

YEARNING:
A JUNGIAN PERSPECTIVE ON CREATIVITY

A dissertation presented to
the Faculty of Saybrook University
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy (Ph.D.) in Psychology
by
Constance Avery-Clark

San Francisco, California
April 2014

UMI Number: 3635005

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3635005

Published by ProQuest LLC (2014). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

Approval of the Dissertation

YEARNING:
A JUNGIAN PERSPECTIVE ON CREATIVITY

This dissertation by Constance Avery-Clark has been approved by the committee members below, who recommend it be accepted by the faculty of Saybrook University in partial fulfillment of requirements for the degree of

Doctor of Philosophy in Psychology

Dissertation Committee:

James Hollis, Ph.D.
James Hollis, Ph.D., Chair

April 22, 2014
Date

Ruth Richards, M.D., Ph.D.
Ruth Richards, M.D., Ph.D.

April 22, 2014
Date

Lyn Cowan, Ph.D.
Lyn Cowan, Ph.D.

April 22, 2014
Date

Abstract

YEARNING:
A JUNGIAN PERSPECTIVE ON CREATIVITY

Constance Avery-Clark

Saybrook University

Carl Jung suggested yearning is the psychological condition of all people. For what do we yearn? What are the resources we bring to bear on yearning? Can yearning be progressive and creative? The purposes of this dissertation are: (a) to explore Jung's perspectives on *yearning*; (b) to relate these perspectives to his views on regressive and repressive defensiveness as opposed to progressive *creativity*; (c) to compare and integrate these perspectives with the findings of *contemporary* psychologists who study creativity, particularly as they relate to *eminent* and *everyday* creativity; and (d) to illustrate the integrated perspectives as they manifest in examples of eminent and everyday creativity, focusing on two of the most important subjects Jung explores: the *visual image* (representing eminent creativity through photography), and *sexuality* (representing everyday creativity through sex therapy).

This dissertation is qualitative including hermeneutic, phenomenological, and composite case study approaches. Investigations into Jung's and contemporary psychologists' perspectives on creative yearning are archival and database. Eminent

photography is examined through interviews, anecdotes, observation, archival research and operationalization through visual images and words. Everyday sexuality is explored through observation of sex therapy clients together with database research.

The results emphasize the transformative and meaningful power of authentically creative yearning as Jung and contemporary psychologists present it. According to Jung, Jung differed from Freud by suggesting that while we desire regressive homecoming to the unconscious, archetypal Mother-Limerence, and while we long for repressive mastery through conscious, archetypal Father-Liveliness, that for which we ultimately yearn is original, resonant integration of both these energies in forms that assume what Jung defines as authentically creative, Self-Liberating meta-consciousness and purposiveness.

The discussion suggests the power of eminent photographs and everyday sexuality to represent yearning for: Mother-Limerence through *visionary* blending of visual dimensions, and through *erotic* tactile focus, respectively; archetypal Father-Liveliness via laws of *aesthetic* visual organization, and via *logotic* sensual knowledge, respectively; and, ultimately, Self-Liberation through the integrative *STROBE**nBLUR* in photography and *Sensate Focus* in sex therapy. For Jung, authentic creativity is yearning for the felt oneness borne of differentiation, namely, immortality.

Dedication

My Father's warmth was first to it,
My Mother's grit gave birth to it,
My Children's breath gave wind of it,
My Sister led me into it.
My Muse's vision fired it,
My Chair's wise soul inspired it.

Acknowledgments

This dissertation would not have been possible without the enthusiastic support of my dissertation committee members, James Hollis, Ph.D. (Chair), Ruth Richards, M.D., Ph.D., and Lyn Cowan, Ph.D. They have provided encouragement and profound professional insight throughout, and they are also extraordinary people with whom I have had the privilege to work.

The members of Cadre 1 of Saybrook's Jungian Studies program are exceptional friends and colleagues from all walks of life. Their warmth, expertise, and intellectual stimulation have been with me during this six-year process. I could not have journeyed through it without them: Nan Henderson; Jan McBride; Nancy Furlotti; Jim Kline; Donna King; John Faul; Peg Sorrells; Gail Gross; Lola Clay; Paige Hersey; Lisa Kuimjian; Hope Arnold; Kelley Dickey-Cuddy; Renee Trudeau; and Matthew Budd. Analysts Linda van Dyck and Kaitryn Wertz have served as dynamic inspirations.

Many friends have been waiting for years for me to return my attention to them, including those from the Center for Jungian Studies of South Florida. Their understanding and compassion has been remarkable: Linda Weiner; Jamie Yespelkis; Ken Cole; Sally Valentine; Gale Freidenreich; Ann Lynch; Pamela Heider; Brenda Astor; Jeannette Sullivan; Patrick Parham; Teresa Oster; Durga Garcia; Steve Spring; John Adams; and Rhonda Alves.

There was my high school Ethics teacher, Judith Holding, and my undergraduate History professor, F. Edward Cranz, who first stimulated my thinking. Before them, nothing resonated deeply with me on an intellectual level; after them, everything did.

My sister, Catherine Clark, introduced me to Jung. How can I ever thank her? We are redeeming the family fate by making unconscious issues conscious, one at a time.

My first heightened consciousness of the Great Mother was when I held my children, Caroline and Alexis, in my arms for the first time. It was transcendent then, and they still take my breath away. They have their mother back.

Finally, there is the photographer, Raymond Gehman, who changed my perception of the visual image and sensory experience. Everything is fresh and new.

Table of Contents

List of Figures	v
CHAPTER 1: INTRODUCTION	1
The Embodiment of Yearning	3
Investigative Issues	5
Significance of the Investigation	7
Cautionary Note	9
CHAPTER 2: LITERATURE REVIEW	11
Definitions of Yearning and Creativity: The Jungian Perspective	11
The Tension of Opposites	11
Subjective and Objective Realities	15
First Distinction from Freud’s Definition of Yearning: Clarifying <i>Libido</i>	16
First Ramification: Yearning is Fundamental, Instinctual Energy	18
Second Ramification: Manifestations of Yearning are Interactive and Creative	22
Transformation and originality	22
Meaningfulness and resonance	23
Summary of Jung’s First Distinction from Freud’s Definition of Yearning	26
Second Distinction from Freud’s Definition of Yearning: Clarifying <i>Creativity</i>	29
First Ramification: Creative Yearning is Progressive and Healing	29
Second Ramification: Creative Yearning is Instinctual	33
Summary of Jung’s Perspective on Yearning and Creativity	35
CHAPTER 3: METHOD	36
Research Orientation	36
Research Design, Participants, Assessments, and Procedures	36
Data Analysis	38
Quotations	38
CHAPTER 4: RESULTS	40
Part I: Investigative Issues 1, 2, and 3	40
Dimensions of Yearning and Their Relation to Creativity	40
The aim: Corporeal, symbolic, and transcendent creative products	41
Jung’s perspective	41
The corporeal aim	41
The symbolic aim	42
Contemporary perspective	47
The corporeal aim	47
The patterned aim	48
The attentiveness: The creative person and meta-consciousness	53
Jung’s perspective	54
Contemporary perspective	57

The assistance: Regressive, repressive, and introverted creative processes	63
Jung's perspective	64
Regression, nigredo, and unio naturalis	64
Repression, albedo, and unus mentalis	66
Introversion, rubedo, and anima/animus mundi	67
Integration, aurum, and unus mundus	70
Contemporary perspective	73
Incubation	74
Preparation	76
Illumination and intimation	79
Transcendence	81
Summary of definitions and dimensions of yearning	84
Classifications of Yearning and Creativity	85
Mother-Limerence, or unconscious regression in service to the unconscious	86
The aim or creative product	87
Mother-Limerence	87
Symbolic Mother-Limerence	88
The attentiveness or creative person	89
The assistance or creative process	90
Developmental limitations of Mother-Limerence yearning, and creativity	91
Father-Liveliness, or unconscious repression in service to consciousness	93
The aim or creative product	96
Father-Liveliness	96
Symbolic Father-Liveliness	97
The attentiveness or creative person	98
The assistance or creative process	100
Developmental limitations of Father-Liveliness yearning, and creativity	101
Self-Liberation, or conscious introversion in service to integration	103
The aim or creative product	105
Self-Liberation	106
Symbolic Self-Liberation	108
The attentiveness or creative person	108
The assistance or creative process	111
Developmental progression of Self-Liberation yearning, and creativity	112
Contemporary researchers' additional contributions to classifying creativity	117
Eminent creativity	118
Everyday creativity	119
Part II: Investigative Issues 4 - Examples	120
Yearning and Eminent Creativity: Visual Imagery As Photography	121

Yearning for Mother-Limerence: Visionary photography.....	129
The aim or creative product	132
Mother-Limerence	132
Symbolic Mother-Limerence	136
The attentiveness or creative person	140
The assistance or creative process	147
Limitations of visionary photography.....	152
Yearning for Father-Liveliness: Aesthetic photography.....	154
The aim or creative product	155
Father-Liveliness.....	155
Symbolic Father-Liveliness	166
The attentiveness or creative person	169
The assistance or creative process	175
Limitations of aesthetic photography.....	179
Yearning for Self-Liberation: Integrated or <i>STROBEnBLUR</i> photography	182
The aim or creative product	182
Self-Liberation	184
Symbolic Self-Liberation.....	190
The attentiveness or creative person	191
The assistance or creative process	199
Yearning and Everyday Creativity - Sexuality in Sex Therapy.....	205
Yearning for Mother-Limerence: Erotic sexuality	217
The aim or creative product	218
Mother-Limerence	218
Symbolic Mother-Limerence	228
The attentiveness or creative person	232
The assistance or creative process	233
Limitations of erotic sexuality	235
Yearning for Father-Liveliness: Logotic sexuality.....	237
The aim or creative product	238
Father-Liveliness.....	239
Symbolic Father-Liveliness	243
The attentiveness or creative person	246
The assistance or creative process	248
Limitations of logotic sexuality	252
Yearning for Self-Liberation: Optimal sexuality and <i>Sensate Focus</i> integrated.....	254
The aim or creative product	255
Self-Liberation	256
Symbolic Self-Liberation.....	262
The attentiveness or creative person	265
The assistance or creative process	270
CHAPTER 5: DISCUSSION.....	278
Investigative Issues 1, 2, and 3: Summary and Discussion	279

Investigative Issue 4: Original Transformation:	281
Investigative Issue 4: Resonant Meaningfulness:	284
The Creative Resolution of Yearning	287
Felt Union of Opposites in Eminently Creative Photography	288
Felt Union of Opposites in Everyday Creative Sexuality	289
Felt Union of Opposites: A Personal Example	290
Conclusion	293
REFERENCES	299
APPENDICES	311
A. Raymond Gehman Interview Questions	311
B. Footnotes	313

List of Figures

Figure 1: The Embodiment of Yearning: None Too Thrilled.....	3
Figure 2: Behind the Gare Saint-Lazare	13
Figure 3: Ego vs. Eco.....	110
Figure 4: Tree Fascination	126
Figure 5: Maternal Significance.....	127
Figure 6: Bhale.....	128
Figure 7: Whole Opus.....	128
Figure 8: Somewhat Familiar Object.....	133
Figure 9: Blended.....	135
Figure 10: Beech Forest I.....	136
Figure 11: Natural Connectedness	138
Figure 12: Mother-Limerence Energy	139
Figure 13: Great Understanding.....	142
Figure 14: Few and Far Between	145
Figure 15: Northern Extremes	146
Figure 16: Changing Visions	148
Figure 17: Yardworks	148
Figure 18: Roadworks.....	149
Figure 19: Along the Road.....	150
Figure 20: Archetypal Arboreal Images	152
Figure 21: Foreboding Entombment.....	153
Figure 22: Bald Eagle in Bonsai Hemlock	155

Figure 23: Hawk Lands on Fir Snag	156
Figure 24: Forest Canopy.....	156
Figure 25: Law of Closure	158
Figure 26: Arbor Closure	159
Figure 27: Law of Similarity.....	159
Figure 28: Familiar Flora and Fauna	160
Figure 29: Law of Proximity.....	161
Figure 30: Proximal Patterns	161
Figure 31: Law of Symmetry	162
Figure 32: Three Thirds	163
Figure 33: Law of Continuity	163
Figure 34: Continuity Captures.....	164
Figure 35: Father-Liveliness Lives	166
Figure 36: Spirit Island	167
Figure 37: Bison in Wildfire-Blackened Landscape.....	171
Figure 38: Little Understanding.....	172
Figure 39: New Species of Lynx	173
Figure 40: Holding Steady	177
Figure 41: Wise Laws	177
Figure 42: Canada Geese, and World Trade Center	178
Figure 43: STROBEnBLUR.....	186
Figure 44: STROBEnBLUR Disruptions	187
Figure 45: Stark Contrasts	188

Figure 46: Deciduously Decentralizing	188
Figure 47: Stabilized Liveliness.....	189
Figure 48: Poised Pizzazz	190
Figure 49: Older and Younger	192
Figure 50: Closer to Home.....	193
Figure 51: Further Away.....	193
Figure 52: Blurrier	194
Figure 53: Sharper.....	194
Figure 54: STROBEnBLUR Instruction.....	195
Figure 55: Youthful Beauty	195
Figure 56: Beauty of Another Persuasion	196
Figure 57: Multitudes.....	196
Figure 58: Individual Attention	197
Figure 59: Running Smoothly.....	197
Figure 60: Not So Much	198
Figure 61: Collectible	199
Figure 62: Dissolve.....	203
Figure 63: Coagulate.....	204
Figure 64: Integrate.....	204
Figure 65: Prima Materia	210
Figure 66: The Mercurial Fountain.....	219
Figure 67: Immersion in the Bath	230
Figure 68: King and Queen.....	238

Figure 69: The Naked Truth	245
Figure 70: The Conjunction	256
Figure 71: The New Birth	257
Figure 72: Classic Sexual Response Cycle	258
Figure 73: Orgasm	259
Figure 74: Fermentation	264
Figure 75: Meaningful Transformation	265
Figure 76: Queen Mother	291
Figure 77: Red Girl in Hall	291
Figure 78: Royal Elegance	292

Chapter 1: Introduction

“It is not the old, mindless unity...but a felt reunion; not empty unity, but full unity; not the oneness of indifference, but the oneness attained through differentiation”
(Karl Joël as cited in Jung, 1956/1990, para. 500, fn. 31)

The first client of the morning could be a middle-aged, recovering substance abuser who sits on the couch engaging in all manner of obfuscatory verbal niceties about a time-space warping science program she viewed the previous evening on television. Abruptly, she dissolves into tears attempting to describe the most recent argument she has had with her tyrannical husband. Unashamedly, she cries out, “I want my mother!” The next client may be a 40-something-year-old school teacher who laments that he came home a few days ago to find that his wife had not only left him, but had rented a moving van to remove all of her, and many of his, possessions from their house of several decades. The next day he lost his job. He sits in my office in stunned silence, mumbling, “I just want to go to my old home.”

The first client of the afternoon might be a straight-A, 800-SAT, high school graduate, facing his first semester at college. He could be suffering from anxiety attacks that, his mother might report with ostensible helpfulness, are entirely surprising given his usually unflappable manner. The client might lower his head in apparent dismay, and muster the courage to ask his mother to leave the session so that he can speak alone. The next client is possibly an elderly philanthropist who was horrified when, on the threshold of young adulthood, she learned she was inheriting many millions of dollars. She may report having been so embarrassed that she has spent most of her life trying to give her inheritance away. She desires nothing more than to support herself by her own work.

The first client of the evening could be a 60-something therapist who bemoans the fact that the previous day she found herself standing at the counter of a restaurant waiting to pick up her take-out order of specially made Death-By-Chocolate cake. She was suddenly struck with an overwhelming sense of sadness and panic. Like a wrecking ball, the thought slammed through her mind that there must be more to her life than this. The last patient of the day could be struggling with the disquieting uncertainty descending upon him, as he approaches a mid-life birthday. He has already made partner in his firm, has accomplished everything he has set out to achieve, and is wondering what there is to give his life meaning.

By the end of this not-atypical day in the course of my last 34 years as a practicing clinical psychologist, I have been entrusted with stories of this nature. They are tales of deep yearning. Perhaps it is the nature of my business to bear witness to such struggling and longing. Colleagues, family, and friends often suggest as much, contending that my clients are unusually tormented souls whose chafings exist, or exceed what they regard as normal, by virtue of the very fact that they are therapy clients: “Why else would they be coming to you?” The implication is clear: People who seek psychological help suffer in a way that is different from people who are not in therapy, or at least they suffer to a significantly greater extent. I have responded in protest:

Oh, I respectfully disagree. I am convinced that my clients not only do not yearn more or in different ways than the rest of us who walk around avoiding the paradoxically comforting yet unsettling embrace of a psychologist’s couch, but they also may actually be less tormented, or at least less meaninglessly tormented, if only because they are sufficiently conscious of, and determined to do something about, their despair and longing.

This strikes a disturbing and resonant chord, namely, that yearning may not be necessarily or exclusively symptomatic of pathology that is particular to psychotherapy

clients, but may, perhaps, be endemic to the human longing to creatively embrace life in meaningful, vital, connective, and purposeful ways.

The Embodiment of Yearning

Jungian analyst James Hollis suggests that *yearning*¹ is “the central dilemma of our condition—the *Sehnsucht für Ewigkeit* or yearning for eternity, as the Romantics defined it” (Hollis, 2000, p. 3). “Yearning is the nature of a psyche which has been expelled into life; it lies at the archetypal origin of all things” (J. Hollis, personal communication, December 17, 2012). Our expulsion is a traumatic severing of connection from which we never fully recover. We are none too thrilled (see Figure 1). Every person embodies this yearning.

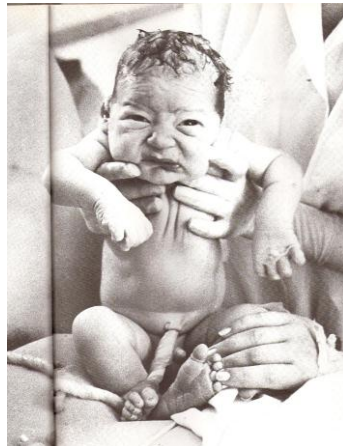


Figure 1. The embodiment of yearning: None too thrilled. Adapted from *A Child is Born*, by L. Nilsson, 1977, pp. 146-147. Copyright 1977 by the Delacorte Press.

Author C. S. Lewis (1981) advises that yearning’s “experience is one of intense longing” (p. 202) for

that unnameable [*sic*] something, desire for which pierces us like a rapier at the smell of bonfire, the sound of wild ducks flying overhead, the title of *The Well at the World’s End*, the opening lines of *Kubla Khan*, the morning cobwebs in late summer, or the noise of falling waves. (p. 204)

We can be made aware of our underlying condition of longing by all manner of

things, large and small, but what can we really know about it?

1. Can we appreciate what it is for which we yearn? Do we yearn for connection? And, if so, to what? Mastery? And, if so, of what? Neither? Both?
2. Can we realize the resources with which we can approach yearning? Do we turn inwards? Outwards? Nowhere? Or do we attend everywhere?
3. Can we know that to which yearning is in service? Does it serve regression? Empowerment? Maintaining the *status quo*? Can it be purposive and progressive?

Hollis suggests, “*What we wish most to know, most desire, remains unknowable and lies beyond our grasp...* for the human dilemma is insoluble,” surrounded as we are by “our existential limitations, finitude, and impotence before the immensity of the cosmos” (Hollis, 2000, p. 3). The endemic disconnection we experience as human beings is so immeasurable and incomprehensible as to defy ultimate knowledge and resolution.

However, all is not lost. Hollis also counsels that we have

resources which we have employed to mediate the unfathomable abyss between longing and connection.... Humankind has developed resources to intimate the unfathomable, to help us reach for the hem of the gods and goddesses, and to stand in the presence of infinite values. (p. 3)

When we make use of our resources, the void of disconnection holds the potential for being replaced by the subjective experience of creative, transformational meaningfulness. In fact, we appear teleologically compelled in this manner. “Perhaps life is meaningless, but we are meaning-seeking creatures who are driven to understand it” (Hollis, 2000, p. 9), if only “not to be crushed by the monstrousness of the universe” (Jung, 1956/1990, para. 343). Swiss psychiatrist Carl Jung weighs in with similar reflections.

Everyone who has his eyes and wits about him can see that the world is dead, cold, and unending. Never yet has he beheld a God, or been compelled to require the existence of such a God from the evidence of his senses. On the contrary, it needed the strongest inner compulsion, which can only be explained by the irrational force of instinct, for man to invent those religious beliefs whose absurdity was long since pointed out by Tertullian.... One could almost say that if all the world's traditions were cut off to a single blow, the whole mythology and the whole history of religion would start all over again.... Enlightenment avails nothing, it merely destroys a transitory manifestation, but not the creative impulse. (Jung, 1956/1990, para. 30)

It is the goal of this dissertation to explore the nature and subjective experience of yearning in order to discover what we can know about the aim of our yearning, the creative capacities and talents we may be destined to apply to mediating our longings, and how we can grow from our desires in transformational and meaningful ways.

Investigative Issues

My burgeoning interest in the subject of yearning drew me to the psychology of Jung. Ambling through a Massachusetts bookstore in March 2005, I happened to pull out a book by Edward Edinger on Jung's concepts of ego and archetype. The preface begins,

It is only beginning to dawn on the educated world, what a magnificent synthesis of human knowledge as been achieved by C. G. Jung.... The new viewpoint thus achieved, is so comprehensive and all-embracing that, once grasped, it cannot fail to have revolutionary consequences for man's view of himself and the world. (Edinger, 1992, p. xiii)

It is difficult to discount the all-embracing and revolutionary. Another of Edinger's works commences,

Before starting the book, you should realize that Jung's consciousness vastly surpasses your own.... Jung's depth and breadth are absolutely awesome. We are all Lilliputians by comparison, so when we encounter Jung we feel inferior, and we don't like it. To read Jung successfully we must begin by accepting our own littleness; then we become teachable. (Edinger, 1996, p. 11)

It began to dawn on me that Jung might be a Gulliver on the topic of yearning.

This stimulated my examining Jung's perspective on yearning and its relation to

creativity.

The purpose of this dissertation is to address the following four issues.

1. Jungian Perspective on Yearning
 - a. Does Jung explore the issue of *yearning* in depth?
 - b. If so, how does he define and classify it?
2. Jungian Perspective on Yearning and Creativity
 - a. Do Jung's detailed definitions and classifications of yearning have any relation to *creativity*?
 - b. If so, what are these connections?
3. Jungian and Contemporary Perspectives on Yearning and Creativity
 - a. If Jung suggests that yearning and creativity are related, do Jung's definitions and classifications of creative yearning relate to *contemporary definitions and classifications* of creativity?
 - b. If so, what are these relations?
 - c. If so, do these Jungian and contemporary definitions and classifications of yearning and creativity have any bearing on:
 - 1) That for which we yearn?
 - 2) How we can approach yearning?
 - 3) That to which yearning is in service?
4. Examples of Applying Jungian and Contemporary Perspectives on Yearning and Creativity: Visual Imagery and Sexuality
 - a. If Jung suggests that yearning and creativity are related, and if his definitions and classifications of yearning and creativity can be integrated

with those of contemporary definitions and classifications, can Jung's and contemporary definitions and classifications be integrated and applied to *other subjects of significance to Jung* such that these other subjects can be better understood and appreciated in terms of yearning and creativity, namely, in terms of that for which we yearn, how we approach yearning, and that to which yearning is in service?

- b. If so, can a Jungian and contemporary integrated definitional and classification scheme of yearning and creativity be applied to, for instance, examples in the areas of *visual imagery* and *sexuality* such that these subjects, so prevalent in Jung's work and so often used to illustrate his points, can be better understood in terms of yearning and creativity, namely, in terms of that for which we yearn, how we approach yearning, and what we can do with yearning's compelling energy?

Significance of the Investigation

If yearning is the fundamental human condition, there is no getting away from it. The primary significance of this dissertation is that, rather than defending against it, it explores the nature and experience of yearning to determine whether yearning offers the possibility for creativity, progression, and ultimately, linking to the mysterious, infinite values that enlarge, rather than merely protect. Some would contend that to avoid, deny, or otherwise thwart longing is to be bereft of all hope of meaningful development beyond mere coping:

Desire itself derives from a Latin nautical term [*de siderer*] which means 'of the star.' To have desire is to have a vector, an intentionality, a direction. To lose desire is to be as adrift as a mariner who has lost the guiding star across otherwise trackless seas. (Hollis, 2005, pp. 168-169)

So, what *is* the nature and experience of our fundamental human condition? What insights does Jung offer with regard to yearning? Is there any relation between yearning and creativity? Besides yearning, creative human endeavor is one of Jung's most passionate concerns. "The common human problem: How am I to be creative? Nature knows only one answer to that: Through a child (the gift of love). But how does one get a child" (Jung, 1956/1990, para. 76)? If Jung's works are examined carefully, do dimensional and/or categorical patterns surface that illuminate not only the structure of creativity but also the essence of any connection it has to yearning? This dissertation is also an attempt to compare Jung's perspective on yearning and creativity with that of contemporary creativity researchers and thinkers, in effect evaluating Jung's decades-old reflections on creative yearning in terms of current investigative results.

