

Candidate Studies

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From the time I started training as a Jungian Analyst, I began to visit ARAS to research themes and images that would come up in my readings, as well as in clinical material and dreams. During many courses throughout my training, we were required to give audio-visual presentations on a given or chosen image or theme, so stopping in to ARAS to research images as well as historical and archetypal written references for these themes became a regular, and delightful, habit.

Images from the archive were available for creating a slide show or power-point presentation, which would bring the theme to vivid life in the classroom. I continue to use the online archive frequently, both as a supplement when I teach and as a resource when I write and give public presentations. When I teach candidates in training, I frequently send my students to the archive or the website, to amplify images that they come across in their readings and clinical work, and have them share these amplifications in class with power-point presentations, along with the clinic material that they are amplifying. This is often the most enjoyable and enriching aspect of classes, for both the candidates and the instructor.

Here you will find two fine examples of the kind of historical and psychological amplification of the image that candidates will often present in class:

Amplification of the Chariot by Anita Morse

Reflections on Mediating the Analytic Process as Imaged in the Mermaid by Tracy Sidesinger, Psy.D.



Amplification of the Chariot

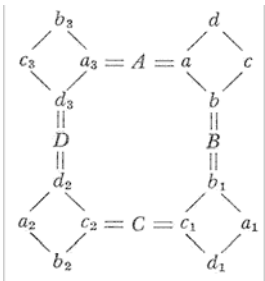
Anita Morse

The word "chariot" comes from Latin *carrus*, or car. Chariots were comprised of a light car that was drawn by one or more horses. Usually two persons would be standing in the car; one would be the driver and the other would be the fighter. Mostly, they were used for battle as illustrated in the ARAS image below, but they would also be used for Olympic races and hunting.



ARAS Number – 2Bd.048, ca. 2500 B.C., *The Ancient World, The Middle East, Pre-Sargonid Period. Four war chariots, warriors armed with axes and spears, prostrate bodies of enemy; soldiers rounding up captives.*

Jung used the image of the chariot, specifically derived from his image of the Vision of Ezekiel as the basis “for his most complex and differentiated formulation of the Self” as described in Edinger: *Mysterium Lectures* (pg 146).



The self, for Jung, represented a person's full potential as a human being, a potential of wholeness and unity. As an archetype, the self strives to coordinate and mediate opposites,

thus the four corners in this image represent a quaternity, (wholeness) or multiples of two, (opposites). The Chariot is a symbol that is comprised of fours (wheels) and a square, which can transport and take someone from one place to another, and therefore carries this potential to create wholeness. Jung envisioned this diagram to be three dimensional, similar to a spiral where there could be vertical movement as well as horizontal, in an ascending or descending manner.

Vision of Ezekiel:

I looked; a stormy wind blew from the north, a great cloud with light around it, a fire from which flashes of lightning darted....in the center I saw what seemed four animals....each had four faces, each had four wings....[Each had a human's face, a lion's face, a bull's face, an eagle's face. And their wings were spread about.]

Between these animals something could be seen, like flaming brands or torches, darting between the animals, the fire flashed light,...

I looked at the animals, there was a wheel in the ground by each of them,...The wheels glittered as if made of chrysolite....Their rims seemed enormous....and all four times had eyes all the way round. When the animals went forward, the wheels went forward....Over the heads of the animals a sort of vault, gleaming like crystal, arched above their heads; under this vault their wings stretched out to one another,...[and they made a great noise.]

