoned by feeling the weight of the clubhead in your hands. Club heads, of course, weigh very little, so the golfer mentally must concentrate on feel rather than the power of large muscles. I can also understand this dream image symbolically as the Self acting with

greater, perhaps purer intent to accelerate my movement along the path of individuation, especially given the opportunity of my upcoming involvement in a program of depth psychology. As I have described, that process has involved connecting with my feminine attributes. Certainly one aspect of the wholeness arguably resulting from individuation is the wholeness inside the individual psyche derived from the connection and merger (*coniunctio*) of the multiple genders we carry as humans.

Dream 3: Connecting to the Earth

The third dream I include happened over a year later, when I was working to learn and understand imaginal knowing. It was as if my unconscious produced a dream with images that welcomed active imagination, and below I include two separate active imagination experiences with images in this dream.

> I am staying at a golf resort. The hotel is smaller and fairly old, perhaps dating back to the 1920s. It is an exclusive place, not private but you almost need an invitation to go there. Rooms are booked up years in advance. The course is similarly low key and refined at the same time. The land is hilly with soft curves and no steep slopes. Old trees abound, spaced out along fairways and clustered in woods separating the holes. You can see only three holes from the area in front of the hotel where I stand. Looking out under the limbs of large sycamores that line the driveway leading to the hotel I can see two holes running side by side. I imagine they are the first and ninth or the tenth and eighteenth. The par four running away from the clubhouse is slightly downhill with its distant green backed by a wooded area. The other par four, parallel and slightly down the slope, runs uphill to a green 20 or 30 feet below where I'm standing. I feel a

> sense of privilege to be here. My time has included that polite joshing among fellow players, a custom that is like an insider's mark of respect, showing that the players know the game and know the rules. I am younger, thinner, and physically stronger. I smell the air with pleasure. The temperature is perfect, not warm, not cool—like the temperament needed for the game I think. I have played and hit some great shots during my visit; I enjoy reliving their memory with a sense of satisfaction. My adult daughter Jennifer (in her 20s, which is slightly older than she is now) is with me. We are preparing to leave. I feel saddened that I can't give to her the feeling I have for golf, my reverence for the game's heritage and tradition. We go toward the simple, paned doors leading inside. I push the right one open for her. It is afternoon gloomy inside. (Author's dream, December 5, 2012)

From the dream's feeling of privilege I associate to childhood memories of being dressed in Sunday best and going to lunch at the club where we belonged (the club in my presenting dream). I recall feeling constrained (I want to run and play; I resent having to follow the rules). I feel ashamed of my desire, as if I am cheating worthiness. On many of these Sunday midday dinner occasions my siblings and I were the subjects of discipline and penalties when we did not behave in a proper manner.

The resort is exclusive, genteel. It requires wealth to stay there. I feel grateful to stay there and have a sense of privilege. The resort is well kept, slightly worn, comfortable, classic not flashy. I associate to the game of golf and its rules that require gentlemanliness, acts such as calling penalties on oneself and congratulating opponents on good shots.

From the image of the course I associate to the form of the game. It is a journey out and back, a hero's quest for perfection through a landscape full of hazard. In the dreamscape I imagine playing down the first fairway then walking along a path through the trees, seeing the rest of the course spread out before me, and then playing over the holes until returning to the path through the trees which leads to the final hole. Jung, Campbell, and others employed the hero's journey as a frequent metaphor for the path of individuation. Examples abound in human cultures of heroes venturing on a quest and overcoming natural obstacles to obtain and return with a boon for their people. This reminds me of the individual game of golf. "The foe in golf is not your opponent, but great Nature herself, and the game is to see who will over-reach her better, you or your opponent," wrote Haultain (1912, p. 30). Because the combat is one of uneven odds with the vagaries of nature far outstripping man's ability to operate within them, golf requires even temperament, emotional control. "Golf is a game in which attitude of mind counts for incomparably more than mightiness of muscle" (Haultain, 1912, p. 47). You use tools shaped by artisans; club makers were originally like medieval craftsmen manufacturing weapons, creating fine, customized workmanship based on lore. Clubs might better be called instruments, as my golf teacher is fond of saying, because one uses these finely wrought tools, at least hopefully, with surgical precision.

Further association to the dream images brings up a sense of personal comfort in the green, defined space, with its structure and traditions. It is a reward to play for having behaved, grown, controlled my emotions, succeeded economically. This feeling can be seen symbolically as a reward for having accomplished goals and succeeded in the first half of life, opening the way to journey forth on the path of individuation. There are

other images to explore in this dream (my daughter, other feelings, the interior of the building, among others), but I will not do so here because of space constraints and my focus on the process of individuation.

As a bridge to my first active imagination with this dream, I cite von Franz in *Man and His Symbols*. "Landscapes in dreams . . . frequently symbolize an inexpressible mood" (Jung, 1964b, pp. 230-32). I wondered what part of myself is the golf course. I recognized the image of the course seen out from under the row of old sycamores, as a blanket (beautiful, manicured, soft) covering the earth, the deeper parts, subterranean realms where there are minerals, energy sources, coal, iron ore, things to dig out and transform (I grew up in Pittsburgh around the steel industry and worked in the blast furnace department in several steel mills. My father worked as an executive for a steel company. The skies at night in my childhood often reflected the red and orange glow from open hearth furnaces and coke ovens.) I reached out and asked the course:

> "How do I talk with you? You are part of the earth: soil and grass."
>
> *"Listen to your heart."*
>
> "So it does not matter that you are not personified? You are an elemental being"?
>
> *"You can connect with me."*
>
> "And when I do I find peace and calm and capability. Your energy rises up and surrounds me like a mist rising from the land."
>
> *"There are more ways I can touch you. I call on other nature beings, the light through the trees, sunset, and more."*
>
> (Author's active imagination, December, 2012)