The final significance of this dissertation is that it extends an appreciation of yearning and creativity to other life experiences. Can Jung's and contemporary perspectives on yearning, creativity, and any connections between the two be applied to other subjects such that these other subjects can be more thoroughly appreciated as energies that allow us to touch the hem of gods and goddesses? While researching the relations between yearning and creativity, two topics emerged that appear deserving of this analysis, if only because Jung so often uses them to illustrate his points. These are *visual imagery* and *sexuality*. They are the focus of the second part of the Results section not only because of their prevalence in Jung's work, but also because they represent two different classifications of creativity identified by contemporary researchers, namely, the *eminent* and the *everyday*.

Cautionary Note

References are made throughout this dissertation to various elements, components, dimensions, categorizations, labels, and other characterizations to compare and contrast experiences of yearning and creativity. However, proponents of the Jungian perspective are particularly mindful of the dangers of literalizing such constructs in an attempt to render experience more comprehensible.

The *phenomenon* is the felt experience...charged with sufficient affect to move us, shake us, perhaps terrify us. The *epiphenomenon* is what we make of [it], how we understand it, communicate it, later perhaps institutionalize it... Our egos are uncomfortable...and tend to move the experience from a verb—that is, something happening—to something that happened, to move it from a phenomenologically felt encounter to an object that we can understand, perhaps control. In those moments we risk the oldest of religious heresies, namely, *idolatry*. (Hollis, 2009, pp. 102-103)

All nouns used in this dissertation to define and explicate yearning and creativity would be more properly thought of as verbs that suggest dynamic energy and interaction within and among the experiences that foster these constructs. They would have been written as such if this did not render the writing process somewhat unfamiliar and, therefore, more awkward. Nonetheless, when terms such as, for example, *aim* are used to suggest creative products of yearning, it would be helpful to remember that they can just as easily bubble over into other dimensions of longing, such as the *assistance* that characterizes creative process. Portraying one type of yearning as *maternal* and another as *paternal*, as is the case, does not mean that I am referring specific people or genders. Rather, these terms are useful only as tools to suggest energies in operation. Periodically, I remind the reader of our penchant for reifying ineffable experience. However, this cautionary note is included at the beginning in order to acknowledge the unfortunate fact that nouns are very poor and seductive means for conveying the sense of mysterious force

fields. As Flaubert (1965) plaintively reflects, “The human tongue is like a cracked cauldron on which we beat out tunes to set a bear dancing when we would make the stars weep with our melodies” (p. 138).

Chapter 2: Literature Review

*“How is the profound cleavage in man and the world to be understood,
how are we to respond to it and, if possible, abolish it?”*
(Jung, 1966a, para. 534)

Definitions of Yearning and Creativity: The Jungian Perspective

An examination of Jung’s *Collected Works* (1950/1976, 1953/1966c, 1953/1968, 1954, 1956/1990, 1958/1969c, 1959/1969a, 1959/1969b, 1960, 1960/1969d, 1961a, 1964, 1966a, 1966b, 1967, 1970, 1971, 1973), *The Red Book: Liber Novus* (Jung, 2009), *Seminar on Dream Analysis* (Jung, 1984), and *Memories, Dreams, and Reflections* (Jung, 1961b) suggests that Jung has much to say about the first part of the first investigative questions, namely, the human experience of yearning and how it is defined. He describes our condition prior to yearning: “The blessed state of sleep before birth...is... rather like an old shadowy memory of that unsuspecting state...when there is as yet no opposition to disturb the peaceful flow of slumbering life” (Jung, 1956/1990, para. 502). As far as we can discern, we do not yet yearn because there is no differentiation. Only through the disconnection that is birth can the opposites emerge and beget a longing for the original condition of oneness.

The Tension of Opposites

Yearning begins at birth when we are violently thrust from our original estate of “mindless unity...the oneness of indifference” (Jung, 1956/1990, para. 500, fn. 31).

At that moment when [subject and object] are no longer blended together, when the experient lifts his head, still blind and dripping, from immersion in the stream of experience, from flowing away with the thing experienced; when man, amazed and estranged, detaches the change from himself and holds it before him as something alien—at that moment of estrangement the two sides of the experience are substantialized into subject and object, and at that moment consciousness is born.... The moment of the rise of consciousness, of the separation of subject and object, is indeed a birth. It is as though philosophical speculation hung with lame

wings on a few primordial figures of human speech, beyond whose simple grandeur no thought can fly. (Jung, 1956/1990, para. 500)

At this moment we enter into what Jung refers to as the realm of opposites, and the experience of the tension or estrangement between the various sides of experience. Psychologically, everything is “arranged in oppositional pairs” (Rowland, 2008, p. 2).

This is the birth of yearning.

I see in all that happens the play of opposites. I hold that psychic energy involves the play of opposites in much the same way as physical energy involves a difference of potential, that is to say the existence of opposites such as warm and cold, high and low, etc. (Jung, 1961a, para. 779)

The polarities represent “the all-embracing principle of systole and diastole” (Jung, 1971, para. 4) of life itself.

These contrary attitudes are in themselves no more than correlative mechanisms: a diastolic going out and seizing of the object, and a systolic concentration and detachment of energy from the object seized. Every human being possesses both mechanisms as an expression of his natural life-rhythm, a rhythm, which Goethe, surely not by chance, described physiologically in terms of the heart’s activity. A rhythmical alteration of both forms of psychic activity would perhaps correspond to the normal course of life. (Jung, 1971, para. 6)

This natural rhythmic tension is life itself. In fact, “perfect harmony is a dead end” (Jung, 1970, para. 87). Even the most basic, physical life processes require this dynamism. “The most primitive motor impulses are essentially antithetical, since, even in a simple act like stretching, the flexor muscles must be innervated” (Jung, 1956/1990, para. 253).

Be that as it may, this systolic/diastolic principle of life also represents a traumatic trajectory into ambiguity, eliciting nothing short of terror as we enter what Gestalt psychologists refer to as a state of *non-closure*. Nothing raises our anxiety or rivets our attention more than non-closure. Phenomena “that are interrupted before completion are

more likely to be remembered than similar tasks completed without interruption.... Unresolved, complex... problems and worry are even more persistent in refusing to be dismissed by the mind” (Zakia, 2007, p. 59). This is known as the *Zeigarnik* effect where there is a “decisive distance” or interruption. While it is alarming, it also “invites closure” (Zakia, 2007, p. 56) or engagement. The seductive power of this invitation is evident everywhere. In the world of artistry, it is epitomized in Cartier-Bresson’s iconic image, *Behind the Gare Saint-Lazare* (see Figure 2).



Figure 2. Behind the Gare Saint-Lazare. Adapted from <http://www.afterimagegallery.com/bressonbehindnew.jpg>, by H. Cartier-Bresson, February 22, 2014. Copyright 2014 by the After Image Gallery.

It is difficult for the viewer not to be drawn into the desire to complete the movement, to bridge the chasm, suggested by the separation between the foot and the ground.

One of the things that makes this photograph memorable is that the man appears to be suspended in air. As he leaps, his forward motion is captured on film just before the heel of this outstretched right foot touches its reflection in the water. The decisive moment becomes the decisive distance—the critical interval that invites the viewer to participate in the photograph by completing the jump. (Zakia, 2007, p. 56)

Addressing the world of intimate relationships, Marcel Proust illustrated this overture to engage by pointing out

“There is no doubt that a person’s charms are less frequently a cause of love than a remark such as: ‘No, this evening I shan’t be free.’” If this response proves bewitching, it is because of the connection made...between appreciation and absence. Though a person may be filled with attributes, an incentive is nevertheless required to ensure that a seducer will focus wholeheartedly on these, an incentive which finds perfect form in a dinner rebuff—the dating equivalent of forty days at sea. (de Botton, 1997, p. 165)

Jung offered an example of the power of the *Zeigarnik* effect when discussing women’s fashion:

The costume of the Indian woman conveys far more than the meaningless half-nakedness of the Western woman’s evening dress. There is something left which can be unveiled or revealed...It is a sad truth, but the European woman, and particularly her hopeless wrong dress, put up no show at all when compared with the dignity and elegance of the Indian woman and her costume. (Jung, 1964, para. 994)

Artists, pornographers, and lingerie manufacturers are indebted to the bewitching power of something left incomplete, and the associated yearning to mediate the interruption: “Visualize the half-dressed centerfold and notice the comments that she looks much more exciting this way than she would have entirely naked” (Kleinplatz, 1996, p. 110). There is participatory invitation to the viewer to finalize the disrobing, and a delicious anticipation when “a source of misery... also can be tapped for its exhilaration” (Cann, 2009).

There is perhaps no suffering more associated with this tension of non-closure, no exhilaration more riveting or inviting, than that which is occasioned by our own lives. Nothing represents the *Zeigarnik* effect more dramatically than our own birth. It is the interruption *par excellence* of the experience of completion. Despite the fact that our very heartbeat depends on the play of polarities, we experience an overwhelming yearning to

re-attain connection with the lost paradise of mindless unity. “Again and again an inner longing draws us back,” (Jung, 1956/1990, para. 502). “How is the profound cleavage in man and the world to be understood, how are we to respond to it and, if possible, abolish it” (Jung, 1966a, para. 534)? These are the questions that are addressed in this dissertation.

Subjective and the Objective Realities

The most important psychological play of opposites that is associated with the split we experience at birth and throughout life is the differentiation between subjective and objective realities. This is one of Jung’s most significant contributions. He argued that when the experient lifts his head, still blind and dripping, to encounter consciousness for the first time, it encounters not only the external reality, which is not to be denied, but also the subjective or phenomenological experience of the external reality. “Even though my thinking process is directed...to the objective data, it is still *my* subjective process, and it can neither avoid nor dispense with this admixture of subjectivity” (Jung, 1971, para. 578). Both external, objective reality *and* internal, subjective experience are *objective facts*. As is elaborated subsequently

If I shift my concept of reality on to the plane of the psyche—where alone it is valid—this puts an end to the conflict between mind and matter, spirit and nature, as contradictory explanatory principles. Each becomes a mere designation for the particular source of the psychic contents that crowd into my field of consciousness. (Jung, 1960/1969d, para. 681)

The failure by some psychologists to acknowledge the reality and significance of subjective experience is suggested by a simple examination of synonyms and definitions for the word *subjective*: “biased,” “illusory,” “fanciful,” “nonrepresentative,” “prejudiced,” “erratic,” “frivolous,” “irrational,” “random,” “supercilious,”

“unscientific,” “wayward,” and “based on inner experience rather than on fact” (subjective, n.d.). The word *objective*, on the other hand, is considered “equitable,” “evenhanded,” “fair,” “nonpartisan,” “open-minded,” “judicial,” “like it is,” “nondiscriminatory,” “truthful,” “uncolored,” and “unprejudiced” (objective, n.d.). When the objective reality of subjective experience is discounted or entirely ignored, “nothing less than the experiencing person is obscured” (Aanstoos, 2012, p. 53)! Since it is the experiencing person who suffers yearning, the experience of yearning itself is eclipsed. In this dissertation, terms such as *psychological*, *symbolic*, and *meaningful* reference subjective reality, while words such as *physical*, *signatory*, and *material* advise objective reality.

First Distinction from Freud’s Definition of Yearning: Clarifying *Libido*

With regard to the second part of the first investigative question, whether and, if so, the ways in which he defines and categorizes yearning, Jung equated *yearning*¹ (see Appendix B) with “passionate longing” (Jung, 1956/1990, para. 124). He often used the words *yearning* and *longing*² (see Appendix B) interchangeably as well as with *appetite*³ (see Appendix B), *striving*⁴ (see Appendix B), *passion*⁵ (see Appendix B), *affect*⁶ (see Appendix B), *desire*⁷ (see Appendix B), “and the emotional driving-forces of human nature in general, that is, everything which is understood by the term ‘*libido*’”⁸ (see Appendix B) (Jung, 1959/1969a para. 203, fn. 35). Jung was initially so influenced by Sigmund Freud, and his perspective on yearning, particularly as suggested by the word *libido*, was considered by Jung so different from Freud’s. Therefore, it is useful to begin the exploration of Jung’s definitions and categorizations of yearning by comparing and contrasting them with those of Freud’s as Jung interpreted these similarities and differences. *Symbols of*

Transformation represents Jung's (1956/1990) expansion of the definition of libido to the point that later in his career he virtually abandons using the term in favor of others noted above.

Jung suggested that Freud views yearning as purely, sexually instinctive. In definition, yearning is qualitatively distinct from other instinctual motivations, or only covertly related. Freud asserted, "the instinct for the preservation of the species, i.e., sexuality, exists as it were separately from the instinct of self-preservation, i.e., the nutritive function, and accordingly undergoes a special development *ab ovo*" (Jung, 1961a, para. 237). Jung objects.

I admit that a one-sided truth has the advantage of simplicity, but whether it is an adequate hypothesis is another matter. We ought to be able to see that there is much in the psyche that depends on sex—sometimes, indeed, everything; but that at other times very little depends on sex and nearly everything on the instinct of self-preservation, or the power instinct. (Jung, 1950/1976, para. 156)

Jung contended that Freud's concept of libidinal yearning as equivalent to sexuality "can be compared with the position of physics before Robert Mayer, when only separate fields of phenomena existed, each credited with elementary qualities whose correlation was not properly understood" (Jung, 1961a, para. 246).

In its place, Jung's offered that libido and psychic yearning are one and the same, on a higher level of abstraction that honors parsimony, succinctness, and economy. Yearning is life's energy in general. "[In] reality man's procreative power is only a special instance of the 'procreative nature of the Whole'" (Jung, 1959/1969a, para. 314).

He elaborates:

St. Augustine aptly defines *libido* as a "general term for all desire."... For him libido denotes an appetite like hunger and thirst, and so far as sexuality is concerned he says: "Pleasure is preceded by an appetite that is felt in the flesh, a kind of desire like hunger and thirst." This very wide use of the term in the

classics coincides with the etymological context: “it pleases”;... “gladly, willingly”;... “love”;... “hope”;... “praise, glory.” (Jung, 1956/1990, paras. 186-188)

The term *libido* is derived from the Sanskrit words “*lúbhyati*, ‘to experience violent longing,’ *lóbhayatic*, ‘excites longing,’ ... ‘*lóbha-h*, ‘longing, eagerness’” (Jung, 1956/1990, para. 188). But Jung used the term particularly in reference to psychological or subjective energy.

Libido is intended as an energetic expression for psychological values. A psychological value is something that has an effect, hence it can be considered from the energetic standpoint without any pretence of exact measurement. (Jung, 1960, para. 418)

Libido has “functionally the same significance as the concept of energy in physics” (Jung, 1956/1990, para. 189).

The law of the conservation of energy brought order into the relationship of forces to one another, at the same time abolishing the conception of those forces as having an absolute, elementary character and making them manifestations of the same energy.... Freud’s...conception of components.... was eventually replaced by a conception of energy. (Jung, 1961a, paras. 246, 250)

Energy refers to “intensity or vitality of action or expression,” “forcefulness,” and the realization of “vigorous or intense action,” (energy, n.d.), potential or kinetic. For Jung, the libidinal energy “really denotes *subjective intensity*” (Jung, 1956/1990, para. 238).

First Ramification: Yearning is Fundamental, Instinctual Energy

Both Freud and Jung contended that yearning is instinctual, although Jung suggested that the term *instinct* is not necessarily easily defined. While on the one hand, “instincts are observable physiological urges based on the functioning of the glands” (Jung, 1958/1969c, para. 491), on the other hand, he later suggested, “The term ‘instinct’ is anything but well defined in the scientific sense. It applies to a biological phenomenon

of immense complexity, and is not much more than a border-line concept of quite indefinite content standing for an unknown quantity” (Jung, 1958/1969c, para. 493).

Keeping in mind this ambiguity with regard to the definition of instinct itself, the primary difference, according to Jung between himself and Freud on instinctuality is that Jung’s sexual instinct is not the primary, underlying energy. “There are...other forms of instinctive *concupiscence* [besides sexuality] that come more from ‘hunger,’ from wanting to possess; others again are based on the instinctive negation of desire so that life seems to be founded on fear or self-destruction” (Jung, 1966a, para. 361). There are many manifestations of this energy, and sex is but one.

Jung referred to the first category of yearning manifestations as *ectopsychic* (Jung, 1960/1969d, para. 234) or unconscious instincts, of a purely natural, compulsive “‘all-or-none’ character” (Jung, 1958/1969c, para. 245): “*Hunger*, as a characteristic expression of the instinct of self-preservation, is without doubt one of the primary and most powerful factors influencing behavior” (Jung, 1960/1969d, para. 237); and “*Sexuality*”.... the instinct for preservation of the species” (Jung, 1960/1969d, paras. 238-239). These are autonomous energies associated with

the brain of the sympathetic [or, more correctly, the autonomic] system; it is the centre of all vegetative functioning.... It is of prehistoric origin, having lived vastly longer than the cerebrospinal system...If you really concentrate upon the navel, succeed in repressing consciousness, and press everything into the vegetative system, you can bring the functioning of the cerebrospinal system to a standstill, just as fakirs do. They...are as if dead. But life goes on, and digestion goes on, it can go on when a man is practically decapitated; it doesn’t stop the heart...So the sympathetic [autonomic] system has great autonomy and is still alive when the cerebrospinal system is cut off. (Jung, 1984, pp. 333-334)

The second category of instinctual yearning expressions is *endopsychic* cerebrospinal energies capable of affecting and modifying ectopsychic instincts. For

example, Jung suggests that there is a “*drive to activity*...[that] starts functioning when the other urges are satisfied.... [including] the urge to travel, love of change, restlessness, and the play-instinct” (Jung, 1960/1969d, para. 240) and the “production of consciousness” (para. 244).

The cerebrospinal function reaches its high point in separating off the specific qualities of the ego, and only apprehends surfaces and externals—always through the medium of space. It experiences everything as an outside, whereas the sympathetic system experiences everything as an inside. (Jung, 1959/1969b, para. 41)

Jung complicates the understanding of yearning by introducing another version of endopsychic instinct, the “*reflective instinct*.... A turning inwards, with the result that, instead of an instinctive action, there ensues” an interference with the expression of other instincts such that “the impulse is deflected into an endopsychic activity” (Jung, 1960/1969d, para. 241). This suggests that there exists a subjective, psychic realm with the experience of both “on the one side...[the] concupiscence of instincts, [and] on the other side...an opposing will which is at least as strong as the biological urge” (Jung, 1956/1990, para. 222). It is in this sphere and subjective experience of the interface between the endopsychic and ectopsychic instincts that the integrating and inclusive instinct of yearning emerges as the reflective instinct.

One complication with regard to appreciating Jung’s notion of the different manifestations of yearning when compared with how Jung interpreted Freud’s is the manner in which these are influenced. This is important for the subsequent discussion on yearning and creativity. According to Jung, Freud’s ectopsychic instincts can be redirected, but not through a guiding and reflective instinct that turns inward to meet the ectopsychic appetites halfway; instead, ectopsychic instincts can only be effectively and

maturely influenced by conscious, ego-direction that necessitates the redirection of energy. “Wherever this operation occurs without detriment to the adaptation of the individual, we call it ‘sublimation,’ and ‘repression’ when the attempt fails” (Jung, 1961a, para. 286). For Jung, these defense mechanisms have a forced quality and are also characterized by lateral, or first order, redirection of libido, much as one would intentionally construct a frontage road along a highway to channel excess traffic: Both the highway and the frontage road essentially serve the same purpose. The frontage road is regarded as a sublimation, if it carries the energy in culturally acceptable, albeit less direct, fashion; it is regarded as repression, if it transports the energy into a ditch. With the reflective instinct, Jung suggested an altogether different possibility, that ectopsychic instincts can be influenced in more than a sideways fashion by endopsychic energies that meet the ectopsychic halfway, integrating the intentional with the instinctual to produce what he referred to as introversion, or conscious repression, and subsequently to be discussed in significantly more detail. This, Jung contended, represents a qualitatively original redirection of ectopsychic instincts by endopsychic energies such that what he defined as genuine transformation and purposive yearning is possible.

Jung can be viewed as further complicating the understanding of instinctual yearning by distinguishing between the conditions in which, on the one hand, various manifestations of yearning are undifferentiated, as opposed to fundamentally unified, on the other. He comes down on the side of undifferentiation: “We do not reach an underlying principle of their unity, but merely an earlier, undifferentiated state in which no separate activities yet exist” (Jung, 1956/1990, para. 99). However, for the most part, Jung downplays or finessees any distinctions among instincts: “I wished no longer to

speak of the instincts of hunger, aggression, and sex, but to regard all these phenomena as expressions of psychic energy” (Jung, 1984 p. 208) or yearning.

Second Ramification: The Manifestations of Yearning are Interactive and Creative

With his consideration of the energetic, desiring underpinning of all instincts, and with his introduction of the endopsychic reflective, Jung suggested that manifestations of yearning have interactive potential not only with one another, but also with the external environment. This addresses the second set of questions posed by this dissertation, namely, whether there is a connection between Jung’s perspective on yearning and his approach to creativity.

Experience compels us to postulate a constant interchange of individual components.... *The assumption of fixed components precludes any kind of transformation....* For this we need a dynamic...theory of libido [that] deprives the sexual components of their elementary significance as psychic “faculties” and gives them a merely phenomenological value. (Jung, 1961a, paras. 247, 253)

The interactive potential of yearnings’s components with one another and also with the external environment, is significant because it offers the possibility of desires being *creative*. For Jung, *authentic creativity fundamentally has two elements*, both of which are made possible by the interaction of the manifestations of yearning with one another and with the external world.

Transformation and originality. The first element of authentically creative yearning is *qualitative* or *second order transformation*: something fundamentally *original* becomes possible. The very tension that results from the differences among the ectopsychic and endopsychic instincts and the environment facilitates this. What Jung suggested, early in his career, was a response to the third set of investigative questions, namely, that there is more to yearning than mere defensive reactivity to external reality

(as Jung concluded that Freud would have it); it can be what Jung regarded as authentically creative, that is, *progressive*. He argued that psychic energy that is yearning, much like physical energy that is movement, not only holds the potential for first order, unconscious to unconscious change (which he contended is how Freud defined creativity), but also through the interaction of endopsychic and ectopsychic factors and the environment, for fundamental, unconscious to conscious metamorphosis associated with meta-consciousness. Progressive yearning is more than sublimation; it is psychospiritually developmental.

Meaningfulness and resonance. The second defining characteristic of creative yearning for Jung is psychological *meaningfulness*. This is because, in addition to the potential for qualitative transformation, the interaction of the manifestations of yearning must be experienced subjectively and resonantly.

The immediate determining factor is not the ectopsychic instinct but the structure resulting from the interaction of instinct and the psychic situation of the moment. The determining factor would thus be a modified [or endopsychic] instinct. The change undergone by the instinct is as significant as the difference between the colour we see and the objective wave-length producing it.... I should term this *psychization*.... The richness of the human psyche and its essential character are probably determined by this reflective instinct.... Through the reflective instinct, the stimulus is more or less wholly transformed into a psychic content, that is, it becomes an experience: a natural process is transformed into a conscious content. (Jung, 1960/1969d, paras. 234, 242)

This is a bold, phenomenological “project to eschew conceptualization of ‘the real’ for description of whatever presents itself as real in our deepest experience” (Aanstoos, 2012, p. 55). Jung argued for the objective reality of the psychologically *lived, embodied experience* (Aanstoos, 2012, p. 55). This paves the way for what he considered to be the second defining aspect of creativity made possible by the fact that interactional quality of yearning’s variations, meaningfulness or psychological resonance. As the

different manifestations of yearning interact, the fact that their interaction is subjectively experienced reverberates within the experient. It emotionally moves and physiologically affects him or her. It is meaningful because it is about the individual. Jung could be considered as regarding Freud's perspective on yearning as that of the third person, while Jung suggested his own is more affiliated with "the first person" (Aanstoos, 2012, p. 55), where the embodied experience is honored. By virtue of the definition of this subjectification, the possibility of generating and attending to something genuinely original, namely, the psychization of the object, represents the linking of the various conscious and unconscious manifestations of yearning. This further represents the phenomenon of resonance that is, for Jung, a necessary aspect of the definition of creative yearning.

At this point, it is useful to consider Jung's concept of *archetypes* because linking to this unconscious expression of yearning elicits the most powerfully original and meaningful experiences of all. One way of approaching the archetypes is to consider them vivid examples of the interaction of various manifestations of the unifying yearning instinct. Buried deep within the autonomic or unconscious brain, there are expressions of libidinal yearning besides those of individual and species survival and coping, ones that represent the energies of archetypal imagination. Archetypes can be viewed as a blurring of the line between ectopsychic and endopsychic instincts. Jung referred here to the *psychoïd* realm, where "the body-psyche of the individual and the phylo-psyche together form a unity" (Jung, 1960/1969d, para. 368). At first, he appeared to characterize archetypal energies in ectopsychic terms.