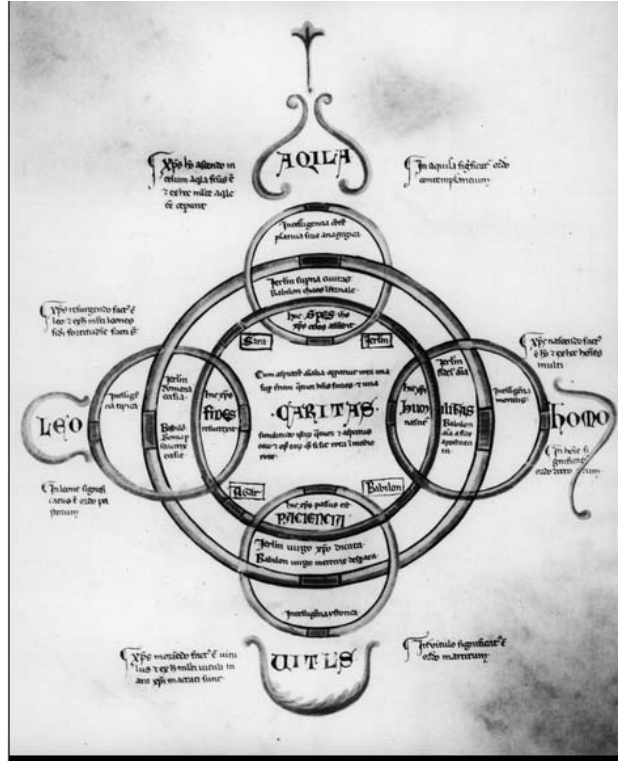
(Ezek. 1: 4-28, Jerusalem Bible)

There are multiples of four in this vision including four faces and four wheels. The chariot has four wheels which correspond to four elements of nature, (earth, air, fire and

water), and the four functions, (thinking, feeling, sensation and intuition.) It also represents consciousness and unconsciousness; the eyes around the wheel represent consciousness and the soul-spark, the heavens. The four quadrants in Jung's diagram of the self include from top to the bottom: spirit, animal, vegetable and mineral. This symbolizes totality and wholeness and is represented by the wheels of the chariot.

The energy of the wheel is such that it moves independently, at each corner, but also as a whole. This forward movement has the potential to transform energy. For Jung, these four levels of energy as symbolized by the wheels, start with the spirit and descend down to the animal, (the human being is in this category), then the plant or vegetable level and lastly the mineral or inorganic level. Briefly, the spirit level encompasses heaven and qualities of light and is uplifting; the animal level emphasizes a darker, shadow nature; the plant level encompasses garden symbolism such as a garden with a fountain in the center; and lastly, mineral level and level one represents inorganic material. (Edinger, *Mysterium Lectures* (pg 145-148)) For Jung, this encompasses all levels of the psyche and can be found if only we examine ourselves. In working through these four levels, the potential for wholeness emerges. The chariot symbolism has the potential to carry one through this transformation by the energy of the forward or purposive movement of the wheels as it ascends and descends.

One can see the similarity between this image (ARAS record 5Ek.074) which is an allegorical interpretation of the wheels of Ezekiel; "four," the outstanding number used; and Jung's complicated diagram of the self.



ARAS Number – 5Ek.074, ca. 1250-1350, *The Western World, Medieval Period, 13th-14th Century.*
Joachim of Floris.

It is interesting to note that this image, created over 500 years before Jung formulated his diagram of the self, also relates to the symbolism of the Chariot's four wheels (as man, lion, calf and eagle), and that these four points/wheels are compared to four human virtues, (hope, faith, patience and humility.)

The wheels on the Chariot

The wheel is connected to the opus circulatorium of alchemy. It takes its rise from the prima materia, (which means what is basic within, such as all opposites mixed together in an undifferentiated mass of feelings and thoughts). The wheels are turned by

the four seasons with the potential of the four quarters becoming the quaternity, a unity or whole.

An important aspect of the chariot is its movement, the “*transitus*”. Its movement can go up and be uplifting, towards the heavens, or descend below. Jung said that we should recognize that life is a “*transitus*” as we move up and down as needed for our own individual growth; movement is growth. The symbolism of the chariot can move us toward transformation.