The dialogue ended. I associated to the idea in golf instruction that the player should remain in touch with the ground and push against the ground during the swing to generate power. Further, I associated to biosemiosis and the theory that nature contains systems of communication that mankind has not observed, especially through scientific processes. These associations connect to my discussion of the role of unconscious somatic processes in performing the golf swing. They bring to mind the concept of *anima mundi,* the medieval world soul. In a discussion of the theory that the unconscious is composed of multiple consciousnesses, such as autonomous complexes, Jung (1947/1969) described the world soul as "a natural force which is responsible for all the phenomena of life and of the psyche" (p. 196). In his exploration of alchemy, especially in *Mysterium Coniunctionis* (1955/1970), Jung equates the *anima mundi* with Mercurius and with the unus mundus, "the original, non-differentiated unity of the world or of Being . . . the primordial unconsciousness" (p. 462). Its nature, as we experience it, he wrote, "gives one the impression that everything is connected with everything else and therefore . . . they [its contents] are at bottom a unity" (p. 463). I raise this description not to delve into Jung's elaborate exploration of the three phases of conjunction, which connects to the fourth dream, but simply to bring forth the idea that I associate the earth symbol in this active imagination with the voice of the *anima mundi,* which has been personified in recent decades as the goddess Gaia. Golf is played in nature, over nature, and through nature. Given my belief in the world soul, it seems reasonable to wonder how golf's deep connection to nature relates symbolically to the evolution of collective human consciousness, surely yet another manifestation of universal connectedness. Golf courses, for example, as discussed below, seem to offer a deeper, purer experience when

they are constructed with the least manipulation of nature. And the individual golf swing, as discovered in Shoemaker's teaching, is best performed when it follows the path of a natural, unconsciously embedded pattern from early childhood, a time when we are only emerging from our personal identity with the *anima mundi*, or collective unconscious. "Looked at nearly, golf does, indeed, raise for our consideration deep and curious questions" (Haultain, 1912, p. 129). Golf holds out the possibility of the perfect round. The path of individuation leads toward wholeness, another perfect round or mandala. One can argue that from the invention of golf to today the collective has been moving through a process of collective individuation and that golf symbolizes this progress. I note that it has been approximately six hundred years since the invention of golf, six hundred years since mankind's consciousness evolved to allow the holding of the tension between opposites so requisite to the process of individuation.

The cycle of six hundred years in human history seems to have a relation to spiritual development. Buddha, then Christ, then Mohammed founded their religions about six hundred years apart. The modern era, marked by the subject-object split and what may be described as secular religion, dawned six hundred years after that, coincidentally with the invention of golf. So we might ponder how this cycle will extend itself now after six hundred years more have passed. Theorists such as Gebser and Wilber, among others, wrote about their particular visions of contemporary transformation of humanity and human consciousness. The horrors of the 20th century, which can be seen as the endpoint of the modern era and the onset of the postmodern or whatever era comes next, stimulated many responsive observations, just as the upheavals of the later Middle Ages invited multiple interpretations. Jung was aware of many of

these theories. He believed that human consciousness had developed to a point where some individuals could consciously follow the path of individuation. Moreover, if society allowed the freedom for more and more people to become individuated the collective consciousness would gradually change as well, simply by a morphing of the character of its population. As Max Zeller's (1975) report of Jung's interpretation of his dream of a temple with many different people working on distinctly different pillars showed, Jung believed the next development in human history would be a "new religion," one that would require about six hundred years to build (p. 75). Although this passage may seem to be a diversion from analyzing the third dream, I consider it exemplary of a movement into the depth of the dream, for I argue that this sense of connectedness would not be there as an image unless it related/pointed to the core theme of individuation. The wholeness of the *anima mundi* simply offers another view on the process.

Returning to the active imagination, I wonder whether I may have dreams where the course covering peels back to reveal the layers underneath, or in which I dig or machines dig into the earth, uncovering the unseen/unknown aspects of my psyche. I have dreamed of playing from hazards, as in the next dream. Often these are sand traps, or bunkers, metaphoric wounds carved from or dug into the earth. They slow the player, costing strokes, given that almost always one must sacrifice distance (progress) to return to the fairway. They may be likened to how complexes or traumatic development wounds slow or inhibit the process of growing consciousness. Individuation is rarely a smooth progress. The negotiation between the unconscious offering new ways to see ego consciousness and the ego's ignorance or restraining ethical decisions may slow the

process. This is not to mention the hazard of unawareness by ego consciousness that the possibility of personal growth even exists. Without that awareness, one does not hit even the first tee shot of the journey. The course is a place to play in accordance with rules, a defined process, the exercise of honorable intent (players enforce the rules on themselves), and the use of deeply learned muscle memory. It is arguably a place for the exercise of consciousness, but as I have argued above, it is as much a place for the unconscious to be set loose, for the finding and pulling of psychological triggers that allow the free expression of somatic intelligence. My connection to the earth in this active imagination, the link between consciousness and nature, symbolizes the action I maintain is needed to perform the golf swing in such a manner that might lead to the experience of the perfect swing. This union of consciousness with the unconscious, with the *anima mundi* or the soul of the world, I feel accesses the power of nature which serves as the central enlivening force of all matter, including the human body. It is this somatic power that is somehow turned loose in every golf swing, and when channeled in certain ways, it seems to connect with numinous archetypal energy. We might imagine that dams or barriers that blocked the flow have been somehow removed, allowing the *aqua permanens*, an alchemical synonym for the *anima mundi*, to flow.

More recently, I conducted a second active imagination with images in this dream. I focused on the sycamores and asked:

"What are you doing in my dream"? They answered,

"We are venerable. We were planted as decoration and now we are in full growth with wide spreading limbs and sturdy trunks. Our roots stretch well into

the earth. We are fully formed, not like those trees over there in the forest (behind the first green), tall, skinny, and crowded."

"Are you robustly symbolic"?

"We are more full, more complete, more an exemplar of destiny like the acorn and oak."

"What connection do you have with golf"?

"Sometimes humans interact with us. When their approach shots are too long, the balls hit our leaves and make that thunking sound. Sometimes their shots land among our roots, and they play from there. Some shots slightly damage us. We live well from the care of the land, but we have no progeny because of the maintenance workers. They collect all our seeds."