Instincts are not vague and indefinite by nature, but are specifically formed motive forces, which, long before there is any consciousness, and in spite of any

degree of consciousness later on, pursue their inherent goals. Consequently they form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are *patterns of instinctual behaviour*. (Jung, 1959/1969b, para. 91)

He continued: “It is the saurian, the original worm, that brings up the contents of the unconscious” (Jung, 1984, p. 334) archetypes, not the conscious, endopsychic energies.

However, at other points, Jung makes an equally strong argument for the endopsychic nature of the archetypal instincts to interact with and fundamentally alter the biological instincts as well as the experience of the external environment.

Except when motivated by external necessity, the will to suppress or repress the natural instincts...derives from a spiritual source; in other words, the determining factor is the numinous primordial images [the archetypes].... [It is] not a question of inherited ideas, but of an inborn disposition to produce parallel thought-formations, or rather of identical psychic structures common in all men.... They correspond to the concept of the “pattern of behaviour” in biology.... The archetype...has a characteristically numinous effect, so the subject is gripped by it as though by an instinct. What is more, instinct itself can be restrained and even overcome by this power. (Jung, 1956/1990, paras. 223-225)

Jung contended that although archetypal energy arises from the deepest, autonomic regions of the brain just as ectopsychic instincts do, they are more similar to endopsychic instincts in that they are psychological *thought-formations*, images, fantasies, symbols, patterns, and subjective experiences, and they are *numinous*, affect-laden, and spiritual, characteristics not ordinarily associated with biological instincts. Archetypes “appear only in the shaped material [creations] as the regulative principles that shape it;...only by inferences drawn from the finished work can we reconstruct the age-old original of the primordial image” (Jung, 1966b, para. 126). Archetypal patterns

have the power to fundamentally transform other instincts and experiences into creative energies.

Whenever an instinct is checked or inhibited, it gets blocked and regresses...If there is an inhibition of [for example] sexuality, a regression will eventually occur in which the sexual energy flowing back from this sphere activates a function in some other sphere. In this way the energy changes its form. Let us take as an example the Wachandi ceremony.... By means of [some symbol offered up by the archetypal instinct] the [sexualized] energy component becomes as it were desexualized, is led back to an infantile level where, if the operation is successful, it attains another form, which is equivalent to another function.... So although [in this case] the resultant phenomena have the character of a sexual act, it is not a sexual act any longer.... The result is that an analogous object is “invested” and takes the place of the one thrust into the background. (Jung, 1956/1990, para. 226)

While all instincts are disposed to connect with and influence one another, the archetypes have the unique ability to transform the other manifestations of the yearning instinct and even the environmental stimuli through images, symbols, or patterns into qualitatively different and devotionally moving experiences that, as will be discussed in more detail in the next section, are not just causally compelled but are also purposively directed.

Summary of Jung’s First Distinction from Freud’s Definition of Yearning

To put this into the larger context of this discussion on yearning, what Jung suggested was that: (a) yearning is the elemental instinct or energy for the mediation or resolution of the state of non-closure that results from our birth; (b) yearning can manifest in many forms that include the purely biological and objective as well as the psychological, or subjective experience; (c) all these instinctual forms are interactive; (d) when the psychological forms interact with the biological, the other psychological, and the environmental energies, there is the possibility of fundamental, original transformation of the instinctual yearning energy from the defensive to the progressive;

and (e) when the archetypal instincts combine with and channel both the other instincts and the environment, there is the possibility of not only of fundamental originality, but transformation that attains transcendent dimensions through accessing the analogous objects, otherwise referred to as bridging images, metaphors, and symbols, offered up by the archetypes. All of this represents the essence of the reality and profound significance of subjective experience, and ultimately of what Jung referred to as *progressive, creative yearning*.

To take an example, the daily course of the sun and the regular alternation of day and night must have imprinted themselves on the psyche in the form of an image from primordial times. We cannot demonstrate the existence of this image, but we find instead more or less fantastic analogies of the physical process. Every morning a divine hero is born from the sea and mounts the chariot of the sun. In the West a Great Mother awaits him, and he is devoured by her in the evening.... This conglomerate myth undoubtedly contains a reflection of the physical process.... What we can...say about mythical images is that the physical process imprinted itself on the psyche in this fantastic, distorted form and was preserved there, so that the unconscious still reproduces similar images today. Naturally the question now arises: why does the psyche not register the actual process, instead of mere fantasies about the physical process? If you can put yourself in the mind of the primitive, you will at once understand why this is so. He lives in such "participation mystique" with his world... that there is nothing like that absolute distinction between subject and object, which exists in our minds. What happens outside also happens in him, and what happens in him also happens outside.... *Naturally his emotions are more important to him than physics* [emphasis added]; therefore what he registers is his emotional fantasies.... Like the physical conditions of his environment, the physiological conditions, glandular secretions, etc., also can arouse fantasies charged with affect. (Jung, 1960/1969d, paras. 326-329, 332)

These mythological images, borne of the synergy of endopsychic and ectopsychic instincts, environmental stimuli, and the ecto-endo (or psychoid) energies that are associated with archetypal patterns, are Jung's progressive, creative yearning. Hollis (2000) clarified the power of archetypes to serve not only as conduits through which yearning becomes purposive, but also as the fundamental resource that humankind brings

to bear on mediating the disconnection of objective and subjective realities, the disconnection that creates yearning:

Jung's concept of the archetype is an eminently useful tool for us to employ in service of meaning while still respecting the ambiguous character of the cosmos.... The psyche has an apparent desire to render a raw flux of atoms intelligible and meaningful by sorting them into patterns. These patterns themselves form patterns, that is, archetypes create primal forms which are then filled with the contents unique to a particular culture, a particular artist, or a particular dreamer.... The idea of the archetype...our capacity for symbol making differentiates us from all other natural species and makes our spirituality possible. It is our imaginal capacity (our ability to form images which carry energy) that constructs the requisite bridges to those infinite worlds which otherwise lie beyond our rational and emotional capacities. (pp. 4-6)

This amounts not just to creative yearning, but also to nothing short of carrying a god-*imago* around within one's self. In a series of critical paragraphs, if only because of their bearing on the nature and experience of creative yearning, Jung (1956/1990) wrote:

If one worships God, sun, or fire..., one is worshipping intensity and power, in other words the phenomenon of psychic energy as such, the libido. Every force and every phenomenon is a special form of energy. It expresses two things: the energy which takes shape in it, and the medium in which that energy appears.... I incline to the view that...the psycho-energetic phenomenon not only takes precedence, but explains far more than the hypothesis of the causal primacy of the environment. I am therefore of the opinion that...psychic energy or libido creates the God-image by making use of archetypal patterns, and that man in consequence worships the psychic force active within him as something divine.... The God-image is a real but subjective phenomenon. As Seneca says: "God is near you, he is with you, he is within you'.... To carry a god around in yourself means a great deal; it is a guarantee of happiness, of power, and even of omnipotence, in so far as these are attributes of divinity.... [The] libido which is turned inwards...reverts to the individual past and digs up from the treasure-house of memory those images glimpsed long ago which bring back the time when the world was a full and rounded whole. (paras. 128-130, 134)

Jung's definition of creative yearning is nothing less than the experience of divinity, a teleological position he considered to be very different from Freud's, and it offers resources for mediating and even resolving the great chasm between subject and object.

Second Distinction from Freud's Definition of Yearning: Clarifying *Creativity*

As suggested, the issue of creativity is no less important to Jung than yearning. It is when the second set of investigative questions is addressed, that is, whether Jung advises a relation between yearning and creativity, that Jung and Freud most clearly part company.

First Ramification: Creative Yearning is Progressive and Healing

According to Jung, Freud's perspective on creativity is primarily the result of the sexual instinct.

[If] we adopt Freud's sexual theory and assign primary importance psychologically to the function of the genital glands, the brain [the source of creative energy] is seen as an appendage of the genital glands.... If we assume for the moment that this mechanistic explanation is 'true,' it would be the sort of truth which is exceptionally tiresome and rigidly limited in scope. (Jung, 1961a, para. 687)

Jung suggested that Freud views this underlying sexual energy as being thwarted by myriad unconscious defenses activated as a result of childhood sexual trauma. Creativity is primarily a collateral proposition borne of sublimation that, it will be recalled, is defined by Jung as non-damaging defensiveness (as compared with repression). He suggested that Freud's creativity is essentially the spin off of these protective unconscious mechanisms guarding the psyche from succumbing to longing for recrudescence of pristine indifference that has been heightened by the childhood sexual trauma (Dacey & Lennon, 1998).

If a work of art is explained in the same way as a neurosis, then either the work of art is a neurosis or a neurosis is a work of art.... All have had parents, all have a father- or a mother-complex, all know about sex and therefore have certain common and typical human difficulties.... Since all this can be said equally well not only of every neurotic but of every normal human being, nothing specific is gained for the judgment of a work of art. (Jung, 1966b, para. 100)

As Jung viewed what he regarded as Freud's reductionistic and personalistic perspective, the defenses, such as regression, repression, and sublimation, temporarily redirect and bleed off, in more or less harmful fashion, the psychic, yearning tension that arises from conflicts among the instincts, and among instinctual, conscious, and social demands, secondarily producing creativity. While Jung contended that Freud's view of creativity rests on antinomous conscious and unconscious processes comingling in innovative ways, these processes are not viewed as dialectically interactive. Rather, they are seen in reductionistic terms. Symbolic imagery from the nebulous world of the unconscious may be the original generator of creativity but these images are usually considered weaker in substance and something to be overcome. They require first order alteration into more rational material by the ostensibly superior conscious processes rather than second order, qualitative transformation resulting from the integration of the associational unconscious with the conscious. Jung suggested that Freud's perspective on creativity is more one of staving off and redirecting defensive forces in order to alleviate anxiety based on personal, historic trauma, rather than moving meaningfully and progressively towards an experience of progression, resolution, and health. From Jung's vantage point, Freud's perspective

strips the [creation] of its shimmering robes and exposes the nakedness and drabness of *Homo sapiens*... The golden gleam of artistic creation—... is extinguished as soon as we apply to it the same corrosive method which we use in analysing [*sic*] the fantasies of hysteria... Is [creativity] not a whole world in itself, beyond the human, all-too-human imperfections, beyond the world of migraine and cerebral atrophy? (Jung, 1966b, para. 103)

According to Jung, if psychological progression is at all possible for Freud, and if it can even be called that, it is only through the triumph of consciousness over the unconscious: "Freud finds that the hallmark of waking thought is progression" (Jung,

1956/1990, para. 25). There is little but “the incomprehensible exchanging of [one sexual] component for [another sexual] component” (Jung, 1961a, para. 253). For Freud, creativity is a byproduct of the battle waged within the psyche. The goal is homeostasis. Managing the struggle is as good as it gets; qualitative transformation is not on the radar.

If there were really nothing behind [a person] but collective standards of value on the one hand and natural instincts on the other, every breach of morality would be simply a rebellion of instinct. In that case valuable and meaningful innovations would be impossible, for the instincts are the oldest and most conservative element in man and beast alike. Such a view forgets the creative instinct, which, although it can behave like an instinct, is seldom found in nature and is confined almost exclusively to *Homo sapiens*. (Jung, 1958/1969c, para. 390, fn. 13)

Jung regarded Freud’s notions of creativity as excessively pathological, as reflective of reductionistic, regressive, and repressive yearnings for mindless unity rather than of differentiation and authentic transformation aimed at felt experience.

We must always bear in mind that *causality is a point of view*. It affirms the inevitable and immutable relation of a series of events: *a-b-c-z....* Finality is also a point of view, and it is empirically justified by the existence of a series of events in which the causal connection is indeed evident *but the meaning of which only becomes intelligible in terms of end-products (final effects)....* If we wish to work in a really psychological way we shall want to know the *meaning* of psychological phenomena. (Jung, 1961a, paras. 687-688)

Jung clearly connected yearning and creativity and, more than that, he asserted that *authentic* creativity has less to do with defensiveness and more to do with purposiveness. Jung foresaw what more contemporary creativity researchers proclaim: “The creative process must be explored not as the product of sickness, but as representing the highest degree of emotional health, as the expression of the normal people in the act of actualizing themselves” (May, 1975, p. 38). A work of authentic creativity

Is not a disease, and consequently requires a different approach from a medical one.... Indeed, the special significance of a true [creation] resides in the fact that it has escaped from the limitations of the personal and has soared beyond the personal concerns of its creator. (Jung, 1956/1990, para. 107)

While Jung did not discount the significance of anxiety-driven longings, their associated trauma, their accompanying resistances, and the homeostatic influences they have on yearning energy, he did not regard these processes as essentially or authentically creative. “The primordial image, or archetypal, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed” (Jung, 1966b, para 127). He regarded genuine creativity as a function of yearning that consciously accesses the powerful, transpersonal energies of the unconscious, distinct from regressive, repressive, and personally stabilizing strivings.

The energetic point of view...is in essence final.... The flow of energy has a definite direction (goal) in that it follows the gradient of potential in a way that cannot be reversed. The idea of energy is not that of a substance moved in space; it is a concept abstracted from relations of movement. The concept, therefore, is founded not on the substances themselves but on their relations. (Jung, 1960/1969d, para. 2)

As has been suggested, Jung considered authentic creativity a “spiritual activity” through which “one is fertilized, inspired, regenerated, and reborn” (Jung, 1956/1990, para. 588). Not only is creative yearning not pathological, it is healing. While, according to Jung, Freud’s view of creativity is more akin to a mixture or first order change, Jung’s is that of a chemical compound or second order revolution: The elements become qualitatively altered, and a new, altogether transformed and transformative creation emerges that has the power of reunion, albeit in a more complete, mindful way. Authentic creativity “is an ultimate unity, it is not an elementary but a composite unity that has evolved” (Jung, 1959/1969a, para. 387).

When there are two things that are opposites, they must be united by a third thing, that is, a new unity, not just by a compromise between the two. The process must

be triangular. Unless something new comes into the relationship it cannot work. (Jung, 1984, p. 186)

Turning to the language of 17th century alchemy, Jung explained it this way:

[Alchemist Michael] Maier maintains that Aelia and Laelia [in the Enigma of Bologna] represent two persons who are united in a single subject, named Crispis.... These two persons...*are* neither man nor woman, but they once *were*; similarly, the subject *was* in the beginning an hermaphrodite but no longer *is* so, because though the arcane substance is composed of sponsus and sponsa, and is thus as it were bisexual, as a third thing it is new and unique.... The subject...is a man and a woman, because they have completed the conjugal act, and an hermaphrodite because two bodies are united in one (Jung, 1970, para. 57)

As suggested at the beginning of this dissertation, at birth we are thrown into the world of oppositional tensions, and yearn for the creative negotiation of these tensions. However, effecting this negotiation only adds more tension at the moment: “At first the process of integration is a ‘fiery’ conflict” and only subsequently and “gradually...leads over to the ‘melting’ or synthesis of the opposites” (Jung, 1970, para. 306). But it is only through as a result of these sparks and flames that there arises a synthesis of opposites that represents the oneness attained through differentiation that is progressive, healing creativity.

Second Ramification: Creative Yearning is Instinctual

For Jung, not only is creativity not a primarily defensive or reductive proposition, it is inherent to being human. “The creative urge lives and grows...like a tree in the earth from which it draws its nourishment. We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche” (Jung, 1966b, para. 115) in the form of archetypal imagination. However, the nature of this “living thing” is not always clear. Jung suggested that creativity is a distinct instinctual manifestation, in and of itself, of libidinal yearning. “Though we cannot classify it with a high degree of

accuracy, the *creative instinct* is something that deserves special mention” (Jung, 1960/1969d, para. 245). At some points, he contended that it is the fifth instinct: “To recapitulate, I would like to emphasize that from the psychological standpoint five main groups of instinctive factors can be distinguished: hunger, sexuality, activity, reflection, and creativity” (Jung, 1960/1969d, para. 246).

At other points, Jung wrote about creativity in more fluid terms as “the creative process” (Jung, 1966b, para. 115), suggesting that it is a potential dynamic of all instincts,

Instincts are not creative in themselves: they have become stably organized and are therefore largely automatic.... I prefer to designate the creative impulse as a psychic factor similar in nature to instinct, having indeed a very close connection with the instincts, but without being identical with any one of them.... It can also suppress [the ecto- and endopsychic instincts] or make them serve it to the point of the self-destruction of the individual. Creation is as much destruction as construction. (Jung, 1960/1969d, para. 245)

Jung suggested that all instinctual expressions can assume a creative nature. For him, authentic creativity is the potential of yearning to serve some purpose in addition to the mere maintenance of homeostasis within a tormented psyche, as Jung contended that Freud would have it. As previously noted, Jung did not deny the value of creative energies for maintaining psychic homeostasis, but he also argued that resonant, transformational creative yearning may, in fact, prompt psychic unbalance at times, rather than foster stability.

Analysis of artists consistently shows not only the strength of the creative impulse arising from the unconscious, but also its capricious and willful character.... The creative urge is often so imperious that it battens on [artists’] humanity and yokes everything to the service of the work, even at the cost of health and ordinary human happiness. (Jung, 1966b, para. 115)

According to Jung, genuinely creative yearning is usually more than oppositional stability. More often than any trauma-related defensiveness or temporary diffusion of psychic tension, it is a developmental agenda that “yokes everything to the service of the work.” Authentically original and meaningful yearning usually facilitates not just an uneasy truce between warring psychic factions, but also a qualitative integration of these tension-ridden opposites that partakes of them, integrates them, transforms them, and then transcends any and all of them through the emergence of the creative proposition.

Summary of Jung’s Perspective on Yearning and Creativity

This review of Jung's selected writings suggests that he devoted much time to yearning, creativity, and their relations. It prompts the issues that are the focus of this dissertation and that represent an in depth analysis of Jung’s perspective on yearning. Do classification schemes of yearning emerge as Jung’s works are examined closely? If so, do classification schemes of the relation between yearning and creativity also emerge as Jung’s works are explored? If so, do Jung’s definitions and classifications of creative yearning relate to contemporary definitions and classifications of creativity? Finally, if they do, can Jung’s and contemporary definitions and classifications be integrated and applied to other subjects of significance to Jung such that these other subjects can be better understood and appreciated in terms of creative yearning? Specifically, can a Jungian and contemporary integrated definitional and classification scheme of yearning and creativity be applied to two topics so often addressed by Jung, namely, visual imagery and sexuality, such that these subjects can be better understood in terms of that for which we yearn, how we approach yearning, and what we can do with yearning’s compelling energy?

Chapter 3: Method

Research Orientation

In order to address the investigative issues, this dissertation was undertaken as a qualitative and theoretical proposition, focusing on: understanding the dynamics of yearning and creativity from Jungian and contemporary perspectives; providing insights into the nature, experience, and creative mediation of yearning; and applying understandings of yearning, creativity, and their connections to other topics of importance to Jung through the examples of visual imagery and sexuality.

Research Design, Participants, Assessments, and Procedures

A combination of qualitative research methods was utilized, including archival/artifact/database investigations, hermeneutic procedures, research interviewing, and participant observation approaches.

The first two sets of investigative questions, pertaining to Jung's in-depth perspective on yearning and on the relation between yearning and creativity, were addressed through archival/artifact/database and hermeneutic examinations of all of Jung's *Collected Works* and three of his other prominent books: *Memories, Dreams, Reflections* (Jung, 1961b); *Seminar on Dream Analysis* (Jung, 1984); and *The Red Book: Liber Novus* (Jung, 2009). The selected works of two prominent Jungian analysts and authors were also investigated: Edinger (1992, 1995, 1996); and Hollis (1998, 2000, 2007, 2008, 2009).

The third set of questions, having to do with the relation between Jung's detailed perspective on creative yearning and contemporary researchers' definitions and categorization of creativity, was examined by comparing the first two analyses with an

archival/artifact/database review of investigations in the field of creativity. This included selected works from prominent creativity researchers and thinkers such as: Dacey and Lennon (1998); Krippner, Richards, and Abraham (2012); Maslow (1968, 1971); May (1975); Richards (1990, 1999, 2000-2001, 2010); Runco and Richards (1997); and Wallas (1926), among others.

The final set of questions, pertaining to the applicability of Jung's and researchers' definitions and categorizations of creative yearning to visual imagery and sexuality, were investigated through a combination of methods. Eminent creativity, as exemplified by photography, was examined not only through archival/artifact/database examinations of Jung's *Collected Works* and his other publications as noted above, but also through archival/ artifact/database assessments of the photographic works of Cartier-Bresson (1998), Gross and Shapiro (2001), Hill and Cooper (1992), Reynaud (2011), Rowe (2010), and Zakia (2007), among others. It also emphasized the archival/artifact/database analysis of one specific photographer, *National Geographic* magazine's Raymond Gehman, together with research interviews posed to him (see Appendix). The research interviews were both telephonic and face-to-face, and took place between November 15, 2007, and February 17, 2013.

The section on everyday creativity, as exemplified by sexuality, and illustrated through sex therapy, was investigated not only using archival/artifact/database examinations of Jung's *Collected Works* and his other publications as noted above, but also through archival/artifact/database assessments of contemporary research in the field of sexuality that included the works of Aanstoos (2012), Apfelbaum (2012), Kleinplatz (1996, 2004), Kleinplatz and Ménard (2007), Masters and Johnson (1966, 1970, 1986),

and Weiner and Avery-Clark (2014), among others. This section also emphasizes the participant observational research based on my years of clinical work with sex therapy clients and my clinical notes reflecting these years of work as Diplomate of Sex Therapy certified by the American Association of Sex Educators, Counselors, and Therapists. My preparation included five years as Clinical and Research Associate at Masters & Johnson Institute. This material is condensed into a composite case study containing no identifiers and representing a common presentation of sexuality-related concerns by partners in a long-term, committed relationship.

Data Analysis

The goals of the data analysis are content-oriented in order: (a) to discover whether, in the works of Jung and contemporary creativity researchers and thinkers, there emerge definitional and classification schemes that crystallize the elemental structure of yearning and creativity; and (b) to identify if these schemes can be integrated into an overall scheme for understanding the relation between creativity and yearning; and to investigate whether this overall scheme, if discovered, can be applied to representatives of two of Jung's most important subjects, visual imagery (as illustrated by Raymond Gehman's photography) and sexuality (as illustrated by a composite sex therapy couple) in such a way as to suggest how visual imagery and sexuality are, each in their own ways, related to yearning and creativity.

Quotations

It is not unusual for dissertations to contain quotations as part of literature reviews that provide the context for results and discussions, and in order to support the findings of the investigation. Nonetheless, this dissertation makes particularly liberal use of

quotations. This is done intentionally in the spirit of Benjamin Disraeli who is cited (by an author who, himself, is often cited in this dissertation) as asserting, “The wisdom of the wise and the experience of the ages are perpetuated in quotations” (Zakia, 2007, p. xix).

Chapter 4: Results

Part I: Investigative Issues 1, 2, and 3

A detailed examination of Jung's *Collected Works* and three of his other major publications revealed that dimensional schemes do emerge for crystalizing the elemental quality and structure of the experience of yearning. Additionally, the dimensional schemes that materialized appear closely related to categorizations of creativity.

Dimensions of Yearning and Their Relation to Creativity

A distillation of Jung's writings suggests three primary classifications that can serve to compare Jung and Freud's approaches to yearning and creativity as well as to the perspectives of contemporary psychologists investigating creativity. I have labeled these dimensions the *three As* of yearning and creativity: the *Aim*, the *Attentiveness*, and the *Assistance*.

The three *As* of yearning and creativity are useful constructs for addressing not only the first and second set of investigative issues, namely, whether Jung explored the nature of yearning and whether his exploration included reflections on the nature of creativity, but also for broaching the third set of investigative issues, whether Jung's perspectives on yearning and creativity relate to contemporary researchers and thinkers in these fields. While a discussion of conflicts between Jung's and Freud's approaches to yearning and creativity may be of intellectual interest to hermeneutic aficionados of century-old texts, it is not necessarily significant for current psychological thinking and practice, if it cannot be demonstrated that the perspectives on yearning and creativity stimulated by their similarities and differences have some validation from, and merit in, the eyes of contemporary researchers. An examination of contemporary psychological

literature on creativity suggests a significant amount of support for Jung's perspective on creative yearning, especially when compared with Freud's. The following discussion not only suggests how these contemporary perspectives relate and are roughly analogous to the aim, attentiveness, and assistance dimensions characteristic of Jung's thinking, but also how Jung's and current psychologists' views can be integrated into an overall scheme for understanding creative yearning that honors both Jung's depth approach and more recent empirical results.

The aim: corporeal, symbolic, and transcendent creative products. For both Jung and Freud, yearning *per se* does not have any specific form; it is not associated with any specific object, aim, or direction.

Jung's perspective. Whether it is Jung's pure and timeless energy or Freud's sexual tension, desire must assume a particular manifestation at a particular point in time if it is to be experienced.

For the libido does not incline to anything, otherwise it would be possible to turn it in any direction one chose. But that is the case only with voluntary processes, and then only to a limited degree. The libido has, as it were, a natural penchant: it is like water, which must have a gradient if it is to flow. (Jung, 1956/1990, para. 337)

The corporeal aim. According to Jung, the form that guides or directs Freud's energetic flow is usually something concrete, personal, time-bound, and external to the individual, for example, the libidinal cathexis of this person, that place, or this thing at a specific moment in time, that is associated in causative fashion with the individual's history of sexual trauma and that is cathected in order to temporarily achieve intrapsychic homeostasis disrupted by this trauma.