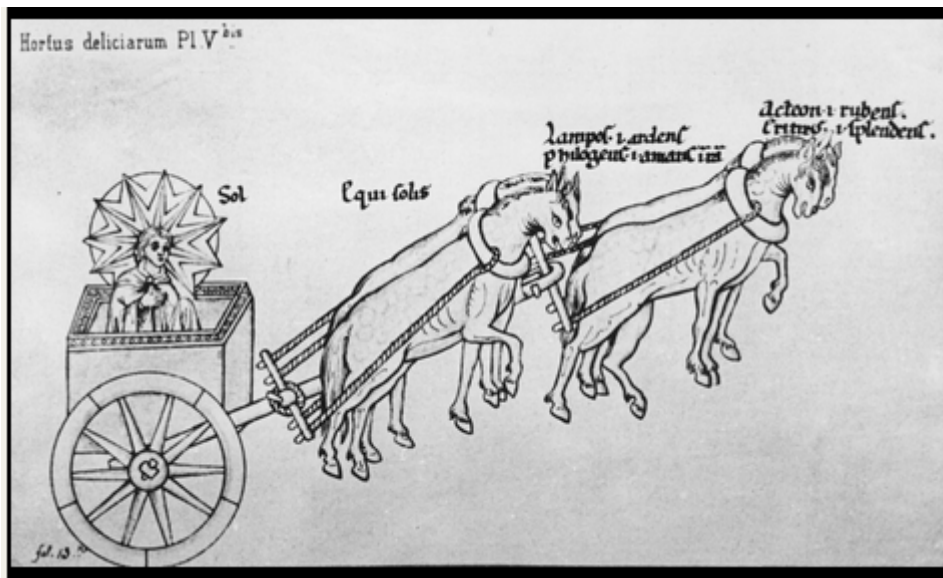
For example, if one dreams of a chariot, or any mode of transportation, it could be emblematic of a psychological growth and development, a shift or movement in an attitude that could illuminate a different vision for the future. One may experience an anger towards a parent or a significant other that has the potential at this time to move from an unconscious process, or *prima materia*, to conscious awareness. In terms of Jung’s diagram of the self, this could conceivably come from a place of shadow, representing darker internal material. Where we are in this “*transitus*” would be symbolized by where the chariot was going in the dream and who was driving.

In this image, Apollo, the sun, stands for truth, (Fabius Planciades Fulgentius (fl. ca. 480-550) so his journey is movement towards honesty and correctness. He is assigned a four-horse chariot, for the reason that he goes through the cycle of the year in the four changes of the seasons, or that he divides up the space of the day into a fourfold division. The miniature illustrates Fulgentius *metaforalis*, attributed to John Ridewall, (I, 12-17).



ARAS Number – 5Fn.102, ca. 1424, The Western World, Early Renaissance, 15th Century, MSS (not alchemical) [magic-science]

This is another image where crowned Apollo is riding in a chariot, wearing armor and golden cape--a golden sun chariot drawn by four horses.



ARAS Number – 5Dn.020, ca. 1159-1205. The sun personified as a young man in a chariot

Placing these two last images over the template of Jung's diagram of the self, one can also find multiples of four, as in the wheels and horses. Apollo, as the sun, is undertaking an adventure, bearing truth. Both persons in the chariot are personified as the sun: the sun as representative of consciousness, of that which is in the light and illuminated and which takes us on this journey of individuation, unity, wholeness.



Reflections on Mediating the Analytic Process
as Imaged in the Mermaid

By Tracy Sidesinger, Psy.D.

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Midway through my first year of analytic training, my young daughter began to depict me as a mermaid in her drawings. And, much as the selkie daughter unlocks the mother's seal skin, my daughter's depiction began my fascination with the mermaid image as it might inform my role as an analyst in training.

I turned to ARAS for amplification of the mermaid, an image which seems most thought of as an alluring, overwhelming, destructive and often fatal siren. Yet, she is also a mercurial intermediary, half human and half fish or serpent, and in her own way, a holder of the tension of opposites.



Illustration from the Jean d'Arras work, *Le livre de Mélusine* (The Book of Melusine), 1478

Melusine is a primary example of the mermaid, albeit one who shape-shifted and was not known as a mermaid to her husband Raymond. Jung

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recounted that “when her husband once surprised her in her fish-tail, which she had to wear only on Saturdays, her secret was out and she was forced to disappear again into the watery realm. She reappeared only from time to time, as a presage of disaster” (CW 13 para. 179).

There seem to be two problematic aspects depicted in this banishment: on the one hand there is “disintegration of the individual who seeks openness at all costs and in consequence destroys the beloved and his or her own happiness,” but on the other, “In the process of individuation, that person is unable to accept... his or her own shadow, his or her own animality and their share in the dark and unknowable” (Penguin Dictionary of Symbols, p. 646). One destructive way of relating depicted in the mermaid image has to do with the total uroboric dissolution in the unconscious. It is a dissolution that occurs mutually when the seeker goes in with no regard for his limits, like Raymond who sought out Melusine entirely without respect to her separateness. Alternately, when the unconscious is glimpsed in the “fish-tail” this may be terrifying so that out of fear, it is banished.