I turned then to the grass out in the fairway, which I feel is growing peacefully and ask how it comes to be there and how does it relate to golf. It answers:

"The golfers come, they swing their clubs and chunk us up. We heal."

It is now later in the afternoon and no one is on the course. I can feel the grass absorbing the sunlight and growing. It is tended, fed, cut to uniform height, manicured. It has a cushy existence. I ask:

"What purpose do you serve? Why are you there"?

"We cradle the game, the ball we perch up, holding it above the earth, ready to be struck. We like our life, we are fortunate to be cared for."

(Author's active imagination, September 25, 2016)

This experience extended my sense of connection between golf and nature. The game is played in nature, but it is typically manicured nature: groomed and pruned, fertilized and

renewed, treated much like an English garden. Modern courses, such as the one in the dream, offer a symbol of the human exploitation of nature that began with the Enlightenment and continued through the modern era, arguably allowed psychologically by the emergence of the subject-object split in the collective about the same time as the invention of golf. This exploitation or manipulation of dead objective nature has been the result of subjective ego control. But just as I have explored how ego control almost always ruins a golf swing, so many in today's society wonder about how ego control is ruining our environment and seek new ways to enhance human consciousness and heal nature. Although some might think the suggestion ludicrous, I maintain that if more people spent time playing golf they would develop a deeper connection with nature as they learned and practiced "the inattention or oblivion" (Haultain, 1912, p. 76) by ego consciousness necessary to succeed at the game.

Not all golf courses are tended in the manicured way. On Scottish links, much vegetation (especially fescue, heather, and gorse) is allowed to flourish in its natural state. A few courses in the United States have been built and maintained on this model. My experience playing on these courses is somehow more elemental, closer to nature. I imagine that the unsullied nature of these courses somehow allows the spirit of the land, the *anima mundi,* to connect with personal consciousness more readily than in an environment that has been shaped/influenced by human consciousness. We might also consider that golfers with awareness of and appreciation for nature, those who like me are knowledgeably following the path of individuation, may be more open to connecting with the spirit of the land. On these modern courses I think that nature may recoil from its wounding and be less willing to come forth and join in a *coniunctio*. It may be that the

link between one's unconscious and nature, which is surely an expression of the collective unconscious, has been weakened or damaged, cutting off communication. One might reply to this argument that the newer courses represent not so much the violence of transforming nature but instead the application of human shaping to bring out the potential of the environment, just as do farming or gardening. Of course such a position must then defend this shaping or at least define the parameters that mark where it is successful as opposed to disrespectful and damaging. Although untamed nature is valuable and a source of energy for transformation, we live in a world of nature transformed by human work, not all of which is negative. Arguably, agriculture and gardening are best when they work with the earth to enhance it and sustain it. On the other hand, the efforts at golf course construction that incorporate respect for the land through minimalism seem to bring out the most beauty, and do most to enhance the course and the experience of the golfer. I am reminded of my first perfect swing experience, which was at Cruden Bay in Scotland, a classic links course that flows over the contours of the land, the holes almost magically fitted into the natural landscape. Even granted that when the course was originally designed (over one hundred years ago), modern earth moving equipment was unavailable, Old Tom Morris and Archie Simpson could certainly have employed industrial equipment to manipulate the land. Instead, they laid the holes over the land, fitting them into its complicated topography, respecting the seaside dunes and small creeks (or burns as the Scots call them), making use of what nature presented rather than moving it around and transforming it, exercising divine power in ignoble and ignorant fashion, and ignoring the beauty created by divine nature. Little wonder, then, that the experience of golf there is more elemental. In a sense it

continues the respect for the land incorporated into the design. The playing of golf in such a naturally harmonious environment can be seen as symbolic of the drive of individuation to follow a path that joins ego consciousness with the instinctual unconscious, producing balance and wholeness.

Dream 4: Transformation

My fourth dream in this study takes place in a golf course tableau in between the purely natural setting of the second dream and the highly manicured courses of the first and third dreams. The course this time is in a desert landscape and reminds me of modern courses, often in desert locales, that because of environmental law constraints leave much of the land untouched in a natural state. The dream follows.

> I approach the tee for a golf hole that is at the bend of a dirt road in a desert landscape. I feel I have been here before. My father is somewhere in the background. I tell my playing partner I have played the hole in the past. It is a par three that goes across a relatively deep gully and up to a green that sits on a small flat space on a protrusion from the bluff that runs along the right side. The area below is desert, sand and rocks. I dub my tee shot but say I will play from the rough, which is the sand and rocks. I make several swings at a bad angle and only dig the ball in deeper. At one point it disappears in the sand and I dig it out with my nine iron. I finally hit it over to the base of the hill that rises up to the green. I walk over and get ready to hit up when someone I know and think not well of, not negative but kind of useless, shouts out “Can you handle the snake”? I look up and see what I didn’t see, a dark grey clump that looked like an old firehose or maybe a huge pile of feces is coming alive and the head of a large

> snake comes up and stares at me. I say I've got it and swing my club up to be ready to hit the snake if it strikes. I back away to a place behind three ancient stone pillars. They are about a foot and a half in diameter, made of sandstone. The snake moves along the ground in front of the pillars, into the shade of the roof that they support. I bang on the pillars in hopes the noise will drive it away. It moves toward me and becomes a manlike figure. Then it turns and goes back to an area that is a kitchen. It becomes a lovely younger woman, brunette. Two younger men arrive. I fear for her sexual safety, but she is experienced. (Author's dream, February 10, 2016)

This was one of the most powerful dreams I have recorded. The images generated significant affect, and as I have worked on the dream its images cluster around my psychic transformation during analysis. It contains the only snake that has ever appeared in one of my dreams, an almost primeval symbol of transformation. It is a golf dream and, as I will argue below, individuation is the topic.

I associate to the weather being hot but not overly so. It is dry, not sweltering. I am comfortable being there. When I go down the hill to hit the ball I dubbed, the footing in the sandy slope is insecure. Perhaps I am insecure in nature, or in taking the next step in my process of individuation. Perhaps I am not well enough established psychically to take the next step. It is difficult to swing well because of the poor footing. My two or three misses do not surprise me. I accept them. They synch with prior experience in similar situations.