One problem with this, just as with conceptual terms used to categorize dynamic experiences, is that people become enamored of their concrete aims.

Unfortunately, our species is prone to fall in love with its own creations and to reify them, converting them from intimations to concepts. By encapsulating the mystery, we lose it entirely. This is the terrible temptation of literalist fundamentalism of all kinds. When the temptation triumphs, the images that arise out of primal experience, phenomenological in characters, are subordinated to the needs of consciousness and thus become artifacts of ego rather than intimations of eternity. (Hollis, 2000, pp. 4-5)

One of Jung's most important contributions to the fields of psychology and creativity was suggesting that while a material, personal, time-bound, and external object is necessary and may serve as the original and introductory goal of yearning and its creative resolution, it does not have the power to bridge the chasm between this world and the mystery. Corporeal aims cannot affect the two criteria that Jung and also contemporary researchers use to define a genuinely creative aim or product: second order, transformative *originality*; and resonating, psychological *meaningfulness*, as suggested, and is subsequently discussed in more detail.

The symbolic aim. A different aim must ultimately emerge that meets these criteria because it is most likely only through meaningful transformation that the abyss of yearning can be mediated.

Since the unknowable substance of...the unconscious, always represents itself to consciousness in the form of symbols...the symbol functions as a "means of attaining the Other Shore," in other words, as a means of transformation. In my essay on psychic energy I said that the symbol acts as a transformer of energy. (Jung, 1958/1969c, para. 810)

The aim that serves as the gradient for Jung's creative yearning must eventually partake of an intrapsychically symbolic surrogate for the concrete object that is offered up by the archetypal realm. "Truth that appeals to the testimony of the senses may satisfy

reason, but it offers nothing that stirs our feelings and expresses them by giving a meaning to human life” (Jung, 1960/1969d, para. 683).

Do not think carnally, or you will be flesh, but think symbolically, and then you will be spirit.... The empirical truth never frees a man from his bondage to the senses; it only shows him that he was always so and cannot be otherwise. The symbolical truth, on the other hand, which puts water in place of the mother and spirit or fire in the place of the father, frees the libido from the channel of the incest tendency, offers it a new gradient, and canalizes it into a spiritual [or creative] form. (Jung, 1956/1990, para. 335)

This is a primary and critical divergence from what Jung considers to be Freud’s position on libido. The aim of yearning moves from the defensive, reductive, and pathological to the genuinely creative and healing only when these intrapsychic, archetypal energies are accessed and the goal of creativity comes to represent a “switch over to a symbol or to a symbolic equivalent of the [concrete object], in other words, to the collective unconscious” (Jung, 1956/1990, para. 519). “Creative fantasy is continually engaged in producing analogies to instinctual processes in order to free the libido from sheer instinctuality by guiding it towards analogical ideas [the power of that little word, ‘like’] [brackets in original]” (Jung, 1956/1990, para. 337). It is this “gaining access to [the] symbolical equivalent” (Jung, 1956/1990, para. 522), or to the psychic image, that has the potential for transforming yearning into an authentically creative proposition.

Symbols are not allegories and not signs; they are images of contents, which for the most part transcend consciousness...giving [people] the security and inner strength not to be crushed by the monstrousness of the universe.... The symbol is not of course an external truth, but it is psychologically true, for it was and is the bridge to all that is best in humanity.... By serving as a means of expression, as bridges and pointers, symbols help to prevent libido from getting stuck in the material corporeality. (Jung, 1956/1990, paras. 114, 239, 509)

The corporeal and time-bound cannot ultimately guide and resolve yearning because their very limited concreteness cannot effect the sufficient and qualitative

transformation of libidinal energy that is necessary for yearning to become genuinely creative. “The external object simply cannot be loved, because an overwhelming proportion of the libido prefers an internal object that rises up from the unconscious as a substitute for the missing reality” (Jung, 1956/1990, para. 254). On the other hand, yearning, libido, or psychic energy that is qualitatively reorganized via symbolic, formational aims is genuinely and transformationally original because it is associated with the interaction among archetypal and ecto- and endo-psychic instincts together with the external environment. It is the interaction of these other instincts and stimuli with patterned energy, divorced from any concrete aim or content, and experienced subjectively, that connects to the transpersonal. This alone effects creativity.

However, resistance to rechanneling desire from an empirical object to its symbolic equivalent is intense and “is always attended by certain difficulties because the energy clings with specific force to its object” (Jung, 1956/1990, para. 226).

Just as in physical nature only a very small portion of natural energy can be converted into a usable form...so in our psychic nature only a small part of the total energy can be diverted from its natural flow.... Only where a symbol offers a steeper gradient than nature is it possible to canalize libido into other forms.... The fact that the symbol makes this deflection possible proves that not all the libido is bound up in a form that enforces the natural flow, but that a certain amount of energy remains over, which could be called excess libido.... From this excess libido certain psychic processes arise which cannot be explained...as the result of merely natural conditions. How are we to explain religious processes, for instance, whose nature is essentially symbolical? ... [Symbols] are the manifestation and expression of excess libido. At the same time they are stepping-stones to new activities. (Jung, 1960/1969d, paras. 91-92)

Resistance to moving from a material libidinal aim to a symbolic analogue is associated in part with the fact that a symbol is an indefinite expression with many meanings. “Anything potent, any content highly charged with energy, therefore has a wide range of symbolic meanings (Jung, 1956/1990, para. 238). Archetypal formations

point to that which is not easily defined and is, therefore, mysterious in the true sense of the word (i.e., not capable of being fully known). The psyche is only too prone to attaching its longings to particular coalescences of energy such as this corporeal mother, that particular father, or this specific identity, if only for immediate clarity in the face of overpowering mystery. The transformation of yearning from tangible, worldly goals to archetypal energies is a daunting proposition. “The onslaught of instinct then becomes an experience of divinity, provided that man does not succumb to it and follow it blindly, but defends his humanity [ego consciousness] against the animal nature of the divine power” (Jung, 1956/1990, para. 524).

There is yet another complication with regard to understanding Jung’s perspective on genuinely creative aims. Despite the fact that the goal of creative yearning must be the accessing of symbolic energies, it still must also honor the significance of the specific object through which it manifests. “[Matter] not only serves as a bridge, it actually is the bridge that unites psychic and material events in one, so that ‘what is within is also without’” (Jung, 1953/1968, para. 410). As suggested at the beginning of this section of the discussion, without assuming a particular form, yearning remains pure and unfelt energy.

If I recognize only naturalistic values, and explain everything in physical terms, I shall depreciate, hinder, or even destroy the spiritual development.... And if I hold exclusively to a spiritual interpretation, then I shall misunderstand and do violence to the natural man in his right to exist as a physical being. (Jung, 1960/1969d, para. 678)

The genuinely creative aim of yearning cannot be either personal and physical or transpersonal and metaphysical. “The power of God reveals itself not only in the realm of the spirit, but in the fierce animality of nature both within man and outside him” (Jung,

1953/1968, para. 547). This aim must represent an integration of the two that, in the process, transforms both in second order fashion by producing a third, altogether different product that, by virtue of the fact that it integrates the concrete with the symbolic or archetypal and is subjectively experienced as such, represents a product that is psychologically resonant or meaningful.

The modern psychologist occupies neither the one position nor the other, but finds himself between the two, dangerously committed to ‘this as well as that’.... The conflict between nature and spirit is itself a reflection of the paradox of psychic life.... [Both] happenings are psychic reality. The only difference is that one psychic happening refers to the physical world, and the other to the spiritual world. If I shift my concept of reality on to the plane of the psyche—where alone it is valid—this puts an end to the conflict between mind and matter, spirit and nature, as contradictory explanatory principles. Each becomes a mere designation for the particular source of the psychic contents that crowd into my field of consciousness. (Jung, 1960/1969d, paras. 679-681)

The psychological aim of yearning is the conjunction of the material energies accessing the symbolic realm, and the transpersonal energies engaging the personal sphere, and the resonating subjective experience of both of these. The corporeal object is consciousness’s representing itself to unconsciousness, and the imaged symbol is the unconscious representing itself to consciousness. This is what Jung regarded as the authentically creative aim of yearning to which he referred to as the *transcendent function*. The transcendent function both facilitates transformation into something altogether original, and also vibrates psychologically in a meaningful fashion on the most profound level. Thus, genuinely creative desire ultimately serves, for Jung, a qualitatively distinct, progressive, and spiritual purpose: “Physical hunger needs a real meal and spiritual hunger needs a numinous content” (Jung, 1964, para. 642). The numinous meal of creative yearning is symbolic energy incarnated in some material expression that represents or serves as the transcendent function. The transcendent function has as its

chief goal the healing of the intra-psychic oppositions. It is through this experience of the transcendent aim and its healing powers that human beings discover the meaningfulness, the oneness of differentiation, which allows them to reach for the hem of the gods and goddesses.

Contemporary perspective. Contemporary creativity psychologists have investigated the aim of authentic innovation, and their findings support much of what Jung contends. For example, although they do not refer to creative aims specifically, they suggest something analogous when proffering creative “*products*” (Barron & Harrington, 1981, p. 441). “Creativity...must lead to a product of some kind. That is, creativity requires the creation of something” (Andreasen, 2005, p. 17).

The corporeal aim. Much as with Jung and Freud, contemporary researchers often begin their analysis of creativity by emphasizing operationally definable products “to which one can point... such as inventions, theories, buildings, published writings, paintings and sculptures and films; laws; institutions; medical and surgical treatments, and so on” (Barron & Harrington, 1981, p. 442). As discussed later, contemporary psychologists make a distinction that is significant for this dissertation in terms of concrete creative products of an *eminent*, or socially recognized, nature, such as those identified above, and aims of a less heralded, *everyday* type: “One person does gourmet cooking, another does accomplished journal keeping, another a superb job of childrearing, another the management of a complex office, another many ingenuous home and automobile repairs” (Runco & Richards, 1997, p. 97). But whether considering eminent or everyday creative products, contemporary psychologists often focus on observable results. However, they also admonish, much like Jung and Hollis, that the

danger is these concrete products will be reified as the ultimate aim of creativity.

Why do we sometimes have to go to our artists to see a flower, or our poets to sense a mood? Why might we have to go on vacation to see a landscape? Once we have replaced our experience by its signifier, by this static concept, we lose whole worlds of undercurrent, of immediate experience that can resonate profoundly through our being. (Richards, 2000-2001, p. 255)

At some point, the creative product must be disidentified with its corporeal manifestation. However, as alluded to in Chapter 1, even a product that presents in concrete form may not necessarily be an actual object; it may be synonymous with creative process. Maslow (1968) and others suggest that creative process can be the creative product.

Because...creativity is not just about what one does, but also how, creative process as well as product are observed.... Many things we do each day appear common, prosaic, and seemingly uneventful. Yet not only is this unnecessary, but we can live better if we use conscious creative approaches, meeting each situation afresh in our lives, from the meals we create to how we organize things at the office.... Our validation participants...included people doing a range of ordinary and extraordinary things – including...a homemaker who made innovative clothes on a tight budget, and a World War II resistance fighter who smuggled to safety people fleeing from the Nazis. (Richards, 2010, pp. 190-191)

The patterned aim. As previously noted, “Perhaps life is meaningless, but we are meaning-seeking creatures who are driven to understand it” (Hollis, 2000, p. 9) and do so most creatively when our understanding accesses symbolic forms. Richards notes quite similarly, “We humans cannot usually manage the rush of uncensored and undiscriminated sensory data, because it keeps pouring in around us” (2000-2001, p. 254). Chaos theory brings new perspectives to creativity with regard to timeless, “phase space” principles.

As you stroll near the woods, you think you smell a bit of pine. However, the situation is a little more complicated than that. You may really be sensing the world through a veil of chaotic attractors—through a mind screen of complex and interconnected pattern recognition devices.

Consider a specific sensory example.... With the sense of smell... a new odor can transform a chaotic mental ground state, characterizing the brain's electrical activity, into one that collapses and is organized around a new attractor. One attractor here might correspond to the sensation of lemon.... There is the additional one for pine. Metaphorically, at minimum, each new solution might be viewed as a creative insight into the sensory world. How rapidly these insights can burst forth—in just an instant—and with just the dynamic we need for creativity.

What then is an attractor? An attractor in chaos theory is a set of values in phase space to which a system migrates over time; it represents the status to which a dynamic system eventually “settles down”... Much of nature is designed on these rules....

There is both an aspect of *infinity* in the attractor (e.g., a great many forms may come through as a “cloud”) and of a *finite* and bounded known quantity (a cloud is a cloud, whatever its form—and is it not almost familiar?). This dual aspect of the infinite and the finite is a key point. (Richards, 2000-2001, pp. 251-252)

This sounds similar to Jung's archetypal patterning energies. While it is true that sometimes attractors appear to be equated with acculturated beliefs, for the most part they are defined in terms that suggest transpersonal, ahistorical organizing energies deep within the psyche, “forms we all seem to know intuitively if not mathematically” (Richards, 2000-2001, p. 261). Attractors in more complex form are associated with fractal curves or patterns, possessing both “unlimited detail” but also revealing “characteristic ‘self similar’ features at changing scales.... This fractal property is rather like a characteristic signature” (Richards, 2000-2001, p. 261). They are also associated with creativity. In one study, greater creativity appeared to be positively correlated with higher dimensionality of attractor patterns (e.g., busier, more open, contrasting) at a ratio of between 2:1 and 5:1 (Richards, 1999). Much like when concrete aims accesses symbolic energies, when a concrete creative product partakes of attractors, and especially attractors at a richer, fractal level of dimensionality, the resource of creative imagination is engaged with the potential for mediating yearning's chasm.

Many Asian, African, Native American and other indigenous traditions have used creative imagination to enrich and enhance everyday life, with original contributions sometimes seen as gifts from deities or spirits who used humans as their “channels.” These insights could come in nighttime dreams or daytime visions and were thought to represent divine truth. (Krippner, Richards, & Abraham, 2012, p. 164)

This bears a striking resemblance to Jung’s perspective on the power of transpersonal formations to serve as a resource for guiding the energy of yearning along genuinely creative lines. The resulting aim or product is more likely to meet what Jung and contemporary investigators regard as the two “widely accepted criteria” that products must meet in order to be regarded as authentically creative; as previously noted, these criteria are “*originality* and *meaningfulness*” (Richards, 1990, p. 306).

Originality is defined as “relative rarity of a creation within a given reference group” (Richards, 2010, p. 189), and it may be as much in the way old information is rearranged as it is in the acquisition of new information: “Newness is a major criterion.... A product is creative if old facts are integrated in new ways, new relationships emerge from old ideas, or there is a new configuration” (Russ, 1993, p. 2). However, just labeling creative aims original or novel does not do justice to the dynamic quality to which creativity psychologists and Jung are referring when they suggest the transformational quality that is at the core of the notion of symbolic aims. Descriptions like these seem more appropriate:

Creativity...may depend in part on the transformational intercallosal process of symbollexia. The question remains: What facilitates the creative moment? What combines primary and secondary process to the ‘magic synthesis’ of a ‘tertiary process (Arieti, 1976)? By using Arthur Koestler’s ingenious concept of bisociation (1964), we could call creativity a *hemispheric bisociation* (Hoppe, 1988, 1989). Whereas the left hemisphere follows the fixed set of rules, this code governs the matrix of an overwhelming possibility of choices expressed by the right hemisphere. The ‘magic synthesis’ of the two cerebral planes is a creative process of hemispheric bisociation. As Koestler (1978) put it, ‘By living in both

planes at once, the creative artist or scientist is able to catch an occasional glimpse of eternity looking through the window of time' (p. 146)... Hemispheric bisociation combines the view through the window of outside time (*erlebte Zeit* [Hoppe, 1978] or clock time [Loye, 1983]), registered in the left hemisphere, with the view through the window of inner time experience (*gelebte Zeit* [Hoppe, 1978] or spatial time [Loye, 1983]), experienced mainly in the right hemisphere. Hemispheric bisociation also makes use of homospatial and Janusian thinking (Rothenberg, 1979), which transcends space and time. (Hoppe & Kyle, 1997, pp. 279-280)

If this is how contemporary researchers define originality of an authentically creative product, not only would Jung be likely to concur, but also the researchers are empirically verifying the transformational significance of authentically creative products as Jung suggests. Arieti (1976) even proposed, using Freudian terms for unconscious and conscious processes, "The tertiary process ultimately comes into being as a 'click,' or match, between the primary and secondary processes, which brings about an accepted emerging representation. Eureka! The new unity is created" (p, 186)! Current investigators are focusing on defining originality in terms that verge not only on the conceptual, but also on the symbolic that defies concrete understanding and suggests transcendent experience.

If Arieti's description is an example of how contemporary researchers define creative product, it also highlights a previously noted important point with which Jung would have also concurred: the distinctions between categorizations of aim or creative product (as well as attentiveness or creative person, and assistance or creative process that will be discussed subsequently in more detail) should not be taken too literally or rigidly. For example, not only Arieti's (1976) portrayal, but also Hoppe and Kyle's (1997), Koestler's (1978), and others' aforementioned and dynamically powerful

descriptions of the creative product originality clearly spill over into characterizations of creative process. The two seem virtually inseparable.

If contemporary researchers' definition of originality closely resembles Jung's creative aim criteria of transformational powers, they also support Jung's assessment of authentic creativity by suggesting that originality is not sufficient for a product to be considered authentically creative. It must also meet the second criteria of meaningfulness. Despite their using the same word to describe a critical criterion of a creative product, contemporary researchers appear to define meaningfulness somewhat differently than Jung. Whereas Jung emphasized a psychological or individual definition, that the creative aim is meaningful to the person, creativity investigators sometimes focus more on a social definition. As discussed later in more detail, eminent or artistic creative aims refer to culturally significant products defined as having received "some form of social recognition, such as prizes, awards, or special citations, from society at large or from major professional groups" (Richards, 1990, p. 303). However, the everyday creative product is an "accomplishment...[that] carries no requirement for social recognition" (Richards, 1990, p. 306). Both, however, must meet the criteria of "being comprehensible to others, not random or idiosyncratic, and thus being socially meaningful" (Richards, 2010, p. 198).

Whether in the psyche of one person, or in the psyche of a multitude of souls, contemporary creativity researchers attend seriously to the issue of meaningfulness.

With each thought and breath, we are changing and continue to change, whether we know it or not. We are also *open systems*, taking in new input as a matter of course, whether consciously or unconsciously—a tune, a secret, a stubbed toe, or a breathtaking sunset. (Richards, 2000-2001, p. 250)

It is when "We stop, we notice, and we are never the same again" (Richards,

2000-2001, p. 250) that a product can be regarded as authentically creative. This is most likely because higher dimensionality fractal patterns have been accessed which, much like archetypal energies, having numinous and affect-laden fascination, have “intuitive appeal” (Richards, 2000-2001, p. 261); we are drawn to them because they harken to something that is already in us, and this is subjectively experienced as meaningful.

The fractal forms of nature hold particular aesthetic appeal, even an appeal consistent with what Kant (1790/1964) called the sublime; as such, they can bring us in astonishment to view the finger prints of chaos, the bounded forms of infinity encoding the infinite life possibilities latent in the strange attractors of nature.... These fractal forms can hold a curious familiarity, even despite the wonder and awe they may evoke—consider the clouds, the trees, the mountains, all scenes that may be new to us—could these somehow resonate with homologous structures in our own minds and bodies? (Richards, 2001, pp. 89-90)

Others associate the authentically creative proposition with an unrelenting and exacting call to “change your life” (May, 1975, p. 119) in response to such compelling, subjective resonance. He offered Rilke’s poetic description of the *Archaic Torso of Apollo* (both the poem and the figure), as a fascinating product:

...’For there is no place that does not see you. You must change your life.’
 ...This is the call of passionate beauty, the demand that beauty makes on us by its very presence that we also participate in the new form.... It is...an imperious demand, which grasps us with the insistence that we take into our own lives this new harmonious form. (May, 1975, pp. 119-120)

Something that is so commanding and meaningful in its beckoning that the viewer is irresistibly moved to participate in any and all transformation that is requisitioned is a creative product that has the power to connect the yearning viewer to mystery.

The attentiveness: The creative person and meta-consciousness. While the aim of longing may play a role in the experience of desire, another important dimension of yearning is based on the level of attentiveness.

Outwardly, of course, it is of some importance, which object is desired, but inwardly it is at least as important to know what kind of desire it is. Desire can

be instinctual, compulsive, uninhibited, uncontrolled, greedy, irrational, sensual, etc., or it may be rational, considered, controlled, co-ordinated, adapted, ethical, reflective, and so on. (Jung, 1956/1990 para. 125)

Jung's perspective. Jung appears to be referring in this quotation to one of the most important characteristic an individual brings to the experience of yearning: the level of consciousness or attentiveness. A person's attentiveness is no small thing:

Our attention has...the power to shape our brain's firing patterns, as well as the power to shape the architecture of the brain itself.... Experience can also stimulate neural stem cells to differentiate into wholly new neurons in the brain.... Attention amplifies neuroplasticity by stimulating the release of neurochemicals that enhance the structural growth of synaptic linkages among the activated neurons.... Experience creates the repeated neural firing that can lead to gene expression, protein production, and changes in both the genetic regulation of neurons and the structural connections in the brain. (Siegel, 2010, pp. 39-42)

The degree and type of consciousness one brings to bear on an experience is of consequence. Is the individual operating ectopsychically, reflexively, and/or in such a conditioned manner that he or she is not psychologically aware of the nature of what is transpiring? "Unconsciousness is the original sin" (Jung, 1961a, para. 730). Jung considered Freud's creative individual to be of this ilk, functioning out of a primarily unconscious, compulsive, and irrational position even while appearing to be conscious and intentional. Or has the individual reflected upon the yearning experience so as to be conscious of the purpose of the desire and, therefore, so as to bring some degree of considered, co-ordinated, attentiveness to his or her actions under the influence of this longing? Jung suggested that his creative person is more like this, sacrificing neither instinctuality nor rationality, in order to integrate the two, transform both, and experience a meta-level of consciousness.

However, it is one thing to be conscious in the narrow sense of alertness, which emphasizes sense perceptions, or in the focusing sense of concentration, or in the

intellectual sense of cognizance and differentiation, which underscores reason and knowledge. Alertness, concentration, and cognizance can be associated with instinctual, uninhibited, and irrational energies as often as they can be in service to more reflective processes, as subsequently discussed in more detail. It is another thing altogether to be fully conscious in the broader sense of contemplative, higher or *meta-consciousness* that is attentive to consciousness itself, attentive to the myriad energies flowing from the instincts and the external world, and the inner experience of these energies.

“But why on earth,” you may ask, “should it be necessary for man to achieve, by hook or by crook, a higher level of consciousness?” This is truly the crucial question, and I do not find the answer easy. Instead of a real answer I can only make a confession of faith: I believe that after thousands and millions of years, someone had to realize that this wonderful world of mountains and oceans, suns and moons, galaxies and nebulae, plants and animals, *exists*. (Jung, 1959/1969b, para. 177)

This is most elegantly summarized in Jung’s famous quotation, “As far as we can discern, the whole purpose of human existence is to kindle a light in the darkness or mere being” (Jung, 1961b, p. 326). The ability of *Homo sapiens* to reflect on their subjective experience of the influx of energies, and to reflect on this reflection, is arguably the characteristic that most definitively distinguishes them from all other living beings.

However, it is not just this reflection *per se* that represents the most important reason to cultivate meta-consciousness. It is what this reflection grants, namely, the ability to assume a genuinely creative attitude that integrates instinctual behavior with acts that are intentional and that incorporates acceptance, thereby offering the possibility of birthing original, meaningful, measured attitudes and responses to the instincts and to the external stimuli. It is the power of this meta-conscious attitude to which Hollis refers when he analyzed Camus’s reworking of the myth of Sisyphus and the freedom to live in

considered fashion despite the outward activity in which one participates:

Camus imagines that he can see the face of Sisyphus at the bottom of the hill, facing the futile task once again, and, wait... is that a smile that plays across his face? Yes, in smiling, Sisyphus chooses to push the boulder back up the hill, and therein wrests from the gods his freedom. A pragmatist might argue, "Hey, same hill, same boulder, same outcome." But life is more than outcomes; it is also attitude. (Hollis, 2009, pp. 204-205)

It is the power of this meta-conscious attitude to which Jesus refers when he cautions a man who appears to be breaking the Sabbath, "Man, if indeed thou knowest what thou dost, blessed art thou; but if thou knowest not, thou art curst, and art a transgressor of the law" (Clarke, 1833, p. 381). It is the power of this meta-conscious attitude to which Jung (1956/1990) refers when he suggested, "It happens all too easily that there is no returning from the realm of the Mothers.... But the danger could equally well prove to be...salvation, if only the conscious mind had some means of understanding the unconscious contents" (para. 468).