There can be, as Jung noted in *The Psychology of the Transference*, a “secret fear of the unconscious” (para. 374). In my experience at the beginning of analytic work, the emergence of unconscious contents is resisted, especially when one seeks a solution to the presenting problem from what is already known to consciousness. I have found myself in this dance of reflecting back to my analysands their emergent unconscious aspects, in my efforts to aid in the gradual expansion of their consciousness, and not a few times my efforts have

resulted in termination. When an analytic dyad works, what is operative that the unconscious contents can be tolerated rather than altogether terrifying?

Sometimes individuals find themselves lost at sea in the midst of terrible storms, as in the story of *Peter Kagan and the Wind* (Bok, 1977). In this story, the fisherman's wife shifted to her selkie form and in so doing was able to save him from the storm. It was her knowledge of that watery territory that could save the other from total devastation in it. Often, analysts enter treatment already out at sea in disorienting unconscious material, but without a sea guide, an anchor, or land in sight. In such circumstances, a figure that has some familiarity with the unconscious contents but can also work with them in a conscious, ego-preserving way is needed to mediate the process. In this vein, Jung noted: "Consciousness, no matter how extensive it may be, must always remain the smaller circle within the greater circle of the unconscious, an island surrounded by the sea; and, like the sea itself, the unconscious yields an endless and self-replenishing abundance of living creatures, a wealth beyond our fathoming. We may long have known the meaning, effects, and characteristics of unconscious contents without ever having fathomed their depths and potentialities, for they are capable of infinite variation and can never be depotentiated. The only way to get at them in practice is to try to attain a conscious attitude which allows the unconscious to co-operate instead of being driven into opposition" (CW 16, para. 366).