The snake is the main image in the dream. When I focus on it I see black, shiny scales, red eyes with stark white irises, and black pupils, unblinking. It holds me in its

stare. I have sexual feeling. The serpent is a symbol of instinctual power. I sense sinuous movement or the capability of it. I know I contain masculine and feminine, an unctuous joining together, like the sliminess of the snake, a *coniunctio*. The dream contains multiple threes. I am playing a par three. There are three pillars. The final tableau has three characters. I associate to the archetypal process of initiation, which has three phases: death, transformation, initiation. The transcendent function similarly has three parts: conscious concept or position, unconscious opposing image, and the symbol that emerges from the tension of the opposites, leading to resolution or perhaps better to say the next step along the path to individuation. It is also appropriate because this dream contains some alchemical symbolism to mention the three stages of individuation or conjunction that Jung (1955/1970) described. The first stage is the union of spirit and soul, the second is the conjunction of the mental union (stage one) with the body, and the third is the conjunction of the unified individual (spirit, soul, and body) with the original unus mundus. (p. 465). No adept, alchemist or depth psychologist, has ever claimed achievement of the third stage, most likely because if achieved the individual would disappear, being absorbed into the primeval whole.

The first stage, unio mentalis, is "the attainment of full knowledge of the heights and depths of one's own character" (p. 474), which is the result of plumbing the depths of shadow and withdrawing projections. Cwik (2006, p. 193) describes this stage as involving separation, "withdrawing the soul and her projections from the bodily sphere and from all environmental conditions relating to the body, through introversion, introspection, meditation, and a careful investigation of desires and motives." He believes that the first stage of individuation equates to the initial goal of analysis: "it

produces an individual capable of recognizing his or her own shadow and attempting to be and act in the world as a whole person." "The second stage of conjunction," Jung (1955/1970) stated "consists in making a reality of the man who has acquired some knowledge of his paradoxical wholeness" (p. 476). This in alchemical terms is the passionate experience of reddening, which produces the vir unis—the process leading to the creation of the Red Stone or the outcome of the second stage, a process Cwik (2006) described as follows:

> The aware and reflective individual attempts to live life fully while coming to grips with its vicissitudes. This is the 'reddening', living the full-bodied life. The idea here is that a state of individuation is sought where the complexes do not necessarily lead the way—instinctuality and affectivity are transcended. (p. 194)

My personal experience of analysis squares with these descriptions. For the first four or five years I worked mostly at identifying and withdrawing projections, and I arrived at some sort of resolute stasis where complexes were no longer in control. Instead they had become identifiable and known friends. Since that time, my analytical relationship has transformed into more of what Cwik calls a symbolic friendship in which my analyst and I collaborate, working with and on the third in the analytic container. Cwik (p. 196) suggests that in longer analyses patients enter into "individuation proper." "Symptoms have either abated or become non-issues. And yet the patient … continues in the relationship in order to have a space in which to reflect on the conscious and non-rational components of his or her life experience." Citing Henderson and Tresan, he describes the changed role of the analyst who, freed of much of the burden of carrying projections, becomes observer, companion, and commentator.

Transformation, as discussed above, takes place in liminal space. I have argued that golf is played in liminal space and at least personally has symbolized my transformation in the process of individuation. As a symbol of the individuation of the collective it also points toward the transformation or evolution of human consciousness. Initiation, like individuation, is a process of movement from one state to another. Its practice enlivens and perpetuates societies. Individuation arguably continues throughout life; initiations also continue. In a different form each time, initiations mark passages in life's progress. The individuation of the species continues over time. Its phylogeny, Jung pointed out, was frequently recapitulated in the ontogeny of the individual psyche. The dream kitchen I associate to transformation. It is the alchemical room where materials are transformed. In this dream the snake turns into a lovely, younger woman, whom I recognize as an anima figure. (One of my learnings in analysis is that my anima figures have always come as brunettes trailing an air of numinosity.) The snake transforming into the young woman might suggest psychic maturation (movement through the process of individuation) from the level of instinct (the serpent) to the level of feeling (the anima figure). In my analysis I have gained connection with my feeling function. As I have integrated my developmental wounding I been able to withdraw my reliance on the thinking function as a defense against intimacy and embrace my instinctual desire for union.

The anima and the snake together form a bridge to amplification. The snake is an elemental symbol. It has been linked to the Great Mother, to the Self, to the anima, to the process of transformation, and to the uroboros, among other archetypes. Jung (1938/1984) noted that "a snake may have seven thousand meanings" (p. 251), and yet it

seems to have a deep connection to core life energy. In discussing the snake symbol, Jung stated that it symbolizes a part of ourselves that is so deeply unconscious that it is "simply inaccessible, something of tremendous power, a thing that is inexorable, and that we cannot make compromises with" (p. 326). This equates, I argue, to natural body consciousness and its role in performing physical acts. Ego consciousness only gets in the way. We must find ways to be inattentive (unconscious) to allow the power of nature to perform. Henderson included the snake among "transcendent symbols of the depths" (Jung, 1964c, p. 153). It is an appropriate symbol for the Self, much of which is far removed from the conscious mind (Jung, 1951/1968c, p. 187).

Alternatively, the snake in a dream may represent a danger to the consciousness achieved through individuation or failure to fully individuate (the snake can be regressive), "a threat to the inmost self." The snake, Jung stated, may equate to the reptilian brain, the unconscious, which can swallow the new aspects of the personality, especially when the conscious mind (the cortex) is deviating from its instinctual basis (Jung, 1950/1968e, p 155). It may also be linked to the Kore, and her symbolism of death and rebirth (Jung, 1951/1968c, p. 184). This also connects to rites of initiation. Whatever the specifics of any snake image, it seems clear that the serpent represents powerful unconscious life energy that may manifest in ways that seem to direct or lead one's progress in life. Jung (1943/1968f) stated that "the idea of transformation and renewal by means of a serpent is a well-substantiated archetype. It is the healing serpent" (p. 144).