If we should risk a little introspection, coupled perhaps with an energetic attempt to be honest for once with ourselves, we may get a dim idea of all the wants, longings, and fears that have accumulated down there—a repulsive and sinister sight. The mind shies away, but life wants to flow down into the depths.... Nevertheless, the daemon throws us down, makes us traitors to our ideals and cherished convictions.... That is an unmitigated catastrophe, because it is an *unwilling* sacrifice. Things go very differently when the sacrifice is a voluntary one. Then it is no longer an overthrow, a "transvaluation of values," the destruction of all that we held sacred, but transformation and conservation.... Every truth becomes stale and trite.... No one should deny the danger of the descent, but it *can* be risked. (Jung, 1956/1990, para. 553)

Meta-consciousness and willing sacrifice do not guarantee a person will do anything differently, but it at least affords the possibility of cultivating a genuinely creative perspective with regard to what one is doing instinctively and/or habitually, and to continue to do it with intentionality if one so chooses; at most, this facilitates integrating the instinctual and/or habitual with newfound consciousness to produce

resonant life change.

I myself know a few individuals who have had personal experience of this phenomenon.... [It] seems to have to do with an acute state of consciousness, as intense as it is abstract, a 'detached' consciousness...which...brings into awareness areas of psychic happenings ordinarily covered in darkness. The fact that the general bodily sensations disappear during the experience suggests that their specific energy has been withdrawn and has apparently gone towards heightening the clarity of consciousness. As a rule, the phenomenon is spontaneous, coming and going on its own initiative. Its effect is astonishing in that it almost always brings about a solution of psychic complications and frees the inner personality from emotional and intellectual entanglements, thus creating a unity of being which is universally felt as "liberation." (Jung, 1967, para. 43)

According to Jung, this is the aim of genuine creativity, and it is this blessed meta-consciousness that is the most distinguishing resource of the creative individual.

Contemporary perspective. Researchers have taken great pains to investigate many characteristics of creative individuals. Creative persons tend to possess a plethora of pulsating peculiarities: tolerance of ambiguity (including the ability to resolve contrarities and to accommodate apparently opposite or conflicting traits in one's self-concept); intuition and divergent thinking (solving multi-solution problems) juxtaposed with analytical, convergent processes (focusing on single solution problems); functional freedom (vs. functional fixedness); flexibility; openness to experience; propensity for risk taking (including the willingness to let go of security); preference for challenge and complexity; relative androgyny; fewer inhibitions and greater spontaneity; curiosity; humor (especially for everyday creativity and health); intrinsic motivation and autonomy; high energy; a firm sense of self as 'creative,' imaginative, resourceful; the capacity to be puzzled or surprised; and child-like playfulness (Andreason, 2005; Barron, 1969; Barron & Harrington, 1981; Bem, 1975; Cropley, 1997; Dacey & Lennon, 1998; Flach, 1997; Richards, 1990; Russ, 1993). Although many people believe that creativity is closely

correlated with intelligence, research suggests that above a modicum intelligence quotient (IQ) of approximately 120, there does not appear to be any clear relationship (Barron & Harrington, 1981; Getzels & Jackson, 1962).

There is great variation among creative individuals. Creative scientists tend to be more convergent in their thinking, more emotionally stable, and self-assured, while creative artists and writers tend to be more divergent in their thinking, less stable, and less venturesome (Barron & Harrington, 1981; Flach, 1997).

The mind in search of new mathematical formulations can easily benefit from being divorced from ordinary environmental stimuli. The writer, attempting to bring creative originality to bear on his or her perception of human events, must continually shift between a state of contact with and observation of the world...while remaining sufficiently detached to permit singular interpretation of events that are to be expressed in the written product. (Flach, 1997, p. 182)

There is generally greater variation between people who are more or less creative than there is between more creative individuals as a group. This may, in part, be somewhat genetically determined. It is evident at birth that people respond with different temperaments to novelty: more innovative, uninhibited types have a greater acceptance of stress and greater psychic openness to the disruptive processes that precede new creative synthesis, while less creative individuals respond to novelty with fear and inhibition, leading to greater physiological reactivity (including motor tension, heart rate, and greater vulnerability to psychophysiological symptoms; Cropley, 1990).

Many believe that there is a fine line between “the creative genius” and the “mad scientist” (Runco & Richards, 1997, p. xiii) or the disturbed artist, and there is evidence to suggest some correlation between originality and psychopathology exists. For example, hypomania, and/or a family history of risk for bipolar disorders, appears to be more common among highly creative people. Hypomanic traits, particularly in

conjunction with impulsive nonconformity and unusual, absorbing perceptual experiences, originally were healthy adaptations to the pre-civilized world. They might be advantageous for survival by affording more psychological resiliency, a benefit that is referred to as “*Compensatory Advantage*” (Richards, 2010, p. 197). Researchers link “creativity...to the concept from evolutionary biology of ‘phenotypic plasticity’; this...quality allows for human inventiveness and adaptation to changing environments.... The goal is growth, adaptation, and survival itself” (Richards, 2007b, p. 309).

Schizophrenic-like processes to which Eysenck (1997) referred to as *psychoticism*, or at least a family history suggesting risk for this (Kinney et al., 2000-2001) can be another example of compensatory advantage and also appear to be somewhat more prevalent among imaginative individuals. While most creators do not suffer full-blown psychosis, they do tend to exhibit overinclusion (ideational fluency) in thoughts (remote consequences & alternative uses). These can be very useful patterns: “overinclusion today may yield tomorrow’s fresh insight” (Barron & Harrington, 1981, p. 461). These characteristics may have had some evolutionary advantages such as originality of thought (creativity) or schizophrenics would not have continued to survive (Richards, 1990). However, it is not just the manifestation of the symptomatology that must be considered, but also “the phenomenology of how the [symptomatology] is experienced” (Flach, 1997, p. 183). Is the symptomatic state evidence of a disorder *per se* or is it part of natural creative and health-oriented progressive endeavor (Richards, 2010)? “Creators seem psychologically both sicker and healthier than most people” (Richards, 1990, p. 310).

As much as creative individuals tend to be characterized by flexibility, openness, preference for complexity and discord, and tolerance for ambiguity, they also tend to exhibit “a large number of ego-strengths” (Flach, 1997) that serve as stabilizing counterpoints. “Like self-actualized individuals, creative individuals seem to have effective coping skills” (Runco, Ebersole, & Mraz, 1997). These include decided tendencies to be introverted and reflective (Richards, 2007b), to be dedicated to their self-chosen pursuits (Flach, 1997), and to the practice of disciplined effectiveness (Barron & Harrington, 1981). In the affective domain, while “creativity may avail itself of elements that slip over into the pathological” (Richards, 1990, p. 310), it appears to be mood disorder symptoms of a “milder form” that are most likely to be advantageous to creativity.

Healthy processes, and especially ego-strength, reach a balanced coordination, or perhaps a dialectical alteration, with pathological processes.... Positive subclinical factors such as confidence, sociability, energy, and ease of thinking...[reflect] a compensatory advantage in persons at risk for bipolar mood disorders, [and] may enhance overall social and occupational adjustment while independently raising creative potential. (Richards, 1990, pp. 310, 321)

In addition to psychological strengths, creative individuals are characterized by highly functional, integrative brain activity, operating on all neurological cylinders as it were. “Creativity requires an intact brain, including an intact corpus callosum for communication between the two cerebral hemispheres” (Richards, 1990, p. 308). “Bilateral integration of cerebral function is most clearly exhibited by creative [individuals] who typically enjoy intact brains” (Hoppe & Kyle, 1997, p. 278).

In spite of the extensive research on the characteristics of creative persons, findings that suggest what Jung considered most critical, namely, meta-consciousness, can be somewhat harder to come by. The language of contemporary psychologists

sometimes appears to harken to Jung's notion of meta-consciousness: "creating conditions such that something greater and profoundly authentic comes through, trailing hints of greater possibility" (Richards, 2010, p. 204). Nonetheless, current investigations and reflections seem to focus on either ego consciousness or instinctuality at the expense of the other, rather than defining higher consciousness in terms of the integration of the two. For example, Fromm suggested five "attitudes" (Dacey & Lennon, 1998, p. 42) associated with creative individuals that support Jung's perspective. Together with possessing the characteristics of being *awe-struck* (the capacity to be puzzled or surprised), *attentive* (defined here as the ability to concentrate), *ambivalence-* and *ambiguity-tolerant* (the ability to accept conflict and tension resulting from polarity), and *anxiety-tolerant* (the willingness to let go of security), Fromm contended that creative persons cultivate greater *awareness*, defined as unbiased knowledge or consciousness of one's self. This suggests a parallel to Jung's notion of heightened consciousness: "In those moments, we temporarily rise above our ordinary natures. We are communicating with the wellsprings of our very essence" (Dacey & Lennon, 1998, p. 43). Nonetheless, Fromm views this greater, creative awareness as eclipsing instinctuality, rather than as integrating and then transcending it, as Jung would have it. Other creativity researchers focus on devaluing the realm of conceptual consciousness, stopping "the chatter of the rational mind" (Richards, 2010, p. 203), rather than viewing higher consciousness as incorporating these energies.

As one becomes more free of conceptual mind, there are further openings toward more direct knowing, which go beyond the concepts, labeled images, biases, prejudices, gender and ethnic stereotypes, fears and expectations, memories, structures of consciousness, and entire realms of a conceptual superstructure – which signify not only living in a past of labeled experience, but in *our* conditioned past and limited world. (Richards, 2010, p. 204)

This is the consciousness that is often suggested in meditative training, where the participant endeavors to achieve an altered state of consciousness essentially devoid of conscious processes. It may very well be that contemporary creativity researchers are intending to convey the same sense of meta-consciousness as Jung in terms of the integration of unconscious and conscious processes. They underscore the significance of the union of psychological resources, rather than the exclusion of any: “Rather than a single trait, then, it is a special combination of several traits...that produces the synthesis we call creativity” (Arieti, 1976, p. 359). However, often it is difficult not to interpret contemporary definitions of higher consciousness as the exclusion of one level of attentiveness in favor of the other.

Maslow may more closely approximate Jung’s incorporative meaning of meta-consciousness when he suggested that the highest human needs, the being or growth needs as opposed to the deprivation needs, involve demand for actualizing one’s potential and for arriving at a more profound level of understanding of one’s self, one’s world, and one’s reason for being. So far as attentional, motivational, and psychological status are concerned, people operating out of these higher or creative attentional mindsets are

motivated primarily by trends to self-actualization (defined as ongoing actualization of potentials, capacities and talents, as fulfillment of mission (or call, fate, destiny, or vocation), as a fuller knowledge of, and acceptance of, the person’s own intrinsic nature, as an unceasing trend toward unity, integration or synergy within the person)... [Their eyes are] opened to all sorts of basic insights, old to the philosophers but new to us... [They] can perceive simultaneously the opposites, the dichotomies, the polarities, the contradictions and the incompatibilities.... This permits much clearer and more insightful perception and understanding of what is there.... This kind of detached, Taoist...non-interfering awareness of all the simultaneously existing aspects of the concrete, has much in common with descriptions of the...mystic experience. (Maslow, 1968, pp. 23, 37-38)

Runco et al. (1997) reported that, in one investigation designed to assess the

relation between creativity and self-actualization (associated with consciousness of one's self and context), the "creativity factor accounted for the largest portion in an eight-factor solution of the *Reflections of Self and Environment* (ROSE) self-report" (p. 267).

Richards suggested that we are continually attending to information on an unconscious level, but when this is paired with conscious attention, "the information may be shared across a broader range of brain subsystems.... Thus...an individual is changed. In however a big or small way, she or he has evolved" (Richards, 2001, p. 62). When our integrated levels of attentiveness are tuned into the higher dimensionality fractal patterns (that she equates with beauty and creativity), there may be a heightening of our conscious awareness representing

broader and indeed transcendent experiences of beauty—...involving a realm or agency of existence that may transcend the ordinary, may defy description, and one that can transform lives in ways that are beneficial. Hillman (1989) said, for instance, that "beauty is the way in which the gods touch our senses, reach the heart and attract us into life."... *Doorways to the transcendent*—here, through beauty, through awe, through the promise it offers, we may see openings to realms that we humans have only suspected are there.... Some find in [accessing higher fractal patterns] *a reverence, a path to greater possibility and spiritual meaning*; they can lose themselves in awareness of more expansive realms and the profound interbeing of all that exists. (Richards, 2001, pp. 63, 84, 90)

This language strongly resembles Jung's when describing the power of higher levels of attentiveness and their relation to creative yearning.

The assistance: Regressive, repressive, introverted, and integrative creative processes. In conjunction with these distinctions of aim and attentiveness, Jung further refined his perspective on yearning by asking, "To what is the yearning in service? What do we do in the face of yearning?" Is it assisting in the pursuit of safety, predictability, and the avoidance of the totality of life, namely, is it defensive and unconscious? Jung argued that for Freud, this is the primary service of yearning, and creativity is its

unintended, defensive sequelae. Or is desire facilitating growth and development?

Jung's perspective Jung contended that when longing is assisted by defense mechanisms, yearning is directed away from the completeness of life and may be anything but creative. When meta-conscious processes assist desire's accessing symbolic aims, the result is more likely to be psychic wholeness and authentic creativity.

Paradoxically, however, authentically creative yearning usually proceeds through stages assisted by defensive mechanisms before genuine creativity can emerge and effectively mediate yearning. In other words, creativity involves the experience and subsequent incorporation of regression and repression before it can arrive at transformational and meaningful integration. However and once again, Jung cautioned not to take the ordinal language used when describing the stages too literally: "The arrangement of the stages in individual authors depends primarily on their conception of the goal" (Jung, 1953/1968, para. 335). The stages are usually necessary but not invariant and are dynamically interactive.

Regression, nigredo, and unio naturalis. Jung used alchemical language to suggest four stages of the creative process, one of which, and often the first, he referred to as the *nigredo* and its associated conjunction of *unio naturalis*. Jung regarded this as "a state of incubation or pregnancy" (Jung, 1970, para. 729).

The *nigredo* or blackness is the initial state, either present from the beginning as a quality of the *prima materia*, the chaos or *massa confusa*, or else produced by the separation (*solutio, separatio, divisio, putrefactio*) of the elements. If the separated condition is assumed at the start, as sometimes happens, then a union of opposites is performed under the likeness of a union of male and female (called the *coniugium, matrimonium, coniunctio, coitus*), followed by the death of the product of the union (*mortificatio, calcinatio, putrefactio*) and a corresponding *nigredo*. (Jung, 1953/1968, para. 334)

This quotation suggests an important and rarely emphasized aspect of the *nigredo*: there are two versions of it. It can represent the stage of unconscious undifferentiation between the ecto- and endopsychic, before any separation has ever taken place; and/or it can represent a regression to the ectopsychic if dissolution has already occurred, during which the antinomies abide in parallel if confused coexistence and potentiality.

When the opposites unite, all energy ceases: there is no more flow. The waterfall has plunged to its full depth in that torrent of nuptial joy and longing; now only a stagnant pool remains, without wave or current. So at least it appears, looked at from the outside.... This death is an interim stage to be followed by a new life. No new life can arise...without the death of the old. (Jung, 1966a, para. 467)

Edinger (1995) identified the opposites as *body, soul, spirit, and world*, suggesting, respectively: the unconscious, autonomic, ectopsychic, or physical; the psychoid or subjective; the conscious, cerebrospinal, or intellectual; and the meta-conscious integrative.

In this zone of the *nigredo*, yearning is in service to remaining in or regressing to the energies that are primally unified. The mantra seems to be something along the lines of, “What is left alone takes care of itself, it works out according to its own laws” (Jung, 1984, p. 548). Indulged in irrationally, this regression represents the danger of being limited to corporeal comfort and reverting to infantile conditions. Paradoxically, however, in order to tap into instinctual energies necessary for authentic creativity, a regression must be risked.

When man concentrates on the kettle down in his belly, he discovers that something happens. He pushes his libido down into the original primordial instinctive centres. It is just as if all the incompatibles in his consciousness, the raw materials, were gathered together and thrown down into the dark abyss of his sympathetic system, into the warmth of the body, well protected, and there begin to cook, to be transformed. (Jung, 1984, p. 334)

As described in the section on the *rubedo* stage of creative yearning, the

regression that is associated with creative yearning is consciously directed and more appropriately referred to as *introversion*.

Repression, albedo, and unus mentalis. A second phase of Jung's process of creative yearning involves the dawning of conscious differentiation. As critical and dynamic as regression into the *prima materia* is, creativity cannot be instinctual anarchy.

“We...know that it is dangerous to suppress the unconscious because the unconscious is life and this life turns against us if suppressed as happens in neurosis.... The chaotic life of the unconscious should be given its chance of having its way...as much as we can stand.” So that's part of it. “Consciousness, on the other hand, should defend its reason and protect itself.” Now here we have a very troubling point. Jung is speaking out of both sides of his mouth. Yes and no. In other words, the ego is responsible for consciousness, for choice, for consequences, for ethics, and if it gets too rigid it will be pathologized one way or the other.... We have to tolerate whatever wants to come up from the unconscious as much as we can stand it, but [Jung]'s not abandoning the position of consciousness. (Hollis, 2007, session 12, side 1, track 2)

This second phase of the creative endeavor is referred to alchemically as the *albedo*. It honors the conscious powers. It holds out the potential for the measured guidance of all things affective, and is associated with the conjunction known as *unus mentalis*.

From this, the washing (*ablutio, baptisma*) either leads direct to the whitening (*albedo*), or else the soul (*anima*) released at the 'death' is reunited with the dead body and brings about its resurrection, or again the 'many colours' (*omnes colores*), or 'peacock's tail' (*cauda pavonis*), lead to the one white colour that contains all colours. At this point the main goal of the process is reached, namely the *albedo*...highly prized by many alchemists as if it were the ultimate goal. It is the silver or moon condition, which still has to be raised to the sun condition. The *albedo* is, so to speak, the daybreak. (Jung, 1953/1968, para. 334)

This developmental phase emphasizes the separation of subject and object, and the exploration of, education about, and insight into this discrimination in the external world. It is the phase “where the ego is separated from the unconscious, and able to take an objective and critical attitude toward affects and desirousness—the spirit and soul are

joined together and separated from the body” (Edinger, 1995, p. 281). The mechanism assisting the *albedo* is repression of the instinctual processes in order to attain the objective.

In order to bring about their subsequent reunion, the mind... must be separated from the body—which is equivalent to “voluntary”—for only separated things can unite. But this separation...[is] a discrimination and dissolution of the “composite,” the composite state being one in which the affectivity of the body has a disturbing influence on the rationality of the mind. The aim of this separation was to free the mind from the influence of the “bodily appetites and the heart’s affections,” and to establish a spiritual position which is supraordinate to the turbulent sphere of the body. This leads at first to a dissociation of the personality and a violation of the merely natural man. (Jung, 1970, para. 671)

The longing for consciousness is not possible without the containment and redirection of the desire for unconscious immersion. Repression is critical for attainment of *albedo*. By virtue of its being associated with the rise of consciousness, it holds out the possibility that the rationality of consciousness can be joined with the instinctuality of unconscious affect. This is “a purely intra-psychic *unio mentalis* of intellect or reason with...feeling. Such an interior operation means a great deal, since it brings a considerable increase of self-knowledge as well as of personal maturity” (Jung, 1970, para. 664).

Introversion, rubedo, and anima/animus mundi. However, creative yearning is not authentic, as long as it entails exclusive and/or unconsidered regression and/or repression. There is yet another phase that must occur before Jung’s version of genuine creativity can manifest. Just as the night leads to daybreak, daybreak holds the potential for what Jung referred to above as the *rubedo* or “sun condition”: “The *rubedo* then follows directly from the *albedo* as the result of raising the heat of the fire to its highest intensity” (Jung, 1953/1968, para. 334). This is the creative stage about which Jung is most interested.

It is significant for the whole of alchemy that... a mental union was not the culmination point but merely the first stage of the procedure. The [*rubedo*] stage is reached when the mental union, that is, the unity of spirit and soul, is conjoined with the body.... For this procedure there were many symbols. One of the most important was the chymical marriage [or *hierosgamos*, to be discussed subsequently in more detail].... [This] re-uniting of the *unio mentalis* with the body [to attain the *anima/animus mundi*], is particularly important, as only from here can the complete conjunction be attained—union with the *unus mundus*. The reuniting of the spiritual position with the body obviously means that the insights gained should be made real. (Jung, 1970, paras. 644, 677)

The enactment of conscious insights requires a different type of assistance than regression into the oneness of indifference or repression on the path to differentiation.

Since the soul animates the body, just as the soul is animated by the spirit, she tends to favour the body and everything bodily, sensuous, and emotional. She lies caught in “the chains of Physis,” and she desires “beyond physical necessity.” She must be called back by the “counsel of the spirit” for her lostness in matter and the world. This is a relief to the body too, for it not only enjoys the advantage of being animated by the soul but suffers under the disadvantage of having to serve as the instrument of the soul’s appetites and desires.... The separation means withdrawing the soul and her projections from the bodily sphere and from all environmental conditions relating to the body. In modern terms it would be a turning away from sensuous reality, a withdrawal of the fantasy-projections that give ‘the ten thousand things’ their attractive and deceptive glamour. In other words, it means introversion, introspection, meditations and the careful investigation of desires and their motives. (Jung, 1970, para. 673)

The assisting mechanism is *introversion*. Most often Jung considered introversion an integration of consciousness in service to the unconscious process of regression. He suggested that equating introversion with consciously directed regression is sometimes difficult to grasp. This is much like the struggle to differentiate conditioned, apparently conscious behavior from meta-conscious undertakings, objective observation of behavior. Experience does little to assist with the distinction between activity that is regressive and endeavors that are borne of developmental introversion, or insightful regression.

What robs Nature of its glamour, and life of its joy, is the habit of looking back for something that used to be outside, instead of looking inside, into the depths of the depressive state. This looking back leads to regression and is the first step

along that path. Regression is also an involuntary introversion in so far as the past is an object of memory and therefore a psychic content, an endopsychic factor. It is a relapse into the past caused by a depression in the present. Depression should therefore be regarded as an unconscious compensation whose content must be made conscious if it is to be fully effective. This can only be done by consciousness regressing [or introverting, *italics mine*] along with the depressive tendency and integrating the memories so activated into the conscious mind—which was what the depression was aiming at in the first place. (Jung, 1956/1990, para. 625)

The very same experience that in one situation or for one person might represent unconscious regression might very well be meta-conscious regression depending on the quality of attentiveness directed characterizing the assisting process. When regression is attended by endopsychic consciousness-about-consciousness, the result is no longer compulsive, uninhibited, uncontrolled, and irrational reversion to, or arrival at, a state of mindless unity, but rather, a condition better identified as considered, reflective introversion.

There are other points, however, at which Jung differentiated between introversion and any form of regression.

The unconscious insinuates itself in the form of a snake if the conscious mind is afraid of the compensating tendency of the unconscious, as is generally the case in regression. But if the compensation is accepted in principle, there is no regression, and the unconscious can be met half-way through introversion (Jung, 1956/1990, para. 587)

Whether introversion is voluntarily guided reversion to instinctual energies or a qualitatively distinct form of assistance for yearning, the important point is that it represents redirection of conscious processes into the service of animating unconscious vitality.

The avowed purpose of this redirection and involvement is to integrate the statements of the unconscious, to assimilate the compensatory content of unconscious statements, and thereby produce a whole meaning, which alone makes life worth living and, for not a few people, possible at all. (Jung, 1970,

para. 756)

The effect is a powerful harnessing of spontaneous dynamism with formative direction that no longer represents the oneness of indifference or the multiplicity of differentiation, but the oneness borne of differentiation. About this, Jung had much to say.

For now we come to the consummation of the hierosgamos, the ‘earthing’ of the spirit and the spiritualizing of the earth, the union of opposites and reconciliation of the divided...in a word the longed-for act of redemption whereby the sinfulness of existence, the original dissociation, will be annulled in God.... This is always an intuitive experience that is felt as a concrete reality. It is the prefiguration and anticipation of a future condition, a glimmering of an unspoken, half-conscious union of ego and non-ego. (Jung, 1970, paras. 207-208)

From the Jungian perspective, this experience, referred to as the *anima/animus mundi*, “is felt as an illumination, a revelation or a ‘saving idea’” (Jung, 1956/1990, para. 450), otherwise known as the experience of the transcendent function or genuine creativity. The process of introversion, integrating as it does the unconscious, psychoid, or subjective, with the conscious, has the potential for illuminating metamorphosis that is authentically creative.

Integration, aurum, and unus mundus. With introversion and the emergence of the transcendent function or symbolic creative product, it would appear as if the discussion of the creatively yearning enterprise had come full circle to resolution since it began with the topic of the aim of creative yearning, namely, the transcendent function or creative product. Yet, there is one final stage in the creative process that is perhaps the most important of all. Although introversion and arrival at the creative aim holds the possibility of illumination, creative transformation is not complete until “world and body-soul-spirit are synthesized and the final result is the *unus mundus*” (Edinger, 1995, p.