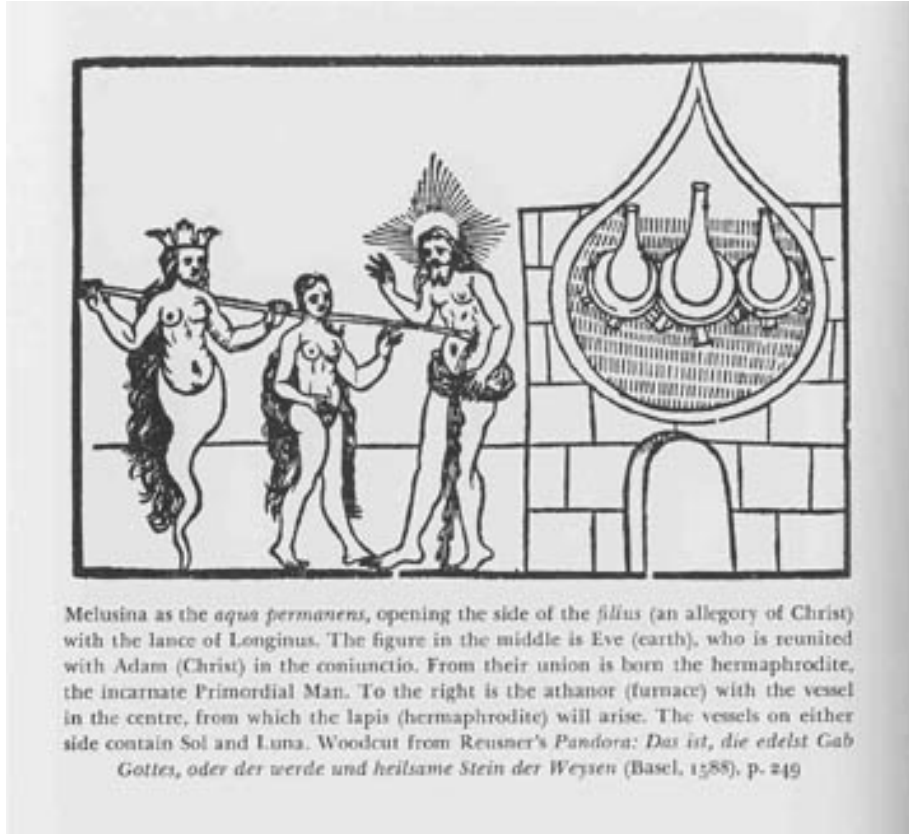


Image B4 in CW 13, Reusner's *Pandora*



Ulysses and the Sirens, ca. 1350-75

At other times, the mermaid is seen as directly wounding. Jung describes Reusner's image as "Christ being pierced with a lance by a crowned virgin whose body ends in a serpent's tail" (CW 14, para. 23). Similarly, the image of Ulysses and the Sirens depicts Ulysses and his men being shaken, pulled down, and potentially prevented from returning home. Although there is certain resistance to this descent, it can also be necessary in order to remove one from the known, ruling principles of the comfortable ego. Edinger observed that "the fixed, static aspects of the personality allow for no change. They are established and sure of their rightness. For transformation to proceed, these fixed aspects must first be dissolved or reduced to *prima materia*. This is done by the analytic process, which examines the products of the unconscious and puts the established ego attitudes into question." (1985, p. 47-48).

It is not surprising that many images of mermaids are found on churches, perhaps serving as warning signs against beastly feminine impulses. In this image from the façade of a French church around 1200, the mermaid is depicted above a sea monster, implying a proximity to devouring and dangerous contents.

However, from another point of view these same contents are also generative, and offer new, life-giving material. "The maternal significance of water is one of the clearest interpretations of symbols in the whole field of mythology, so that even the ancient Greeks could say that 'the sea is the symbol of generation'" (CW 5 para. 319). Furthermore, from out of the unfathomable depths of the amorphous sea comes the more specific form of the mermaid. Jung comments: "the tree stands in the nuptial bath, either as a pillar or directly as a

tree in whose branches the numen appears in the shape of a mermaid (=anima) with a snake's tail," and he extends this idea in a footnote: "there is a widespread idea that souls and numina appear as snakes.... For what the mother is to the unborn child, that water is to the believer. For in water he is moulded and formed" (CW 14 para. 75). In the mercurial form of the mermaid we are reminded that the unconscious seeks the light, and consciousness seeks connection to its source and meaning.



Fish tailed siren with sea-monster below, 11th-12th centuries



Faroese stamp, *The Seal Woman*

Two last features of the mermaid in need of comment her mirror and her golden comb, the tools she uses to reflect upon her nature and calm her sea-flung hair. The *Book of Symbols* notes that combing is “participating in the eros of unknotting, disentangling, smoothing, caressing and bringing light to the deep-rooted mysteries of psyche and nature,” and that this act with fingers “carried the numinous potency of enacting and shaping the creative ideas of emerging consciousness” (*Book of Symbols*, p. 526). An analyst’s careful sifting through and reflecting the lesser known contents of an individual’s psyche can help one to feel the unifying tension at work in oneself.



Mermaid with mirror and comb,
Stained glass window at Yale HGS

In writing this piece, I realized that the mermaid has become a potent symbol for me, particularly at the initial stages of analytic training. Although I have practiced psychotherapy for a decade prior to training, and with the benefit of some analytic influences, my training has nevertheless proved to be an initiation into something new. In relocating to a new state I started a new practice and began to work more intentionally to hear the compensatory unconscious affects and attitudes alongside the conscious attitudes and goals. Thus I stand at an initiation with each of my cases, some wanting the impossible comfort of a total connection, some terrified and turning away from what they see, and some bravely embarking on their own complex journey.

The other well-known piece of beginning analytic training is the personal, coming to deeper conscious relationship with one's own unconscious. For me, the mermaid is also a symbol for becoming more at peace with crossing over into

affect and the unknown, mysterious parts of my own life. *Secret Places* by Rumi (2007) is a beloved poem appearing in a compilation fittingly titled *Bridge to the Soul*. His “lovers” are those who bravely seek out the mysterious unknown and provide a complement to an otherwise one-sided rationality:

"Lovers feel a truth inside themselves
That rational people keep denying.

It is reasonable to say, *Surrender*
Is just an idea that keeps people
From leading their lives.

Love responds, No. This *thinking*
Is what is dangerous.

Using language obscures
What Shams came to give."

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