Before sharing my associations to this amplification, I include two active imagination sessions that I had with the snake image in my dream.

To begin the first session I asked: "Why didn't you look like a snake at first"?

"You were unaware, you could not see any vitality. I deign to speak with you now but you are not important to me. I ignore you as a threat. I am focused on transformation. You should hold me in awe."

"I bow to you. Why do you transform"?

"Because I can. It is a force of nature like the time for birth. I become the gender that matches the situation."

I began the second session by asking:

"Why have you never come before in my dreams"?

"It is time now for transformation, for change."

"You wouldn't know it by my score here (referring to my poor play on the hole as though my golf score somehow represented my progress on the path of individuation)."

"You will leave the game behind, at least its symbolic aspect. Now excuse me, I'm going to go cool off." The snake moves away toward the shadows. (Author's active imaginations, September 25, 2016)

I have reflected at considerable length on my analytic experience, and of course in the process, on my life as a whole. Each realization in analysis, recognizing and integrating unconscious content, has been a transformative experience. What was unconscious became known and therefore altered. What I knew was enlarged and thus transformed. I associate aspects of my psychic growth to the appearance of the snake in this dream, not as a culmination, to be sure, but as a marker of progress, perhaps as recognition by the Self of significant change in personality. It may signal the end of my work with my

analyst. The feminine principle within me, which was repressed and largely unconscious when I began analysis, now contributes a softening and generativity to my ego consciousness. Many complexes I now recognize and greet knowingly, comfortably, but still warily as friends. The decade so far of what I think of as my second half of life has been a series of transformations as I progressed along my path of individuation. My dreams accompanying that process, compensating and complementing it, have contained recurring images of golf: golf courses, golf clubs, golf balls, golf matches, golf professionals, golf hazards, and on and on. I relate to and understand the golf motif. The game has been a significant part of my life for over sixty years. I feel and understand that it symbolizes life as a process (Whitmont & Perera, 1989, p. 99). It has acted, I now believe, as an archetypal image of development, as a symbol of the journey of individuation (p. 80). In Jung (1964a), von Franz discussed recurring images in dreams and observed: "If one watches this meandering design over a long period of time, one can observe a sort of hidden regulating or directing tendency at work, creating a slow, imperceptible process of psychic growth—the process of individuation" (p. 161). Jung (1961/1989) assigned this phenomenon of recurrent dream themes to archetypal forces. "The archetype is . . . an inherited tendency of the human mind to form representations of mythological motifs—representations that vary a great deal without losing their basic pattern" (p. 228). He described long series of dreams as "a kind of developmental process in the personality itself," or as acts of compensation in a kind of plan that "seem to hang together and be subordinated to a common goal." They resemble the successive steps in a planned and orderly process of development: "I have called this unconscious

process spontaneously expressing itself in the symbolism of a long dream-series the individuation process." (p. 289).

In closing this chapter it is productive to consider the golf image in the compensatory relationship between conscious and unconscious, wherein "the unconscious always tries to make whole the conscious part of the psyche by adding to it the parts that are missing, and so prevent a dangerous loss of balance." Jung (1951/1966) noted that this healing process only works with "the active cooperation of consciousness." The symbols produced by the unconscious, "must . . . be 'understood' by the conscious mind; they must be assimilated and integrated." Healing takes place, he argued, through this living experience of a dream (p. 123). My description here of my dream work demonstrates that this process is alive in me at least to some extent.

I reflect that the golf motif shows a game that is a constant effort to return to the ideal line, to attempt again to make the perfect shot, even though one knows its virtual impossibility. The goal of each shot one strikes, of every swing, is to send the ball exactly along the line you aimed for and the distance you intended. But nature prevents perfection. Our somatic limitations handicap physical performance. We may have the experience of the perfect swing deeply embedded in memory and soma due to its powerful affect, but the shot that memory generates is not perfect. The environment (weather, wind, humidity, temperature) creates abnormal results. The land conspires to generate bad and lucky bounces. Hazards capture the ball and force us to recover. There is no perfect shot, only the possibility of one can be imagined. One can play extraordinarily well, but rather than a series of perfect shots, that means you have grappled somewhat successfully with all the vagaries that nature threw your way, just as

Echo Montgomery did at Cypress Point. I liken this to the path of individuation, where the individual is buffeted by nature, grapples with integrating ever new experience offered up by the unconscious, and progresses always toward but never achieves wholeness. Further, all of these attributes of the individual process of individuation as symbolized by the game of golf can be carried forward and assigned to the evolution of human culture. Collective consciousness does not progress linearly. Because it is a mass phenomenon, millions of individual vagaries influence its development. Human capacity for destruction sets the process back, and yet there seems to be a teleology moving ahead toward a wholeness glimpsed or at least imagined in the future. Jungians might recognize this direction as an effort of the Self to become incarnate in only species as far as we know with the conscious ability to recognize the god image.

Now we leave these dreams, taking along the learning they provided and their links to the major themes of this study: golf as a symbol of the archetype of individuation, its connection with the numinous nature of the *anima mundi,* and its occupation of liminal space geographically, culturally, philosophically, and physically. Golf plays these symbolic roles for me, and although I believe that they also serve other golfers, I acknowledge that others may be served by different frames, just as the various types of instructional literature serve different golfers.

Chapter 7

Heading Home: Golf Today, its Meaning and Contribution to the Collective

Stepping to the 18th tee on any course, the golfer carries the experience of the round—its ups and downs, highs and lows, and as he or she addresses the ball for the final drive, the thought of hitting a good one often arises. When the thought becomes reality and the ball flies long, straight, and true, some member of the group often quips that the golf gods want you to come back and play again. "Now you have to come back," they say, as though the excellence of the drive on 18 presages great shots in your next round, an omen to be followed. At times the final hole marks the culmination of a match with the outcome of competition being determined by how well or how poorly the hole is played, how lucky or unlucky the golfer is, whether the positive momentum of the round can be carried to conclusion or whether a poor round can be improved with some remarkable shot making. On other occasions, the final hole has no competitive significance except for the golfer's personal competition with nature and the course. Every shot counts. Walking down the fairway, playing the final hole, I recall the good shots and the bad ones, the putts made and those narrowly missed, and with any luck one or two extraordinarily well-played shots, the memory of which will stay with me for months and even years to come. Here this work has arrived at its final hole. Its play will provide a review of salient points made, arguments offered, imagination about what future visits to the course may be like, and implications of the work for future play.