283), “*unio mystica*” (Jung, 1970, para. 208), or *mysterium coniunctionis*: “a consummation of the *mysterium coniunctionis* can be expected only when the unity of spirit, soul, and body is made one with the original *unus mundus*” (Jung, 1970, para. 664). This integration is the realization of the union of conscious ego spirit and non-ego body with the universal world, assisted by integration, *and the subjective experience of this realization* in soul. In other words, the emergence of the transcendent function through introversion is the vehicle through which creative transformation is possible, but creative transformation and resolution occur only when the creative product is consciously appreciated and accepted as a felt, meaningful, or soulful experience for what it represents, a symbolic bridge into transpersonal transformation. Jung and the alchemists referred to this experience by many names including the “*lapis*,” the “*prima materia*” (Jung, 1967, para. 89), the “philosopher’s stone,” (Jung, 1967, para. 198), and the “gold, the *aurum philosophorum*” (Jung, 1970, para. 6).

At this level, time and eternity are united and synchronicity prevails. It is perfectly evident that this is a borderline state the one can only glimpse from afar; once you are totally in it you are out of the ego world as we know it. (Edinger, 1995, p. 281)

Another name for that which can only be glimpsed from afar is the *fourth*, associated with one of the precepts of alchemy, the axiom of Maria Prophetissa: “One becomes two, two becomes three, and out of the third comes the one as the fourth” (Jung, 1953/1968, para. 26). If the *nigredo* is regression into the incubatory oneness of unconscious undifferentiation, the *albedo* is repression towards the preparatory twoness of conscious differentiation, and the *rubedo* is introversion into the illuminated threeness that conjoins and points to the potential transformation and resolution of the tension between the first two through the transcendent function. Then, the *aurum* is the

integrated, subjective experience of the fourness of all of these energies into a universal, meta-conscious wholeness that is the one yet again.

The fourth, borne as it is of integration, is insightfully but paradoxically described above as a liminal state. Despite its being the representation *par excellence* of wholeness it is, in fact, unstable and perpetually dynamic for two reasons. First, through its very formative mechanism of integration, it represents the oneness of mindless unity because four is “the minimum number by which a circle.... as the symbol of completeness.... can be naturally and visibly defined” (Jung, 1970, paras. 404-405). The oneness of mindless unity inevitably dissolves into the twoness of conscious differentiation, and the dynamic process begins again. Secondly,

Four as the minimal number by which order can be created represents the pluralistic state of the man who has not yet attained inner unity, hence the state of bondage and disunion, or disintegration, and of being torn in different directions—an agonizing, unredeemed state which longs for union, reconciliation, redemption, healing, and wholeness. (Jung, 1970, para. 405)

This order that is “the fourth cannot be held long, and thus becomes the new one, which must split, then move toward the tension of opposites, and the cycle begins anew” (J. Hollis, personal communication, November 2, 2013). The fourth that becomes integrated and unified as yet once again the one, but now the oneness attained through differentiation, is both the ultimate *unio mystica* and the mediation or resolution to creative yearning, and simultaneously the birth of renewed and constantly evolving yearning for integration.

It is important, however, not to confuse the fourth, or the subjective experiencing of transcendent order as meaningful, with happiness. Western culture, in particular, is

obsessed with defining the wholeness of the *unus mundus* as one-dimensional happiness, as feeling good, as the permanent absence of conflict.

One of the great fantasies of modern Americana is the idea of happiness.... The problem with pleasure is that we ignore the true calculus of pleasure. Most pleasures are brief and ephemeral.... When you apply the test of what lasts, you have quite a different experience. (Hollis, 2008, session 3, side 2, time 16:38f)

“Life (and most everything else) is impermanent. We do not often celebrate impermanence in America” (Shaw, 2012, p. 190). The subjective experience of the transcendent function is not a particularly happy, or permanent, proposition. Rather, it is moving, dynamic, passionate, and often exhausting. Additionally, “The great difficulty here...is that no one knows how the paradoxical wholeness of man can ever be realized” (Jung, 1970, para. 679).

Contemporary perspective. Researchers have investigated the creative process, and assisting energies, in detail. Their findings on the course of creativity, and on the mechanisms assisting its stages, concur in large measure with Jung’s. In fact, they often use identical language. However, and yet once again, they also caution, as Jung did, against the literalization and rigidification of organizational schemes for describing creativity’s progression. For example, one of the original investigators of creative thought suggests that even during the most unconscious phases of creative endeavor, consciousness is lurking, and vice versa:

Both the successful trains of association, which might have led to the “flash” of success, and the final and successful train are normally either unconscious, or take place (with “risings” and “fallings” of consciousness as success seems to approach or retire), in that periphery or “fringe” of consciousness which surrounds our “focal” consciousness as the sun’s “corona” surrounds the disk of full luminosity. (Wallas, 1926, p. 95)

Incubation. Creativity researchers agree with Jung that the realm of the instinctual unconscious is the original and/or primary source of creative energies. “Where exactly does the necessary information [for creativity] come from? It does not come from the conscious mind. New thoughts must be produced, and they usually come from one’s unconscious mind” (Dacey & Lennon, 1998, p. 35). Wallas (1926) identified the *incubation* stage as critical for the process, a stage, much like the *nigredo*, that can represent both the original source of our creative inspirations and/or the stage to which we return in order to access inspirational energies.

The Incubation stage covers two different things, of which the first is the negative fact that during Incubation we do not voluntarily or consciously think on a particular problem, and the second is the positive fact that a series of unconscious and involuntary (or foreconscious and forevoluntary) mental events may take place. (Wallas, 1926, p. 86)

During incubation, regression (and eventually consciously-assisted regression, or introversion) is key, and waiting for hunches from the unconscious is what it is all about. These are assisted by what parades as “‘downtime’ that...allows the mind to regenerate and refuel” (Dacey & Lennon, 1998, p. 228). This process facilitates accessing “of a world of phantasy [*sic*]...separate[ed] sharply from reality” (Freud, 1908/1958, p. 45) where the “unconscious seems to take delight... in breaking through-and breaking up—what we cling to most rigidly in our conscious thinking” (May, 1975, p. 62). This is subjective knowing or “using the ongoing flow of our preconceptual experiencing as a referent” (Rogers, 1964, p. 110). From the conscious perspective, it is often experienced as operating according to the painful and dystonic mantra, “Drift, wait and obey!” (Dacey & Lennon, 1998, p. 35). But then “creativity seldom takes an orderly, sequential path” (Dacey & Lennon, 1998, p. 12). It is this drifting, waiting, and following an associational

rather than sequential path that is often regarded as the essence of “originality” (Barron & Harrington, 1981, p. 460).

Ideas incubate without the individual directly, logically working on the problem. It is in this stage that processes unique to the creative process are so important.... Much restructuring and free associating occurs outside of conscious awareness.... Thoughts are permitted to roam in a free-ranging manner. (Russ, 1993, p. 3)

This incubatory process is “seeking the novel, backing intuitions, taking risks” (Cromptley as cited in Richards, 1990, p. 307). The creator engages in translogical processes of homospatial thinking that “unearth primary process material that had previously been disguised” (Richards, 1990, p. 303). This is the stage at which “an iterative process suddenly takes off, creating a *bifurcation* or branching phenomenon that allows a system to go in an entirely new direction” (Richards, 2000-2001, p. 250).

Barron and Harrington (1981) noted that although the research is complicated and much depends on the types of tests used and instructions given, evidence points to a significant correlation between creativity and: divergent thinking; the ability to form unusual associations; primitive modes of thinking; analogical and metaphorical thinking; and imagery abilities. Russ (1993) noted that Guilford identified two major categories of cognitive processes essential to this stage. First, “divergent production abilities were uniquely important” (p. 5). The tendency to entertain alternative solutions is a cognitive hallmark of this stage. The second category is “transformation abilities,” the capacity for altering or revising what one knows into new patterns or configurations. “A flexibility to reorganize and break out of old sets is important here. The individual reorders, redefines, or reinterprets what is currently known” (Russ, 1993, p. 5). The affective processes most highly correlated with these cognitive processes of divergent thinking and

transformational abilities are access to affect-laden thoughts (including primary processes) and openness to affect.

The incubation process of both artists and scientists is often described as "regression in the service of the ego" (essentially synonymous with Jung's introversion) during which the creator accesses more primitive modes of associational and imaged thought (Flach, 1997; Richards, 1990; Russ, 1993) with awareness of what is transpiring. This involves bringing together unusual material or associations, whether through intersecting frames of reference (Koestler, 1964), discrete remote associations (Mednick, 1962), oppositional thinking (Rothenberg, 1990), or a more generally overinclusive cognitive style, all of which allow for richer associative networks. The incubation stage is also characterized by what the Gestaltists suggest is a back and forth dynamic involving seeing an overarching pattern, creating part of the product, and then working backward.

People often obtain creative solutions by seeing an existing gestalt in a new way. This can happen when they change the position from which they view a scene or problem or when the personal needs that affect perception change.... [When people assume] a new point of view on the whole of a problem, rather than rearranging its parts, [they are] more likely to produce creativity.... Incubational regression and subsequently introversion is activated when gathering more information or mulling over the problem further [from the ego perspective]... prove[s] counterproductive. Efforts to solve the problem must be abandoned and allowed to sink into the unconscious mind. Therefore, the problem solver must not intentionally work on the problem.... This is not an easy task, for usually there is a strong drive to solve the problem as soon as possible. (Dacey & Lennon, 1998, pp. 30, 34-35)

Preparation. Just as Jung suggests, while appreciating the potency of descent into the ectopsychic realm during the incubatory phase, creative yearning cannot turn into an instinctual free-for-all. "Creativity is not merely the innocent spontaneity of your youth and childhood; it must also be married to the passion of the adult human being" (May, 1975, p. 27).

There [has to be], if you will, enough disruption to stir the waters without sinking the boat.... A failure in the mode of disruption can go beyond ‘normal’ levels of anxiety and depression and a failure of reintegration can prolong such pathological conditions.... A key word seems to be optimal, whether it is optimal level of symptomatology, optimal stress, anxiety, or arousal, or early exposure to political disruption. (Richards, 1990, pp. 308, 312, 323)

The steadying keel of the creativity vessel is the power of consciousness, its processes of convergent and sequential analysis, and its content of “objects and circumstances [borrowed] from the tangible and visible things of the real world” (Freud, 1908/1958, p. 45). Therefore, in addition to regressive incubation, contemporary psychologists have identified another, compensatory and complementary, phase of creativity, which is referred to as the *preparation stage* and is similar to Jung and the alchemists’ *albedo*. In this stage, ego-consciousness represses affect-laden unconscious urges in service to longer-term aims of data collection, education, and all manner of expertise. This is “the stage during which the problem [is] investigated...in all directions.... The rules...are strict and complicated; they demand discipline, attention, will, and consequently, consciousness” (Wallas, 1926, pp. 80-81). The creative individual experiencing this stage identifies the challenge by gathering information in a manner that is primarily sympathetic, focused, controlled, analytical, and goal-oriented. The most important cognitive abilities during this phase are sensitivity to problem identification, a wide breadth of knowledge, and a mastery of the knowledge base. Creative insights come “to those areas in which the person consciously has worked laboriously and with dedication” (May, 1975, p. 46). Even the most gifted and talented individuals do not live “in an effortless, genius-inspired life.... None seem ‘destined’” (Albert & Runco, 1986, p. 354). “Concentrated development of special talents, a demanding self-discipline... [and] work-orientation” (Flach as cited in Richards, 1990, p. 304) are required.

Preparatory processes involve the delay of gratification and self-control (Dacey & Lennon, 1998), and the ability to think clearly, to be alert and to concentrate (Barron & Harrington, 1981). “Things may seem quiet and calm, and may even draw on forces creating *insensitivity* to change, ones that keep us ‘in the groove’ and enhance order and predictability” (Richards, 2000-2001, p. 250).

The preparation phase is what our culture often regards as not only the most critical element of creativity, but also the sufficient one. The conscious activities of the mind are so highly valued that the necessity for other cognitive, affective, and personality variables is often overlooked, denied, and/or denigrated. When ego-conscious processes prove insufficient for generating innovative products, the ego often reasserts its efforts and revivifies its defenses, rather than alters its approach (Dacey & Lennon, 1998). “As we shall see, and learn to regret deeply, the natural tendency is to keep trying the same old thing when illumination requires more flexibility than that” (Crovitz, 1970, p. 80).

There are at least three limitations posed by doing the same old thing. First, creativity, in whatever form, is “‘the old game of hammer and anvil. Between them the [creative product] is forged into an indestructible whole.’ In other words, we’re living in two worlds at the same time” (Hollis, 2007, session 12, side 2, track 1). Ego processes are not sufficient, and if adhered to, give rise to the second limitation (Richards, 1990). “All too often, people in today’s society are instructed to get everything done more and more quickly to produce outcomes that are not necessarily desirable but that meet some deadline” (Dacey & Lennon, 1998, p. 128). This usually is not the same as creativity. A third limitation of exclusively relying on the conscious analysis is that the appropriate knowledge is not always sensorial or categorical. As suggested previously, “Where

exactly does the necessary information come from? It does not come from the conscious mind. New thoughts must be produced, and they usually come from one's unconscious mind" (Dacey & Lennon, 1998, p. 35).

Illumination and intimation. "Creativity and inspiration involve, indeed require, a dipping into prerational or irrational sources... 'the games of the underground' ... while maintaining ongoing contact with reality and 'life at the surface'" (Jamieson, 1993, p. 104). If one experiences these games of the underground, if one suffers the creative oscillation between "*form and passion*" and "*order and vitality*" (May, 1975, pp. 48-49), between conscious and unconscious processes, between sympathetic and parasympathetic physiology, between *nigredo* and *albedo*, there is an accrual of tension. When the tension reaches a critical threshold, there can be a sudden moment of what researchers refer as creative *illumination* when, much as with Jung's *rubedo* that represents the joining of corporeal instinct with soul/spirit, unconscious and conscious processes come together. "Illumination requires a dynamic tautness between opposing psychological processes. Divergent thinking in fact goes hand in glove with convergent thinking in every thought process that results in a new idea. The aha! comes when the process reaches a conclusion" (Barron & Harrington, 1981, p. 443), and there is "a magnificent summit of creativity" (May, 1975, p. 48), a "peak experience" (Maslow, 1968, p. 143), and a "spontaneous combustion, an edge-of-chaos conflagration" (Richards, 1996, p. 53). Alternatively, and more frequently, there can be a series of more subtle, "disruption-integration" (Flach as cited in Richards, 1990, p. 305) spasms. Asimov is quoted as having mused, "The most exciting phrase to hear in science, the one that heralds new discoveries, is not Eureka! (I found it!), but rather, 'Hmm...that's funny...'" (Asimov,

n.d.). In any case, tension accrues that, if tolerated until a critical point, has the potential for “producing a unique marvel of a potentiality” (Richards, 1996, p. 53). This critical point is akin to

what in chaos theory terms is called *sensitivity to initial conditions*...[when] even the tiniest of pushes...may alter things a great deal.... An ongoing feedback process indeed occurs, however dramatic or subtle this may appear. At times, things may seem quiet and calm, and may even draw on forces creating insensitivity to change, ones that keep us “in the groove” and enhance order and predictability.... Yet, at other times, an interactive process suddenly takes off, creating a bifurcation or branching phenomenon that allows a system to go in an entirely new direction. (Richards, 2000, p. 250)

There are components to illumination. The first is “the breakthrough of ideas from a depth below the level of awareness” (May, 1975, p. 57), representing compensatory answers:

What occurs in this breakthrough is not simply growth; it is much more dynamic. It is not a mere expansion of awareness; it is rather a kind of battle. A dynamic struggle goes on within a person between what he or she consciously thinks on the one hand and, on the other, some insight, some perspective that is struggling to be born. (May, 1975, pp. 62-63)

Additionally, as suggested earlier, creative illumination comes in areas in which the creator is prepared: “The insight never comes hit or miss, but in accordance with a pattern of which one essential element is our own commitment” (May, 1975, p. 65). This is where Wallas suggested a fine-tuning of the illumination stage to include a corollary element to which he refers as *intimation*. This is when conscious preparation aids unconscious incubation, when “our fringe-consciousness of an association-train is in the state of rising consciousness which indicates that the fully conscious flash of success is coming” (Wallas, 1926, p. 97). This would be akin to Jung’s meta-consciousness of the *anima/animus mundi* convergence of body and soul/spirit in the *rubedo*. The very awareness of this impending bursting forth of inspiration can, in and of itself, aid and

abet its eruption. Intimation of illumination often “comes at a moment of transition between work and relaxation” (May, 1975, p. 66), a place beyond preparation and incubation, divergence and convergence, logic, and symbolic.

Transcendence. As with Jung and the alchemists’ *rubedo* state, it might appear as if the discussion of the creatively yearning enterprise had culminated at the moment of illumination. Yet, contemporary psychologists suggest that a final, critical stage, a more leisurely *verification*, or working through, process (Dacey & Lennon, 1998; Wallas, 1926). The creation must now be assessed in terms of the criteria of creativity: Is it meaningful? Is it original? Is it good? Does it have utility? Is it socially valuable (Barron & Harrington, 1981)? Evaluative cognitive processes, together with affective pleasure in problem solving, the ability to cognitively integrate affect, and intrinsic motivation, are critical at this juncture. “The individual must stand back and evaluate the ideas, association, or composition and refine it. Without critical thinking ability, the other...abilities are like unavailable resources” (Russ, 1993, p. 11). This can be difficult:

Whenever there is a breakthrough of a significant idea...the new idea will destroy what a lot of people believe is essential to the survival of their intellectual and spiritual world... As Picasso remarked, “Every act of creation is first of all an act of destruction.” (May, 1975, p. 63)

There may be even one more phase of the creative process, the “expansive application of the creative product” (Russ, 1993, p. 4). It involves primarily convergent processes assessing the impact and “far-reachingness” (Barron & Harrington, 1981, p. 442) of the creation.

Nonetheless, *verification* and *expansive application* do not seem to do justice to what Jung and contemporary psychologists seem to really mean when they suggest that there is an additional phase to the creative yearning proposition. Instead, descriptions of

this attendant phase appear to refer to something much more transpersonal and transcultural. Contemporary researchers intimate that there can be a spiritual or symbolic dimension to creativity that could be referred to more appropriately as *transcendence*. Investigators often lump this in with descriptions of illumination, but there is a difference. This is the same difference that exists between Jung's *rubedo* and *aurum*, namely, the difference between the creative product itself, representing the transcendent function, and the subjective experience of wholeness and the resolution of yearning that can cascade down from the encounter with the creative product. Although through introversion, pushing beyond the sensitivity to initial conditions, and the resultant intimation and illumination, the creative product emerges, this aim only holds the potential for the felt experience of resonant transformation. The product can present itself and the experient may defend against psychologically embracing its meaning. However, when the genuinely creative product is experienced as such, transcendence becomes possible. Everything becomes vivid and intense, both internally and externally. These experiences can be astounding.

We are in touch with God's immanent manifestation when we do or feel something that seems somehow greater than ourselves.... It is inevitably an ecstatic feeling. In this sense, immanent godliness and creativity are synonymous. (Dacey & Lennon, 1998, pp. 42-43)

Wilber (2001) suggested that creativity is another name for Spirit, and May (1975) proclaimed, "creativity is a yearning for immortality" (p. 27)! It can be so numinous that it is at the heart of not only everyday cleverness and eminent artwork on more modest levels, but also of cultural innovation and spirituality and purpose on even more magnificent scales.

Not only do contemporary researchers concur with Jung in large measure that there is a stage of the creative process that goes beyond the *rubedo* or illumination and that has the potential for assuming transcendent characteristics, but they also suggest that this is a dynamic stage. As the *aurum*, or four, represents creative wholeness or a moment of oneness during which yearning is mediated, its very oneness means that it heralds the beginnings of the next separation, the next twoness, and the next felt experience of yearning. Richards stressed the ongoing evolution of all creative processes including illumination, transcendence, and even ourselves, using the language of chaos theory:

In chaos theory terms, we already have an energized system (ourselves) that is far from equilibrium, constantly evolving, and seeking emergent new order. With each thought and breath, we are changing and continue to change, whether we know it or not. We are also *open systems*, taking in new input as a matter of course, whether consciously or unconsciously—a tune, a secret, a stubbed toe, or a breathtaking sunset. We stop, we notice, and we are never the same again. (Richards, 2000-2001, p. 250)

Not only does this open, creative dynamism serve evolutionary agendas, but also healthy physical and psychological development. Creatively attuned participants in one study

Were significantly higher than controls on two measures of T-cell function, indices of immune competence. Even their bodies – their immune systems, their white blood cells – know the difference! ... Creative activity of many types seems relevant to successful aging, greater acceptance of one's situation, finding purpose and alternatives, feeling empowered, and discovering satisfaction and meaning.... More active, involved, and artistically aware elders on the average, *lived longer*. (Richards, 2010, pp. 195-196)

However, just as with Jung's perspective on the meaningful encounter with the transcendent function, the transcendent experience that may be realized through the subjective embracing of the creative product is not to be confused with our static understanding of feeling good. The experience of wholeness that is possible through the encounter with the altogether *other* product of illumination has little to do with the

absence of tension and everything to do with enduring the dynamic tension *between* the preparation and incubation stages.

Summary of definitions and dimensions of yearning, and their relation to creativity. The review of the literature on Jung's perspective on the definitions and components of yearning, on its relation to his viewpoint on the definitions and elements of creativity, and how these both compare and contrast not only with Jung's understanding of Freud's perspective on yearning and creativity, but also with the approach that contemporary psychologists assume with regard to creativity, suggests support for four important definitional characteristics and three fundamental elements.

With regard to the definition of yearning, Jung suggested that he differs from Freud in asserting that yearning is not primarily or exclusively sexual, but is the elemental and instinctual energy of life; it represents the elemental human condition. Additionally, yearning manifests as apparently different instincts that are interactive with one another, thereby allowing for their transformation. With regard to Jung's definition of creativity, this transformation represents genuinely creative yearning because it is qualitative and purposive, not just quantitative, defensive, and reductionistic as Jung argued that Freud's is. Additionally, for Jung, creative yearning is instinctual, just like all expressions of yearning.

With regard to the components of creativity, Jung and creativity researchers agree that three of the most significant are: the aim or creative product; the attentiveness level of the creative person; and the assistance mechanism characterizing the creative process. With regard to the aim of yearning, Jung and contemporary creativity thinkers generally concur that while the original goal of yearning is corporeal, personal, and

useful, it must ultimately achieve a symbolic, transpersonal, and teleological quality in order to be authentically creative. With regard to the level of attentiveness, researchers of creativity stress the necessity of the creative person's being able to access both unconscious and conscious energies, while Jung emphasized the additional and critical cultivation of a meta-conscious level of attentiveness that is sometimes implied, but is not always clearly explicated in the findings of contemporary creativity investigations. Finally, both Jung and contemporary researchers suggest that four of the most important phases of assistance in the creative process include: regression that facilitates incubation; repression that promotes preparation; consciously directed regression (introversion) that assists illumination; and ultimately the integration of all of these stages into what is subjectively experienced as psychologically transformational (original) transcendence (meaningfulness). In the final analysis, yearning moves toward the compelling object in a manner that may somehow eventuate not only in appreciation, but also in unintended psychological enlargement as well.

Classifications of Yearning and Creativity

When Jung's reflections on yearning and creativity are synthesized with his perspective on the yearning components of aim, attentiveness, and assistance, and when these are further integrated with the components of creativity suggested by Jung and contemporary psychologists, and when all of these are subsequently distilled and translated into Jungian terminology, I contend that three general types of yearning emerge. The terminology I use to crystallize these types of yearning is archetypal because Jung often uses this language and it remains elucidating today. Additionally, not only is yearning instinctual, but when it meets the criteria for being authentically creative,

defined by Jung and contemporary investigators as transformative and meaningful, it has accessed energies that are transpersonal and patterned, or archetypal. Finally, archetypal labels can be useful for distinguishing when yearning is authentically creative, defined as transpersonal, purposive, and healing, as opposed to yearning that is personal, defensive, and potentially diminishing. Despite the emphasis on the fact that archetypal language will be used throughout this dissertation to distinguish between the types of yearning, it is important once again to keep in mind that these are metaphoric constructs used to describe subjectively experiential phenomena. These characterizations do not suggest ratification of any socially cultivated definitions of feminine and masculine or any other phenomena. The terms are helpful for categorizing different manifestations of the more general experience of longing, but they are not intended to be interpreted literally, rigidly, or invariantly.

The archetypal language used to identify different classifications of yearning is, however, also combined with more contemporary terms in order to suggest the integration of Jungian language with recent psychological findings, one of the specific tasks of this dissertation.

Mother-Limerence yearning, or unconscious regression in service to the unconscious. I refer to the first type of yearning that emerges from the analysis of Jung's *Collected Works* and other publications, and from the research of creativity investigators, as *Mother-Limerence*. *Limerence* is a term coined by Tennov (1979) and originally refers to compelling romantic and sexual attraction to another person about whom one has an obsessive need to have one's feeling reciprocated. More recently, it has assumed a more developmental and artistic meaning referring to "an involuntary potentially inspiring state

of adoration and attachment to a limerent object involving intrusive and obsessive thoughts, feelings and behaviors from euphoria to despair, contingent on perceived emotional reciprocation” (Watkin & Vo as cited in Wilmott & Bentley, 2012, p. 1). Mother-Limerence yearning is characterized by: the aim, condition, or product of fusion, embrace, relatedness, or lack of differentiation; the attentiveness of unconsciousness (or lack of conscious attentiveness); and the assistance of regression. What immediately follows is a detailed but general description of Mother-Limerence yearning; subsequently, this classification of yearning will be illustrated more specifically with eminent visual imagery as represented by visionary.