This dissertation has explored five ways that golf occupies liminal space. Geographically, the game was invented on the links land in between the ocean and arable farmland. Historically, golf emerged in 15th-century Scotland, a time full of upheaval

and change as Western Europe was moving from the medieval to the modern era. Third, this was also a significant time in the evolution of human consciousness, no doubt reflecting the historical change, when humanity appears to have developed the awareness of being aware. Although Western man was certainly aware of the other (or the subject-object split) as early as the Pre-Socratics, Jung, Edinger, and other scholars, as discussed above, differentiate the step taken in the 15th-century by adding a level of awareness; that is, humans as a species and culturally, not just a few isolated individuals, developed awareness that they were aware. The conscious recognition of a split between subject and object emerged to power the dualist modern age. Golf, I argue, is a symbol that emerged into liminal space from the tension of opposites in the collective unconscious of the times, pointing toward the process of individuation and the modern era. Some might argue that the second and third are essentially the same, but a depth psychological approach must recognize the difference between progression in human culture (the mundane world) and progression in the world of the unconscious as it emerges into the collective. Fourth, the golf swing happens physically in what Mae Wan Ho and somatic psychology term body consciousness, the unconscious space in between ego consciousness and the Jungian collective unconscious. And fifth, I have argued that the swing itself, the circular motion that is always unique but closely aligned with past swings, symbolizes the dialogical process that generates meaning in the hermeneutic circle. In exploring these five occupations of liminal space, I have joined learning about play, somatic psychology, numinosity, and Jungian theoretical concepts (especially the transcendent function) to create a dialogue ranging from medieval culture to consideration of the sacredness of play to my experience of the perfect swing and how it

fits with the concepts of peak performance, peak experience, and flow. Moreover, in my analysis of personal dreams with a golf motif, I discovered that the dream images seem to pull together all the strands of my exploring to generate meaning. I submit that I have asked and provided answers for my research question: What does an exploration of a variety of texts, understood in terms of Jungian depth psychology, reveal about the nature of golf, specifically through its occupation of liminal space? I have applied a depth psychological approach to various aspects of golf: its history, symbology, instructional and other literature, the physical experience of playing the game (including the rare perfect swing), and my many personal dreams with a golf motif.

Findings

Golf was invented early in the 15th century at the western end of the town of St Andrews, out where a links land peninsula juts into the North Sea. The inventors were most likely young shepherds, wiling away the long summer days playing a game using their crooks to hit pebbles toward rabbit burrows. Although some of these young men were no doubt religious (and who wasn't in the Middle Ages?), their playground was at the opposite end of town from the cathedral, well removed from the constraints of religiosity that colored almost every aspect of life. Over the next two hundred years the links land became a golf course where townspeople played the game and created clubs and societies, building what had been an idle pastime into a game that spread throughout Scotland. At the other end of town, the cathedral, once one of the finest in Europe, lay in ruins, victim to the upheavals of the religious wars of the 16th century. One can see these two symbols, the cathedral and the game played on the links, as pointing to the past and to the future. As Huizinga (1924/1954) described so well, medieval society was

religious, vertically oriented, and as it moved to its conclusion increasingly encumbered by the overwhelming influence of the sacred over the profane. The culture was encrusted with symbology; it offered fewer and fewer mainstream outlets for the kind of profane creativity generated by the collective unconscious to inform the spirit of the times (see Jung, 1930/1966). The frustrated archetypal energy, I argue, generated the invention of what at first was a distinctly negligible pastime, but one that eventually flowered into the most popular sport in the town of St Andrews and the country of Scotland.

I have argued that golf is a symbol of individuation. This appears to be so in my golf dreams and in the culture of the modern era. Personally, the golf image follows a path, never the same, but with directionality. It possesses teleological momentum and is an effort to attain perfection or wholeness. Moreover, the game occurs in nature and is subject to its whims, just as individuation occurs in life and is subject to the direction and whims of the unconscious. Cultural progress in the modern era depended on dualism, analogous to the tension of the opposites present in individuation. Without opposition, Western culture would have had no scientific method and would not have pursued manipulation of nature and other cultures and peoples as others. Further, I linked the symbol of golf with the transcendent function, that Jungian process which moves an individual toward wholeness and can be seen to function in the collective psyche, moving human consciousness forward as new cultural ages unfold. This observation is especially apt because the dynamic transformation from the medieval to the modern was a movement from monism to dualism in which emerged the subject-object split and the possibility of tension between opposites that powers the transcendent function and the process of individuation. The evolutionary process for consciousness was linear but not

straight, similar to multiple rounds of golf on the same course. They begin and end in similar places but no two of them follow the same path. They might be productively thought of as spirals layered on top of each other. One is never the same as any other, although in all of them the player returns to the beginning enriched with more experience. This is equally true of golf swings. The symbol incorporates the structure of the hermeneutic circle where the play of less than perfect repetition provides room for additions to meaning. In golf one attempts with every shot to return to perfection, an imaginable but almost never attainable goal. Individuation is a movement toward wholeness, union with what Jung called the god-image or the Self, a goal we can imagine and close in on but not attain. One of the inherent paradoxes of Jungian theory is that the Self creates ego consciousness and drives toward recognition through individuation, but the Self's infinitude is impossible for finite human consciousness to integrate. In spite of my arguments in favor of golf as a symbol of individuation, I recognize that this may not be so for others. Analogously, I compare my experience on the 13th hole at the Balcomie Links at Crail with the perfect swing experience of Shivas Irons on that same hole, as described by Murphy (1994). On this challenging uphill 200-yard par three, in the dark of night and unable to see the flag or green, Irons hit a shot that found the bottom of the cup, a truly extraordinary shot. By comparison, when I played the hole in daylight I hit a poor drive, chipped up and two-putted for a bogie. The hole was certainly no source of personal growth or extraordinary experience for me. Each individual follows a unique path of individuation encompassing all of life's aspects (joy, satisfaction, accomplishment, failure, disappointment, shame, and so on). A peak experience or perfect swing or acute trauma for one person will almost never be

replicated by another at the same time and place. I was disappointed in my performance on that 13th hole and look forward to an opportunity to play it again.