The aim or creative product. “The blessed state of sleep before birth...is, as Joël observes, rather like an old shadowy memory of that unsuspecting state of early childhood, when there is as yet no opposition to disturb the peaceful flow of slumbering life” (Jung, 1956/1990, para. 502). The aim of this category of longing is lack of separation from or reconnection with the embracing energies of the maternal. This is the “feminine, earthbound yin, whose emotionality and instinctuality reach back into the depths of time and down into the labyrinth of the physiological continuum” (Jung, 1967, para. 7). It “corresponds to *ming*...interpreted by Wilhelm as.... relatedness” (Jung, 1967, para. 60). It is “Love.... Eros” (Jung, 1984, p. 698). It is the inclination “by nature to *completeness*” (Jung, 1958/1969c, para. 620). It is the unconscious, mindless oneness of indifference.

Mother-Limerence. In this natural entwinement, the maternal aim is the softly whispering guardian angel, none other than “her [*sic*] who will understand” (Jung, 1956/1990, para. 464).

The prime object of unconscious desire is the mother.... ‘She who understands’ is, in infantile speech, the mother. The only one who really understands us is the mother. The original concrete meaning of words like comprehend, comprendre, begreifen, erfassen (grasp, seize), etc., is literally to seize hold of something with the hands and hold it tight in the arms. That is just what the mother does with her child when it asks for help or protection, and what binds the child to its mother”.... The factor common to all these terms is the idea of surrounding, embracing. And there is no doubt at all that nothing in the world ever embraces us so completely as the mother. (Jung, 1956/1990, paras. 465, 682)

This is the yearning that bleats forth from the first two patients described at the beginning of this paper. It verbally manifests as “I want my mother!” or “I want to go home!” “When the neurotic complains that the world does not understand him, he is telling us in a word that he wants his mother” (Jung, 1956/1990, para. 682) because she will protect him, warm him, feed him, and attend to his needs without his exerting much effort.

Symbolic Mother-Limerence. When Mother-Limerence is identified as the aim of yearning, one is inclined to think in terms of a particular mother. While there is no question that an individual mother is her child’s original experience of connection, inarguably, and as has been suggested, one of Jung’s most significant contributions to the field of psychology is to suggest that this mother is only that, the encounter with the initial, concrete form of the real source of mothering energy, the archetypal Mother-Limerence.

It must be remembered that the “mother” is really an imago, a psychic image merely, which has in it a number of different by very important unconscious contents. The “mother,” as the first incarnation of the anima archetype, personifies in fact the whole unconscious. Hence the regression leads back only apparently to the mother; in reality she is the gateway into the unconscious, into the “realm of the Mothers”.... For regression, if left undisturbed, does not stop short at the “mother” but goes back beyond her to the prenatal realm of the “*Eternal Feminine.*” (Jung, 1956/1990, para. 508)

The form of archetypal Mother-Limerence incarnating as any particular Mother-

Limerence is mutable and mortal. She cannot ultimately resolve the yearning for reconnection with the eternal because she is not eternal. The nourishing archetypal Mother is the energy for which the child truly yearns, namely, the archaic psychic imago of Mother that is capable of effectively mediating its longing by connecting it with the cosmic. This psychic image is, in fact, a symbol.

In the darkness of the unconscious a treasure lies hidden, the same “treasure hard to attain”...is described as the shining pearl... as the “mystery,” by which is meant a fascinosum par excellence. It is these inherent possibilities of “spiritual” or “symbolic” life and of progress, which form the ultimate, though unconscious, goal of regression. By serving as a means of expression...symbols help prevent the libido from getting suck in the material corporeality of the mother.... On the one hand the impossibility of entering again into the mother’s womb; on the other, the need for rebirth from “water and spirit.” (Jung, 1956/1990, para. 510)

As previously noted, the subjective reality of symbolic propositions, alone, has the power to transform yearning into an authentically creative energy. First, it can redirect yearning from desire for immersion on the corporeal level into longing for the next and developmentally necessary stage of psychic development, the yearning for the Father and empowerment in the external world that is addressed in the next section of this paper. Second, the Mother symbol can transform desire for immersion in the unconscious and particular mother on the corporeal level into the subjective experience of transformational, and therefore, meaningful yearning that can be authentically creative and that is addressed in more detail subsequently. When the aim of yearning becomes the archetypal Mother energies, it has the potential for assuming creative properties.

The attentiveness or creative person. The second characteristic of the first type of yearning pertains to the level of consciousness associated with longing for the Mother. In short, there is none. We begin life in “the happiness of thinking nothing and doing nothing...the most delightful thing there is, next to sleep” (Jung, 1956/1990, para. 502).

This is what Jung referred to as the “participation mystique with animal nature” (Jung, 1956/1990, para. 504).

It is the world of the child, the paradisaic state of early infancy.... In this subterranean kingdom slumber sweet feelings of home and the hopes of all that is to be. As Heinrich says of his miraculous work in Gerhart Hauptmann’s *The Sunken Bell*:

It sings a song, long lost and long forgotten,
A song of home, a childlike song of love,
Born in the waters of some fairy well,
Known to all mortals, and yet heard of none.
(Jung, 1956/1990, para. 448)

Unconscious slumberings within, and divings into, the maternal are instinctual, compulsive, irrational, and sensual in nature, desiring nothing but connection with or, if separated, regression to the original eternal source. This yearning for reconnection is a

longing for the abyss, a longing to drown in [one’s] own source, to be sucked down to the realm of the Mothers...[one’s] own inner longing for the stillness and profound peace of all-knowing non-existence, for all-seeing sleep in the ocean of coming-to-be and passing away. (Jung, 1956/1990, para 533)

Jung continued:

All these things are the early immediacies of the child’s life.... the irreplaceable feeling of immediate oneness with the parents. This feeling is not just a sentiment, but an important psychological fact which Lévy-Bruhl...has called *participation mystique*.... [It] means *a state of identity in mutual unconsciousness*. (Jung, 1964, paras. 68-69)

The assistance or creative process. The original state of embracing stillness and profound peace provide the most fundamental needs of life: to be warmed and loved, [and] also to be fed...the demand for nourishment” (Jung, 1956/1990, para. 519) for the long developmental struggle ahead.

The development of consciousness inevitably leads not only to separation from the mother, but to separation from the parents and the whole family circle and thus to a relative degree of detachment from the unconscious and the world of instinct. (Jung, 1956/1990, para. 351)

From the moment the object and subject are separated in the phenomenological experience of the child, we experience the first type of yearning, the unconscious, regressive, and passionate desire for re-merging with the eternal. “The longing for this lost world continues and, when difficult adaptations are demanded, is forever tempting one to make evasions and retreats, to regress to the infantile past.... for whoever sunders himself from the mother longs to get back to the mother” (Jung, 1956/1990, paras. 352-353). Urgent regression assists furtive attempts at reestablishing the embrace.

The reason this regression is easy seems to lie in the specific inertia of the libido, which will relinquish no object of the past, but would like to hold it fast forever.... a reversion to the original passive state where the libido is arrested in the objects of childhood. (Jung, 1956/1990, para. 253)

Developmental limitations of Mother-Limerence yearning, and creativity. Our desire for the Mother is “like that longing for the singing morning star” (Jung, 1956/1990 para. 124). As a result, it is potentially fatal much like the yearning of the darting and ephemeral moth yearning for the constancy of the source of embracing warmth in Ms. Frank Miller’s *Song of the Moth*:

I longed for thee when first I crawled to consciousness.
My dreams were all of thee when in the chrysalis I lay.
Oft myriads of my kind beat out their lives
Against some feeble spark once caught from thee.
And one hour more—and my poor life is gone;
Yet my last effort, as my first desire, shall be

But to approach thy glory; then, having gained
One raptured glance, I’ll die content.
(Jung, 1956/1990, para. 116)

The unavoidable implication is that one might prefer death to continued existence without the Mother object. Jung bemoans the fact that

This has a truly hopeless and melancholy character: moth and sun, two things that never meet. . . . The image of a tiny ephemeral being, the May-fly perhaps, which in pathetic contrast to the eternity of the stars longs for the imperishable light. (Jung, 1956/1990, para. 117)

“Separation and differentiation from the mother, ‘individuation,’ produces that confrontation of subject and object which is the foundation of consciousness” (Jung, 1956/1990, para. 624, fn. 15). The subject must confront the fact that the Mother as concrete object is incapable of fundamentally resolving longing. “This yearning for death anticipates the inevitable end of the illusion that the other person is the ideal” (Jung, 1956/1990, para. 432).

Our desire for reunion with our original sense of unconscious completeness and eternity is as ambivalent as it is ardent and potentially fatal. “Love is a feeling, yet the principle of Eros is not necessarily loving, it can be hating too” (Jung, 1984, p. 698).

This longing can easily turn into a consuming passion, which threatens all that has been won. The mother then appears on the one hand as the supreme goal, and on the other as the most frightful danger—the “Terrible Mother.” (Jung, 1956/1990, para. 353)

The individual’s desire for reunion with the maternal energies becomes, paradoxically, anything but harmonious as the energies of consciousness begin to tug at the psyche. Tension begins to seep in on all fronts as the yearning for Mother and the desire for conscious empowerment in the external world increasingly conflict.

In most cases the conscious personality rises against the assault of the unconscious and resists its demands. . . . This assault can become the source of energy for an heroic conflict; indeed, so obvious is this impression that one has to ask oneself whether the apparent enmity of the maternal archetype is not a ruse on the part of Mater Natura for spurring on her favoured child to his highest achievement. The vengeful Hera would then appear as the stern ‘Mistress Soul,’ who imposes the most difficult labours on her hero and threatens him with destruction unless he plucks up courage for the supreme deed and actually becomes what he always potentially was. (Jung, 1956/1990, para. 459)

Not only is there an interminable tension between the assault of the unconscious by fledgling consciousness, but the Mother energy may be more complex and intertwined with developmental energies aimed at consciousness than is originally apparent.

Again and again the hero must renew the struggle, and always under the symbol of deliverance from the mother.... Man with his consciousness is always a long way behind the goals of the unconscious; unless his libido calls him forth to new dangers he sinks into slothful inactivity, or in the prime of life he is overcome with longing for the past and is paralysed. But if he rouses himself and follows the dangerous urge to do the forbidden and apparently impossible thing, then he must either go under or become a hero. The mother is thus the daemon who challenges the hero to his deeds and lays in his path the poisonous serpent that will strike him. (Jung, 1956/1990, para. 540)

As suggested, if the aim of yearning can switch from personal to archetypal maternal energies, then this type of desire may serve genuine creativity. However, the fact that even symbolic Mother-Limerence longing emphasizes, by definition, attentiveness of an unconscious nature, and the assistance of regressive defensiveness suggests that this type of yearning is often limited in its potential for attaining the criteria of authentic creativity, as defined by transformational originality and resonating meaningfulness.

We all have a...yearning for Paradise, which [is] not so much a moving forward but [is an] effort to fall back into a kind of earlier state of unconsciousness or blissfulness, to feel no pain as it were...which is perfectly understandable. It's just that when that prevails the development of the individual is blocked, and the project that each individual would represent is stymied. So that in...some immeasurable way...the larger purposefulness of any being would therefore be subverted, so that when we do fall back into those earlier states it's somehow anti-life. (Hollis, 2007, session 11, side 1, track 4)

Father-Liveliness, or unconscious repression in service to consciousness. All of the tumult and yearning that emerges from supposedly peaceful absorption in the unconscious powers of the Mother suggest but one thing: consciousness is rearing its formidable head, and another type of longing emerges. The aim of differentiation, the

attentiveness of the unconscious in service to consciousness, and the assisting mechanism of repression all characterize it. It heralds the glory of creation itself.

When the Eternal first made Light,
A myriad eyes sprang out to look,
And hearing ears and seeing eyes,
Once more a mighty choral took:
“All glory to the God of Light!”
(Jung, 1956/1990, para. 61)

This is the birth of “*hun* [that] corresponds to *hsing*, translated by Wilhelm as Logos.... Logos is discrimination and detachment” (Jung, 1967, para. 60).

Logos is the principle of discrimination, in contrast to Eros, which is the principle of relatedness. Eros brings things together, establishes dynamic relations between things, while the relations, which Logos brings about are perhaps analogies or logical conclusions.... To make a picture of it, suppose there are a series of laboratories. In No. 1 is the observatory of a man who has devoted himself for years to astronomical researches. In the next laboratory is the man who is classifying lice, sixty thousand different specimens, a most interesting enterprise. And in the third is a man tremendously interested in the different qualities of faeces, a very unsavoury undertaking. Yet every man is working with the same concentration, the same spirit. Now what is Eros, represented by a woman, doing in that situation? Let us say she is the charwoman in the place. She finds the astronomer a terribly disagreeable man, hard and cold; he never gives her a tip, and naturally he is a bachelor. Mr. Professor Concerned-with-lice would be quite a nice man if he were not always interested in those ugly things; he occasionally gives her a tip, he is married and has very nice children, he is perfectly respectable and he has a great-uncle somewhere. She knows all that. That is relatedness, you see. It is an entirely different aspect of the world. The man devoted to the stars, who sits there passionately attending to his work, is absolutely unaware of the fact that he could fall in with a woman. (Jung, 1984, pp. 700-701)

While consciousness at this point is defined more as alertness, concentration, and cognizance and not so much as meta-consciousness,

To the extent that the world and everything in it is a product of thought, the sacrifice of the libido that strives back to the past necessarily results in the creation of the world.... This simple thought is what constitutes the meaning of the cosmic sacrifice.... The world comes into being when man discovers it. But he only discovers it when he sacrifices his containment in the primal mother, the original state of unconsciousness. (Jung, 1956/1990 paras. 646, 652)

The desire for fusion with the mother begins to garner competition. “The striving for unity is opposed by a possibly even stronger tendency to create multiplicity” (Jung, 1956/1990, para. 149). There is a new sheriff in town, the hero, who is such

just because he sees resistance to the forbidden goal in all life’s difficulties and yet fights that resistance with the whole-hearted yearning that strives towards the treasure hard to attain, and perhaps unattainable—a yearning that paralyzes and kills the ordinary man. (Jung, 1956/1990, para. 510)

He is celebrated in *Symbols of Transformation* (Jung, 1956/1990) by the arrival of Miss Miller’s hypnogogic and heroic Aztec figure, Chi-wan-to-pel,

Suddenly, the apparition of an Aztec, complete in every detail: hand open, with large fingers, head in profile, armoured, with a head-dress resembling the plumed crests of the American Indians, etc. The.... son of an Inca of Peru.... The figure of Chi-wan-to-pel comes up from the south, on horseback, wrapped in a blanket of bright colours, red, blue, and white. (Jung, 1956/1990, p. 458)

It is a second birth, the birth of a protagonist who aims to overpower the forces of darkness and bring the light of consciousness to town. This is the insistent demand of the teenage patient who wants his mother to leave the therapy session so he can speak for himself. This is the force that compels the 70-something-year-old philanthropist to assert her independence by supporting herself through the work of her own hand.

However, with this new daredevil of the mountains comes conflict and tension, the separation of subject and object. Consciousness is enamored of multiplicity and mastery, not of absorption and obliviousness. This means, by definition, that as consciousness progresses, we become steeped in a world of differences, as has been suggested. This is the very essence of the word *consciousness*. It comes from the Latin word *consciuis*, meaning to share knowledge or differentiation (conscious, n.d.). The word *knowledge* comes from the Middle English *knouleche*, denoting action or practice the

perception of fact or truth, and/or clear and certain mental apprehension of distinctions (knowledge, n.d.). We become absorbed in and fascinated by a compelling “tendency to create multiplicity” (Jung, 1956/1990, para. 149) and to be increasingly knowledgeable about the distinctions, facts, and truths contained within.

The aim or creative product. The aim now becomes the Father. “The father represents the world of moral commandments and prohibitions.... The father is the representative of the spirit, whose function it is to oppose pure instinctuality” (Jung, 1956/1990, para. 396) with the assistance of repression. The purpose of the transformation into a yearning for empowerment is adaptation to the environment beyond that which instinct can provide, that is, civilization.

There are a number of significant manifestations of the Father. One is the aforementioned hero: “The heroes are usually wanderers, and wandering is a symbol of longing, of the restless urge which never finds its object” (Jung, 1956/1990, para. 299). Another is the “archetype of the wise old man [who] first appears in the father, being a personification of meaning and spirit in its procreative sense” (Jung, 1956/1990, para. 515).

Father-Liveliness. In whatever presentation it assumes, the form of the Father redirects desire away from fusion, with all that is natural, and towards the world of discrimination and opposition.

Through the sacrifice of the natural man an attempt is made to reach this goal, for only then will the dominating ideal of consciousness be in a position to assert itself completely and mould human nature as it wishes. The loftiness of this ideal is incontestable and should indeed not be contested.... The attempt must be made to climb these heights for without such an undertaking it could never be proved that this bold and violent experiment in self-transformation is possible at all. (Jung, 1956/1990, paras. 673-674)

As with yearning that is Mother-Limerence, longing that aspires to Father-Liveliness is introduced in the form of personal, historical experiences. Jung suggested that when the aim is paternal energies, the individual

works with materials drawn from man's conscious life—with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general.... The raw material of this kind of creation is derived from the contents of man's consciousness, from his eternally repeated joys and sorrows, but clarified and transfigured by the poet.... No obscurity surrounds them, for they fully explain themselves in their own terms. (Jung, 1966b, paras. 139-140)

With this type of yearning, our

libido... stands in part at the disposal of the ego, and in part confronts the ego autonomously, sometimes influencing it so powerfully that it is either put in a position of unwilling constraint, or else discovers in the libido itself a new and unexpected source of strength.... The perpetual hesitation of the neurotic to launch out into life is readily explained by his desire to stand aside so as not to get involved in the dangerous struggle for existence. But anyone who refuses to experience life must stifle his desire to live—in other words, he must commit partial suicide. (Jung, 1956/1990, paras. 98, 165)

The experience of struggle has a particularly bad reputation in Western culture.

While it is true that the hero is imaged as one who confronts opposition and difficulty, the hero is also expected to overcome adversity once and for all, and preferably sooner rather than later. Happiness, serenity, and peace are valued; conflict, anxiety, and trepidation are to be avoided at all costs. Unfortunately, and as suggested in the examination of *Integration, aurum, and unus mundus*, this cherished attitude has little to do with the energy that is life. "Every psychological extreme secretly contains its own opposite or stands in some sort of intimate and essential relation to it. Indeed, it is from this tension that it derives its peculiar dynamism" (Jung, 1956/1990, para. 581).

Symbolic Father-Liveliness. Just as with yearning aimed at the Mother, the longing for the Father is ultimately not seeking, or effectively resolved through, any

concrete manifestation of fathering. Desire must *not* become fixated on a temporal father object that is but one fallible manifestation of empowerment energy. A specific individual father or father-surrogate represents a child's initial encounter with the archetypal Father energy, but the individual father serves merely as the first portal into the world of consciousness. If libidinal desire becomes attached to a particular form of the Father archetype, development is stunted.

The teleological significance of the hero [as one manifestation of the Father is] as a symbolic figure who attracts libido to himself in the form of wonder and adoration, in order to lead it over the symbolic bridge of myth to higher uses. (Jung, 1956/1990, para. 477)

The attentiveness or creative person. As wondrous and worthy of adoration as the Father imago is, particularly in its heroic manifestation and particularly when it is balanced by a comparable experience of Mother-Limerence, it is complicated and contradictory in a manner having to do specifically with consciousness itself. It is true that

If he is to live, [the individual] must fight and sacrifice his longing for the past in order to rise to his own heights.... The natural course of life demands that the young person should sacrifice his childhood and his childish dependence on the physical parents, lest he remain caught body and soul in the bonds of unconscious incest.... It seeks to create an autonomous consciousness by weaning mankind away from the sleep of childhood. The sun breaks from the mists of the horizon and climbs to undimmed brightness at the meridian. (Jung, 1956/1990, para. 553)

This mist-breaking brightness is necessarily steeped in differentiation, to be sure, but paradoxically, *Mater Natura* appears to be spurring on her favored child to his highest achievement of mist-breaking *naturally* or as a matter of course. Although the hero's mission is to attain consciousness, the hero is not aware of it. The human child is not consciously seeking consciousness; it seeks it instinctually, unconscious of what it is accomplishing as it turns its gaze from the sea to the mountain and begins to distinguish

green from blue, one from two, and me from you. The object of meta-consciousness is a subsequent development if not an altogether different aim of psychic evolution.

Therefore, the attentiveness brought to this form of yearning is unconscious repression in service to the narrow definition of consciousness as alertness, concentration, and cognizance.

Another complication with attentiveness and the desire for consciousness is that it would seem to follow logically that yearning for Logos would parade as the antithesis of yearning for Eros in that it would be considered, controlled, and ethical as opposed to Mother-Limerence's irrational, compulsive, and sensual longings. After all, the irrational, compulsive, and sensual are precisely what the hero is presumably attempting to overcome. It is important, however, to make the distinction between the aim of longing for the Father (the content or object of consciousness), and the process by which that aim is assisted (see the subsequent discussion on the defenses that assist desire for the Father). One great paradox of yearning for Father-Liveliness is that although the object is measured consciousness, the process by which this is attained is anything but considered, controlled, and ethical. "The paternal law is directed against [instinctual union with the Mother] with all the violence and fury of uninhibited instinct" (Jung, 1956/1990, para. 396), namely, unconsciousness.

Jung summarized not only the differences between the instinctual pursuit of consciousness and the meta-conscious level of attentiveness, but also the limitations of consciousness borne of uninhibited instinct:

This question of the gradient is an eminently practical problem.... [When] in a favourable case the disposable energy, the so-called libido, does seize hold of a rational object, we think we have brought about the transformation through conscious exertion of the will. But in that we are deluded.... How important the

gradient is can be seen in cases when, despite the most desperate exertions, and despite the fact that the object chosen or the form desired impresses everybody with its reasonableness, the transformation still refuses to take place, and all that happens is a new repression. (Jung, 1953/1966c, paras. 76-77)

The assistance or creative process. While part “of our psyche really wants the external object...another part of it strives back to the subjective world, where the airy and lightly built palaces of fantasy beckon” (Jung, 1956/1990, para. 253). This is the “constant warfare” previously suggested.

[There is] a conflict within the libido itself, a striving forwards and backwards at one and the same time. It is as if the libido were not only a ceaseless forward movement, an unending will for life, evolution, creation, such as Schopenhauer envisaged in his cosmic Will, where death is a mishap or fatality coming from outside; like the sun, the libido also wills its own descent, its own involution.... This apparent contradiction in the nature of the libido is illustrated by a statue of Priapus in the archaeological museum at Verona: Priapus, with a sidelong smile, points with his finger to a snake biting his phallus. (Jung, 1956/1990, para. 680)

If ever the striving forward in youth is to be accomplished, the opposing urge that aches for regression in service to unconsciousness must be quelled. This can only be accomplished when regression’s assisting safety is superseded by repression’s assisting exploration and differentiation. Clearly, repression in service to consciousness is of benefit to the functioning of society, the development of culture, and the building of civilization.

All the libido that was tied up in family bonds must be withdrawn from the narrower circle into the larger one, because the psychic health of the adult individual, who in childhood was a mere particle revolving in a rotary system, demands that he should himself become the centre of a new system.... When the libido thus remains fixed in its most primitive form it keeps men on a correspondingly low level. (Jung, 1956/1990, para. 644)

The purpose of the repressive transformation of psychic life energy into a yearning for empowerment is adaptation beyond that which instinct can provide. “It is easy to see what the battle with the sea monster means: it is the attempt to free the ego-

consciousness from the deadly grip of the unconscious” (Jung, 1956/1990, para. 539).

This is the “longing for the sun-hero” who will bear us up “on the wings...into the light” (Jung, 1956/1990, para. 167). It is the yearning for predictability and order, “which rules the world with wise laws” pitted against “the chaotic, primitive force of passion” (Jung, 1956/1990, para. 170). This type of longing obliges man to be “bold and forward and strenuous, always devising tricks like a cunning huntsman; he yearns for knowledge and is full of resource” (Jung, 1956/1990, para. 242).

Developmental limitations of Father-Liveliness yearning, and creativity. The symbolic and cunning huntsman of a hero must rechannel desire away from unconscious connection and towards knowledge for two reasons. First, the fantastic and phantasmagoric experiences of the unconscious are all-consumingly captivating:

“The danger is great,” as Mephistopheles says, for these depths fascinate. When the libido...sinks...into its own depths, into the source from which it originally flowed, and returns to the point of cleavage, the navel, where it first entered the body.... the mother.... that is the dangerous moment when the issue hangs between annihilation and new life. For if the libido gets stuck in the wonderland of this inner world, then for the upper world man is nothing but a shadow, he is already moribund or at least seriously ill. (Jung, 1956/1990, paras. 448-449)

The wonderland force field of the eternal Mother begets a longing that “can easily turn into a consuming passion which threatens all that has been won” (Jung, 1956/1990, para. 353).