I began this dissertation describing my experience of what I call the perfect swing, and I returned to that experience in exploring how golf occupies somatic space, connects us to the numinous, and brings players back again and again in quest of the satisfaction players rarely but sometimes get from the game. My personal experience of this perfect swing event is just that, my personal experience. I conducted no research to determine whether other golfers have similar experience, although I know from a lifetime of conversations about the game that many identify with it. I do not know whether they would equate it with definitions of flow, peak experience, or peak performance. For me, the experience is somehow different from these. It comes unbidden, with no preparation or conscious intention to evoke it. It is not joyful; rather, its connection to the numinous makes it awesome and tremendous, recalling Otto's definition of the numinous. And the performance attached to the experience, although quite good, is not extraordinary as in peak performance. As Valiante notes, "golf is, by many accounts, the most difficult game in the world. . . . golf is so very, very sensitive to psychological and mechanical fluctuation" (Valiante, 2005, p. 212). Players practice their swings to develop the feel described by Boomer and Shoemaker, that irrational release of unconsciously stored physical patterns. The swing becomes embodied so that it happens unconsciously. For the brief span of time a swing requires, no more than two seconds, the golfer occupies unconscious space—the location of dreams and the archetypal energy that powers numinosity. All of that may sound like intentional activity designed to elicit a result, one of the hallmarks of Csikszentmihalyi's flow. But golfers who practice and work on their

games aim to achieve improved shots and better scores; they do not set out to get into the zone. When it happens to a golfer—and it does—the experience is precious because it produces extraordinary play. Players try to maintain the state using everything from superstitious acts to attempting to avoid conscious recognition of the state, and yet it leaves as inexplicably as it arrived. Based on personal experience, flow shows up more often than the numinous experience of the perfect swing, several times each year, lasting for 15 or 30 or even 60 minutes versus maybe once a year lasting for just a few memorable seconds. I argue that it is connection with archetypal energy in unconscious space that produces the numinous perfect swing experience. Perhaps in my case, because of the embodied presence of the complex stemming from the trauma of hitting my friend in the head with that six iron, and the existence of the core of archetypal energy that fuels that complex, I am more likely to come into contact with numinous experience when swinging a club. It is theoretically conceivable that psychic proximity to a somatically embedded trauma could allow access to the source of archetypal energy that fuels the complex, with the understanding that archetypal energy is neither negative nor positive but only potential. But there is no way to measure unconscious phenomena, and therefore no way to know.

The swing also, as I have discussed, connects to the hermeneutic methodology I have employed. It does so first because of its form: a circular motion involving contact with an other (the ball and the ground) generating feedback in a somatic dialogue. Its repetition throughout a round or a practice session results in new knowledge, new ways of understanding the hitting of a golf ball, and at times unbidden insights about personal issues entirely unrelated to golf. The swing, arguably through its connection to the

unconscious, seems to open a psychic space that may be filled by what one may consider as messages from the unconscious, similar to dreams or the products of active imagination. These psychic events all occur in liminal space and because of their mystery have a connection with the sacred, the instinctual, and the elemental human activity of play. True play, as I have shown that Huizinga and Miller would argue, is engendering and creative, removed from mundane existence, powered by imagination so pervasive that for players, time can stop and everyday reality cease. The experience is mythopoetic. The hermeneutic circle is a mythopoetic location where a series of understandings (swing after swing) brings the unconscious forward again and again. The understandings often require recognition of one's unconscious biases, clearing the way for them to reach out (swing back) toward the object and continue the dialogue. One might liken the process to the healing that occurs in analytical psychology as the analysand recognizes complexes, once unconscious, and integrates them into ego consciousness in an ongoing process of growth and individuation. My golf game, thanks to practice and good teaching several years ago, returned to a level of performance I had as a young man. But somehow that improvement in performance has continued while I have worked on this exploration of the swing and golf in liminal space. Today I play the best golf of my life. I have posted my lowest score ever (72) twice in the past six months, besting by one stroke my previous low from 12 months before that. As an older, less flexible, less strong athlete, I am extremely grateful for the entirely unexpected performance. Perhaps it has happened because I have greater understanding of the game and the swing. I do not practice more or take more lessons than I did a few years ago. The most likely cause, I believe, is the combination of this work and continued work in

analysis, which has resulted in my integrating the traumatic, somatically embedded complex that once inhibited my swing, freeing me to create more often the shots I could always imagine. After a two-day practice session several years ago, my golf teacher turned to me and sincerely said: "You have all the shots. It must be mental."

In summary, this dissertation has identified golf occupying liminal space in a symbolic manner. Symbols generate meaning as they point beyond themselves at other aspects of our existence. Golf points at the process of individuation, at our human ability to learn, to be conscious of opposites and find meaningful middle ground. This process is elemental. At times it is playful and generates joy. On other occasions it involves deep suffering, disappointment, and unpleasant personal recognitions. All of these experiences and more occur in every round of golf. The intensity of the pastime is the essence of the game and the characteristic that brings players back again and again.

Implications of the Research

I have shared drafts of chapters with golfing friends, especially the chapter on the swing. None of them had much if any familiarity with depth psychology, but they were intrigued by what they read. The lens of the dissertation piqued their interest and provided understanding that they did not possess previously. I believe that the approach taken can be a point of entry or a way to export depth psychological ideas and views to the world, at least to those millions who play golf or who have connections with golfers and are mystified by the attraction of the game. Moreover, the approach could conceivably be applied to other athletic pursuits and contribute to bridging the gap between somatic and intellectual understanding of human psychology.

Regarding the relevance of the study to depth psychology, the imaginings about hermeneutics and how aspects of golf symbolize the generation of meaning may be useful as a reflection in depth psychological studies that use a hermeneutic methodology. Indeed, this contribution could be extended to any qualitative hermeneutic study in any field. More specifically to depth psychology, the investigation of the symbol of golf and the process of individuation might serve as a rich metaphor for students and others learning about the field since it requires that somatic understanding needed to couple with intellectual understanding and generate learning. The work on play adds to the understanding of that topic in depth psychology, if only because of the emphasis on its metaphorical character as opposed to the objectified, scientific treatment more commonly applied by the academy to play. As for the study of the evolution of consciousness, this work has brought into depth psychology ideas from historical morphology, primarily from the work of Huizinga, and meshed them with Jungian theory about human development. Overall, I relate to Zeller's dream of the cathedral, cited above, and imagine my small contribution as one more pillar of the new religion foreseen by Jung.

Potential Additional Research

This study has been limited to my personal experience: playing golf, dreaming about golf, imagining about golf's origins and its place in Western culture and the collective psyche. Although the findings are personal, some of them seem to offer opportunities for collateral studies that might enrich the understandings I recorded. Specifically related to golf, this study could be amplified by several additional research projects. To more clearly define and explore the perfect swing experience identified here, phenomenological research could be conducted among a small group of golfers to

learn whether they have the perfect swing experience, as distinguished from Maslow's peak experience, Csikszentmihalyi's flow, and Privette's peak performance. Do they distinguish among these experiences? And if so, how do they do so? Are there precipitating factors that generate the experiences? Do their levels of satisfaction vary among the experiences? How do they find them meaningful, if at all? This proposed further research could determine more conclusively whether the experience I identified as the perfect swing is indeed different from the others listed above.

A second phenomenological study, most probably with a clinical approach, could explore the experience of golfers who have dreams with a golf motif. Do golf images symbolize for them the process of individuation? If not, what meaning have they found from their dreams? Do they have complexes they have integrated working with their golf dreams, and has that integration resulted in improved play? Have they conducted active imagination with dream images and what results emerged? Have their series of dreams evolved in synch with their individuation processes? This research could explore ways that golf as a symbol holds archetypal energy as well as whether and how it generates the transcendent function.

Conclusion

Golf exists in liminal space. Golf courses offer a place of play and a place where transformation occurs for the golfer. As I have touched on above, the experience of a round grabs the player, often on the first tee, transports the player psychically to a place insulated from the mundane (sacred ground), and transforms that player through the somatic and psychic experience of play. We are almost always more at the end of a round than at the beginning. The difficulty of the game and the arbitrary impacts of

nature build character. Confronting how we deal with these difficulties deepens players psychologically and often enhances their personal consciousness. As with all pursuits that touch the sacred and provide meaning, when played well golf generates desire to continue playing, to extend the pleasure of the experience, and to maintain the sweet, magical connection between one's body and one's imagined performance.

June 14, 2010, St Andrews, Scotland. Loud raps on the wooden door of my walk up hotel room woke me. One of my golfing companions said: "It's after seven. Did you oversleep?" I said I would be down as quickly as I could, already reaching for socks and clothes. I had overslept thanks to jetlag. We had a tee time at 7:30 on the Old Course, and its rules said that you could not be late. By 7:15 we had packed the van and drove down the street a few minutes, parked and raced to the starter's shack at the first tee. "You're late," he said. "Not sure I can get you out. Go stand over by the putting green for a few minutes." I did as I was told, hoping this crusty Scot would kindly forgive my lapse in etiquette and allow me and my friends to play. Clearly my tardiness had put my friends, first-time visitors to Scotland at my invitation, in jeopardy of forfeiting a round on one of the world's most renowned courses. That outcome would have been a very poor start to a ten-day golf trip. But fortune smiled. The starter moved us back ten minutes and sent another group off first. We sorted out our caddies and headed for the first tee.

Unfed and uncaffeinated, only 30 minutes out of bed, and emotionally undone by near disaster, I stepped to the tee leaking adrenaline, a very poor state for a golfer. Somehow I launched a fairway metal shot down the left side of the enormously wide first fairway and set off walking with my caddie, Douggie, a young veteran of St Andrews. A

few chunked shots and two putts later I walked off one with a double bogie. Golfers are hopeful, always believing that today might be the day for a great round, but a poor start like mine tends to diminish optimism. Still, I was at St Andrews on a fine morning, and Douggie was an encouraging companion. A par at two, then a long putt from the back of the green for birdie at three, before another double and two bogies putt me five over par after six. Then I parred the next three and we made the turn. Bogies on 10 through 12 followed by four pars put me within reach of my finest round in Scotland as I stepped to the 17th tee. There the golf gods frowned and I hit my first drive on the famed Road Hole into the side of the hotel that runs along the right front side of the tee; another double bogie. But then we moved to the 18th tee and one of the most famous and lovely views in all of golf, the home hole named for legendary Tom Morris, which moves back to the town across a wide fairway shared with the first hole to a green just short of the street that runs down to the starter's shack. I hit a solid drive down the left side, walked across the famed Swilcan Bridge, stopping to take the obligatory snapshots, and up to my ball perched neatly just short of the road that crosses the fairway. Looking up toward the green and the white fence and hotel building behind it, I talked with Douggie about what shot to hit. The wind was blowing at us. It was cool, no more than 55 degrees. The ball had been flying fairly well but not long, as was to be expected under the conditions. He said I was 170 yards away and I started to pull the five iron. He said: "Let's make sure we get there," and handed me the four. I hit the shot well and the ball rose against the background before falling and coming to rest on the back of the green. Two putts gave me 82, my best round at St Andrews and at the time my best ever in Scotland.

That round included no perfect swings, although I made some fine shots. It did transform me, though, as almost every round does. I forgot about my anxiety, I forgot my hunger. I entered sacred, indeed hallowed space and for 4 hours reveled in companionship with my friends, the joys and disappointments of the game, support from Douggie, and the privilege of playing.

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