The second reason for the trickery of the heroic huntsman is that new life is not possible if libido remains stuck in its own depths. Life is energy, and energy is movement, differentiation, activity and change. The yearning libido is life’s movement and activity. It must go somewhere if growth and development are to occur. Since it has been necessarily inwardly and unconsciously oriented in order to develop the basic sense

of safety and trust that is necessary to saunter out into the world of tension and conflict, it must at some point turn outwards, in another direction, if change is to take place.

However, as ambivalent as the psyche is with regard to the yearning for reconnection to the unconscious, it is at least as conflicted about seeking the light of consciousness. “This fear of life is not just an imaginary body, but a very real panic” (Jung, 1956/1990, para. 457). While the longing for differentiation defines childhood and youth, it also exacts a tremendous price. In order to repress the unconscious,

Not only has man’s instinctuality... to be sacrificed, but the entire natural man... The disadvantage, however, is that the absolute and apparently reliable guidance furnished by the instincts is displaced by an abnormal learning capacity... Instead of instinctive certainty there is uncertainty and consequently the need for a discerning, evaluation, selecting, discriminating consciousness. If the latter succeeds in compensating the instinctive certainty, it will increasingly substitute reliable rules and modes of behavior for instinctive action and intuition. There then arises the opposite danger of consciousness being separated from its instinctual foundations and of setting up the conscious will in the place of natural impulse. (Jung, 1956/1990, para. 673)

As paralyzing as protracted en-wombment in the Great Mother is to human development, so is ongoing, myopic identification with the Father. “One can take it as a certain that man’s domestication cost him the heaviest sacrifices” (Jung, 1956/1990, para. 104). “Thinking leads against the way of error, and therefore it leads to petrification” (Jung, 2009, p. 248). Just as regression to a personally unconscious level “points to a tendency that scorns real solutions and prefers a fantastic substitute” (Jung, 1956/1990, para. 254), so

Repression...is an illegitimate way of evading the conflict, for it means pretending to oneself that it does not exist.... a self-deceiving manoeuvre undertaken for the illegitimate purpose of making a real difficulty unreal, that is, of juggling it out of existence. (Jung, 1956/1990, para. 93)

No matter what form the archetype of consciousness assumes, the Father image, much like the Mother, is a complicated and contradictory proposition.

The father...—paradoxically—enforces the [maternal fusion] prohibition... [But the] paradox lies in the fact that, like the mother who gives life and then takes it away again as the “terrible” or “devouring” mother, the father apparently lives a life of unbridled instinct and yet is the living embodiment of the law that thwarts instinct. (Jung, 1956/1990, para. 396)

When the aim of yearning can switch from concrete to archetypal paternal energies, just as when it can transfer from personal to transpersonal maternal patterns, then this type of desire may serve genuine creativity. Unfortunately, the fact that even symbolic Father-Liveliness longing emphasizes attentiveness of an unbridled, instinctual nature, and the assistance of repressive defensiveness, suggests that it is often limited in its potential for attaining the criteria of authentic creativity that is defined by transformational originality and resonating meaningfulness.

Self-Liberation, or conscious introversion in service to integration. The yearning for differentiation and empowerment that is heralded in *Symbols of Transformation* by the arrival of Miss Miller’s Aztec hero, Chi-wan-to-pel, karmically harvests its own competition as psychic development proceeds. “The rejection of the unconscious usually has unfortunate results; its instinctive forces, if persistently disregarded, rise up in opposition.... The more negative the attitude of the conscious towards the unconscious, the more dangerous does the latter become” (Jung, 1956/1990, para. 450). And rise up the instincts do, and the more lethal they do become. “A green viper darts out of the bushes, glides towards [Chi-wan-to-pel], and stings him in the arm; then it attacks his horse, which is the first to succumb” (Jung, 1956/1990, p. 459).

The unbridled repression of instinctuality represented by Chi-wan-to-pel not only

leads to mankind's morbid "mania for progress" (Jung, 1956/1990, para. 653), but also to virtually the same result as over identification with the unconscious that is symbolized by Miss Miller's Moth, namely, regression into the realm of the mothers:

What then becomes of the repressed conflict? Clearly, it continues to exist, even though not conscious to the subject.... The repression leads to regressive reactivation of an earlier relationship or type of relatedness.... "Constellated" (i.e., activated) unconscious contents are... always projected; that is, they are either discovered in external objects, or are said to exist outside one's own psyche.... The "advantage" of projection consists in the fact that one has apparently got rid of the painful conflict once and for all. (Jung, 1956/1990, para. 92)

Repressive projection creates the appearance of having finally resolved yearning. However, what it does produce is anything but genuine psychological fortitude and wisdom.

In the midst of these complexities and limitations, a third type of yearning emerges, that supersedes the desire for either the Mother or the Father, and yet partakes of both so as not to juggle either the experience of either out of existence. The third kind of desire is aimed at psychological integration or what Jung referred to as the archetypal energies of the Self.

This yearning is characterized by the highest degree of attentiveness, that is, attentiveness to attentiveness. It is assisted by a sequence of repression followed by regression that is *consciously* redirected, most often referred to by Jung as *introversion*. This brings about the union of opposites of endopsychic, conscious yearning and the unconscious energies by accessing the symbolic equivalents of particular forms, objects, or aims in which the archetypes temporarily manifest themselves. For Jung, this is the primary source of authentically creative, imaginative yearning because it affords not only accessing transpersonal aims, but also the cultivation of meta-conscious attentiveness,

and introverted and integrative assistance. As Jung understood, this type of yearning and resolution essentially does not exist according to Freud.

Self-Liberating yearning is often confused with Mother-Limerence in that both involve regression to the archetypal Mother-Limerence. However, yearning for the Self is distinguished by the degree of attentiveness brought to the regression such that regression more accurately transforms into introversion and ultimately integration. Self-Liberating yearning is also often mistaken for the second category, repression of longing for the Mother in service to the archetypal Father-Liveliness, since both the second and third desires involve the pursuit of consciousness. However, the level of attentiveness brought to the repression distinguishes this third type of yearning; it involves consciousness attending the search for consciousness. This is not the case with Father-Liveliness yearning that, as noted, is most often the compulsive, unmeasured striving for consciousness. Additionally, the third category of yearning is not exclusively devoted to either the aim of the unconscious, regressive energies or of the conscious, repressive powers; its goal is to assist by whatever meta-conscious means necessary the integration of both the yearning for differentiation that is the Father archetype and the longing for immersion that is the Mother archetype such that a symbolically transformational and healing experience occurs in the individual.

The aim or creative product. There is a way out of the cycle of illusions and pretenses brought on by unchecked differentiation and disconnection from instinct as well as out of the revolving regressions into the muck and the mire of maternal fusion. However, the way out is the sacrifice of yearning in service to heroic uprisings against the instinctual. Rampant differentiation leads to psychic destruction as fatal as fusion

with the unconscious.

This “rising above himself” is expressed mythologically in the building of the heaven-high tower of Babel that brought confusion to mankind, and in the revolt of Lucifer. In Byron’s poem it is the overweening ambition of the race of Cain, whose strivings make the stars subservient and corrupt the sons of God themselves. Even if a longing for the highest is legitimate in itself, the sinful presumption and inevitable corruption lie in the very fact that it goes beyond the fixed human boundaries. The longing of the moth is not made pure by reaching for the stars, nor does it cease to be a moth on account of such noble aspirations. Man continues to be man. Through excess of longing he can draw the gods down into the murk of his passion. He seems to be raising himself up to the Divine, but in so doing he abandons his humanity. (Jung, 1956/1990, para. 171)

Desire for the Father compels us to annihilate nature and its greedy instincts so that we ostensibly can overcome our limited, mortal existence. However, this is at the exclusion of our very humanness as we are “driven by deadly fear to climb higher and higher...and yet despite the most desperate struggles [we are] irretrievably doomed to destruction...because [our] whole longing is directed towards the Divine, the ‘well-beloved’” (Jung, 1956/1990, paras. 167-168). What parades as progression is often repression assisting fear management with results identical to regression in service of anxiety regulation, namely, a vicious cycle of dependency and illusion.

[There is a] dangerous isolation, which everyone feels when confronted by an incomprehensible and irrational aspect of his personality. Isolation leads to panic, and that is only too often the beginning of a psychosis. The wider the gap between conscious and unconscious, the nearer creeps the fatal splitting of the personality, which in neurotically disposed individuals leads to neurosis, and, in those with a psychotic constitution, to schizophrenia and fragmentation of personality. (Jung, 1956/1990, para. 683)

Self-Liberation. Creative mediation of yearning requires a new goal, one that is aimed neither exclusively at Father Consciousness nor Mother Unconsciousness. The new object of desire must partake of both energies so as not to provoke their overpowering uprising.

[The] ideal Logos can only be when it *contains* the Eros; otherwise the Logos is not dynamic at all. A man with only Logos may have a very sharp intellect, but it is nothing but dry rationalism. And Eros without the Logos inside never understands, there is nothing but blind relatedness. (Jung, 1984, p. 701)

Or, put in slightly different language,

Perfection is a masculine desideratum, while woman inclines by nature to *completeness*. . . . For, just as completeness is always imperfect, so perfection is always incomplete, and therefore represents a final state, which is hopelessly sterile. . . . Perfection always ends in a blind alley, while completeness by itself lacks selective values. (Jung, 1958/1969c, para. 620)

The aim of this third desire must be assimilation and consolidation of all opposites such that there are no longer lifeless stances, blind relatedness, blind alleys, indiscriminant values, or distinctions between perfection and completeness. It is the essence of what creativity researchers refer to as *androgyny*, “bridging false dichotomies (e.g., both sensitive and assertive, intuitive and logical, gentle and strong); staying open to as yet unknown further possible ties for living beings, beyond stereotypes and societal limits” (Richards, 2007b, p. 290). However, this new goal must also be to ultimately sacrifice the dichotomies in order to transcend them and, thereby, effect transformative originality and resonant meaningfulness that represents psychological wholeness. Jung referred to this goal as the Self, the essence of authentic transformation and meaningfulness. This is the object of yearning that haunts the 30-something-year-old successful man who suffers from a restlessness of his soul: “What am I going to do with the rest of my life?” This is the aim towards which the 60-something-year-old, Death-by-Chocolate-entrapped psychotherapist is reluctantly turning her attention when she silently cries out, “Is this all there is?” The object of this yearning is no longer tangible, but becomes “a still invisible and mysterious goal” (Jung, 1956/1990, para. 253). “The self, as a symbol of wholeness, is a *coincidentia oppositorum*” (Jung, 1956/1990, para. 576).

This paradoxical symbol synthesizes that which appears to be incapable of union, namely the conscious and the unconscious. This is critical because it “is... a vital necessity for the unconscious to be joined to the conscious” (Jung, 1956/1990, para. 457) in order for the human psyche to effectively resolve desires that otherwise would be exclusively in service to regression or repression. The longed-for object has to change from being exclusively the defensive womb of the moon or the sword of the sun to the creative paradox that is psyche and transforms both of these aims into a felt union.

Symbolic Self-Liberation. Once again, however, it is important that the aim of this third type of yearning cannot be any individual human self as defined in any specifically personal or concrete form or identity. It is not any self as defined exclusively by ego-consciousness. The treasure for which the hero is searching as he *intentionally* regresses into the depths of the Mother is magical and Edenic life itself; it is undoubtedly *his* life but *his life as it partakes of the eternal energy of the life force itself*. The Self is a symbol that transforms yearning for Mother and longing for Father into desire for the wholeness of existence that incorporates, sacrifices, and then transcends both of these types of yearning so as to assist in accessing and also harnessing the authentic creative power that can effectively mediate yearning, rather than perpetuate the vicious cycle of mindless merging with the Mother and/or pretentious pursuit of the Father. The Self is a metaphor for “the creative power of our own soul...whose nature it is to bring forth the useful and the harmful, the good and the bad.... when [heroic individuals] descend into the depths of their own being” (Jung, 1956/1990, para. 176).

The attentiveness or creative person. As explicated previously, although desire for Father-consciousness is the aim of the second type of yearning, this process is not

initially nor often ever a specifically conscious proposition. The level of attentiveness that characterizes being conscious of the pursuit of consciousness (the aforementioned meta-consciousness) is a different undertaking altogether. It is this category of attentiveness that characterizes the longing for the Self, when yearning is rational, considered, and reflective. An example is when intentionality attends regression so as to become introversion; the potential for the *bona fide* creative mediation of yearning then exists, as opposed to finessing longing through fatal fusion or indefinite differentiation:

If the regression has an infantile character, it aims—without of course admitting it—at incest and nourishment. But when the regression is only apparent, and is in reality a purposive introversion of libido directed towards a goal, then the endogamous relationship... will be avoided, and the demand for nourishment replaced by intentional fasting.... Such an attitude compels the libido to switch over to a symbol or to a symbolic equivalent of the “alma mater,” in other words, to the collective unconscious. (Jung, 1956/1990, para. 519)

This attentiveness underscores the observation that the “more negative the attitude of the conscious towards the unconscious, the more dangerous does the latter become” (Jung, 1956/1990, para. 450).

One of the ways Jung illustrated the healing power of consciousness’s maintaining a positive attitude towards the unconscious is by focusing on the purpose of symptomatology. Far from being merely products of pathology, psychological symptoms also suggest a yearning for health and wholeness. He reflected on the difference between unconsciously pathologizing depression through repression of its meaning and/or torpid engulfment in the unconscious versus deliberately introverting to wherever the symptomatic energy flows into the realm of the Mother. Revisiting a previously cited quotation, Jung suggested that

Depression should therefore be regarded as an unconscious compensation whose content must be made conscious if it is to be fully effective. This can only be done

by consciousness regressing along with the depressive tendency and integrating the memories so activated into the conscious mind—which was what the depression was aiming at in the first place. (Jung, 1956/1990, para 625)

This suggests the change in attentiveness that is necessary for effective mediation of yearning, the shift from craving either unconscious return or compulsive pursuit to seeking measured and reflective integration.

When such a change becomes necessary, the previous mode of adaption already in a state of decay, is unconsciously compensated by the archetype of another mode. If the conscious mind now succeeds in interpreting the constellated archetype in a meaningful and appropriate manner, then a viable transformation can be made. (Jung, 1956/1990, para. 353)

In association with consciousness assuming a more accepting stance vis-à-vis the unconscious, Father Sky must come to terms with the fact that He is in service to Mother Earth, and not the other way around. Figure 3 images what Jung suggested in the following:

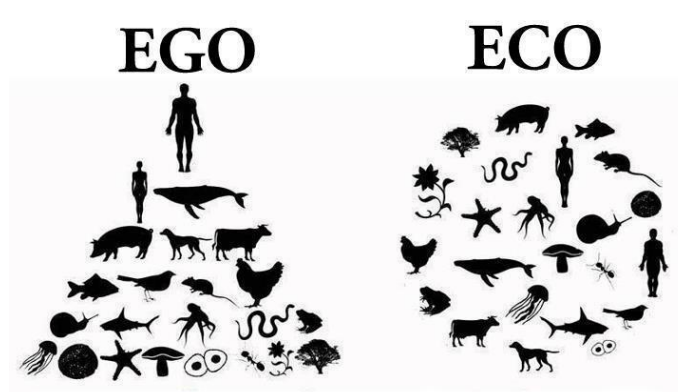


Figure 3. Ego vs. Eco. Adapted from <http://www.quotelotus.com/images/1321/ego-vs-eco>, February 22, 2014. Copyright 2011 by Quote Lotus.

The unconscious... spontaneously attracts energy from the conscious mind because it [the conscious mind] has strayed too far from its roots, forgetting the power of the gods, without whom all life withers or ends catastrophically in a welter of perversity. In the act of sacrifice the consciousness gives up its power and possessions in the interests of the unconscious. This makes possible a union of opposites resulting in a release of energy. At the same time the act of sacrifice is a fertilization of the mother: the chthonic serpent-demon drinks the blood, i.e.,

the soul, of the hero. In this way life becomes immortal, for, like the sun, the hero regenerates himself by his self-sacrifice and re-entry into the mother. (Jung, 1956/1990, para. 671)

The assistance or creative process. Both yearning that is unconsciously regressive as well as yearning that is repressive in order to assist the development of consciousness essentially amount to the same thing, “mindless unity” (Jung, 1956/1990, para. 500, fn. 31) that essentially finesses the complexities of yearning. However, in order to bring about something qualitatively different, psychic energy must be assisted paradoxically by regression into the unconscious, albeit, and critically, guided by the cultivated conscious and spirited energy of the Father so as not to result in annihilation by maternal immersion. It cannot be unconscious regression.

This is the primitive way of describing the libido’s entry into the interior world of the psyche, the unconscious. There, through its introversion and regression, contents are constellated which till now were latent. These are the primordial images, the archetypes, which have been so enriched with individual memories through the introversion of libido as to become perceptible to the conscious mind, in much the same way as a crystalline structure latent in the saturated solution takes visible shape from the aggregate of molecules. (Jung, 1956/1990, para. 450)

As suggested, Jung refers to this assisting process as introversion, and subsequent integration, namely, regression that is united with and directed by conscious attentiveness. However, it is difficult to attain this integrating introversion unless all the previous stages of instinctual, irrational, and defensive yearning processes (regression, repression) have been experienced, developed, and cultivated to serve their aims. In his *Commentary on the Secret of the Golden Flower*, Jung (1967) explained it this way:

We should do well to confess at once that, fundamentally, we do not understand the utter unworldliness of a text like [this]—that actually we do not want to understand it. Have we, perhaps, a dim suspicion that a mental attitude which can direct the glance inward to that extent is detached from the world only because these people have so completely fulfilled the instinctive demands of their natures that there is nothing to prevent them from glimpsing the invisible essence of

things? Can it be that the precondition for such a vision is liberation from the ambitions and passions that blind us to the visible world, and does not this liberation come from the sensible fulfilment of instinctive demands rather than from the premature and fear-ridden repressions of them? Are our eyes opened to the spirit only when the laws of the earth are obeyed? (para. 6)

Therefore, “The power of God reveals itself not only in the realm of the spirit, but in the fierce animality of nature both within man and outside him” (Jung, 1953/1968, para. 547).

If the instinctual, defensive assistances can be cultivated, and if introversion and integration can subsequently be effected, “The treasure which the hero fetches from the dark cavern is life it is himself, new-born from the dark maternal cave of the unconscious where he was stranded by the introversion or regression of libido” (Jung, 1956/1990, para. 580). It is with the assistance of this conscious introversion and incorporation that the unadulterated and meaningful transformation of yearning into a creative, progressive energy is possible.

Development progression of Self-Liberation yearning, and creativity. In summary, there are four conversions that must take place in order for yearning to arrive at the highest level of transformative originality, resonant meaningfulness, and ultimately progressive healing and creativity that is Self-Liberation. As suggested in the Summary of Definitions of Yearning, and Their Relation to Creativity, first, the aim or object must be transformed into symbolic, psychologically meaningful equivalents of wholeness, namely and now in Jungian terms, the archetype of the Self, rather than remain merely unconscious entombment in a specific or symbolic Mother, or conditioned enslavement to a material or metaphorical Father. Associated with this, the goal of Self-Liberation yearning must be transformed from identification with any concrete manifestation of self

to the energies of the archetypal Self. Second, Self-Liberation yearning attentiveness must assume a meta-conscious level in which the individual is not overly affiliated with unconscious fusion or conscious empowerment, but is conscious of the use of consciousness to access the creative powers of the unconscious and integrate them with consciousness. Third, attentive and reflective introversion must assist the rechanneling of yearning and replace reflexive, fear-driven regression and/or repression association with Mother-Limerence and Father-Liveliness yearnings; however, this is only possible after these defense mechanisms have been allowed to serve their own purposes. Finally, Self-Liberation requires that consciousness must reorient itself to facilitate and dialogue with the *Auseinandersetzung* with the unconscious, rather than consider the unconscious's energies at its disposal. These transformations-towards-meaningful, healing creativity are underscored by Jung's profound observation, "The whole of the libido is needed for the battle of life" (Jung, 1956/1990, para. 463), and it might be added, for the purposive experience of creative yearning.

While the transformation of the aim of unconscious Mother into conscious Father may be easier for the Western mind to grasp, the critical need for a second order change with regard to over-identification with dissociated repression of instinctuality can be difficult.

The longing of the unconscious, of its unquenched and unquenchable desire for the light of consciousness. But consciousness, continually in danger of being led astray by its own light and of becoming a rootless will o' the wisp, longs for the healing power of nature, for the deep wells of being and for unconscious communion with life in all its countless forms. (Jung, 1956/1990, para. 299)

If yearning for consciousness and empowerment in the external world is not tempered and transformed by a reconnection with all that is natural, at best a sense of

restless *ennui* will emerge and, more probably, a desperate sense of meaninglessness will develop. “A meeting or union of conscious and unconscious [is] the one thing needful to compensate the conscious attitude and create wholeness” (Jung, 1956/1990, para. 614). This implies the necessity of a dangerous descent into Mother Nature of the unconscious in order, on the one hand, to discover, connect with, and assist Her desires, but in such a way as not to be overwhelmed by them and so as to be able to service them.

Whenever some great work is to be accomplished, before which a man recoils, doubtful of his strength, his libido streams back to the fountainhead—and that is the dangerous moment when the issue hangs between annihilation and new life. (Jung, 1956/1990, para. 449)

Jung turns to “the master, who has plumbed to the root of these Faustian longings” (Jung, 1956/1990, para. 299) to eloquently emphasize the trepidation a person experiences at the thought of making the individuating descent into Self-Liberation:

MEPHISTOPHELES: This lofty mystery I must now unfold.
Goddesses throned in solitude, sublime,
Set in no place, still less in any time,
At the mere thought of them my blood runs cold.
They are the Mothers!

.
Goddesses, unknown to mortal mind,
And named indeed with dread among our kind.
To reach them you must plumb earth’s deepest vault;
That we have need of them is your own fault.

FAUST: Where leads the way?

MEPHISTOPHELES: There’s none! To the untrodden,
Untreadable regions—the unforgotten
And unforgettable—for which prepare!
There are no bolts, no hatches to be lifted,
Through endless solitudes you shall be drifted
Can you imagine Nothing everywhere?
(Jung, 1956/1990, para. 299)

However, the omnipresent void must, at some point, be braved.

The spirit of evil is fear, negation, the adversary who opposes life in its struggle for eternal duration and thwarts every great deed, who infuses into the body the poison of weakness and age through the treacherous bite of the serpent; his is the spirit of regression, who threatens us with bondage to the mother and with dissolution and extinction in the unconscious. For the hero, fear is a challenge and a task, become only boldness can deliver from fear. And if the risk is not taken, the meaning of life is somehow violated, and the whole future is condemned to hopeless staleness, to a drab grey lit only by will-o'-the-wisps. (Jung, 1956/1990, para. 551)

However, if consciousness assumes a sufficiently firm yet positive attitude towards the unconscious material, and if “the libido manages to tear itself loose and force its way up again, something like *a miracle* happens [emphasis added]: the journey to the underworld was a plunge into the fountain of youth, and the libido, apparently dead, wakes to renewed fruitfulness” (Jung, 1956/1990, para. 449). The compelling desire for reconnection with timelessness has been achieved under the watchful and measured guidance of consciousness. “The...blending, whether pantheistic or aesthetic, of the sensitive, civilized man with nature” (Jung, 1956/1990, para. 500), is “not the old, mindless unity...but a felt reunion; not empty unity, but full unity; not the oneness of indifference, but the oneness attained through differentiation” (Jung, 1956/1990, para. 500, fn. 31). As noted, Jung referred to this as a “saving” moment of individuation, or divine actualization of personality.

What must be regarded as regression in a young person... acquires a different meaning in the second half of life [namely, conscious introversion].... The task consists in integrating the unconscious, in bringing together ‘conscious’ and ‘unconscious.’ I have called this the individuation process...At this stage the other-symbol *no longer connects back to the beginnings, but points towards the unconscious as the creative matrix of the future* [emphasis added]. (Jung, 1956/1990, para. 459)

The implications are profound. The consciousness of the Father energy, the yearning for empowerment, differentiation, and form, touches the raw creative forces of

the unconscious, Mother energy, the gateway to connection. This stirs up all manner of imaginative material that contains symbolic equivalents of concrete and personal aims. These symbols, most notably the Self, are capable of rechanneling yearning away from transient objects in the material world and into psychic analogues that effectively mediate yearning by integrating consciousness and unconsciousness and then producing a qualitatively altogether other, third, or transformed creation that is transcendent, universal, and, therefore, subjectively meaningful, all of which is ultimately progressive and authentically creative. These revelatory creations are no longer the product of fear management born of unconscious regression and repression; rather, they are genuinely saving *opera* that mediate yearning.

If... a product like the [poem, The Hymn of Creation] came into being without an act of [unconscious] repression, i.e., unconsciously and spontaneously, then we are confronted with an entirely natural and automatic process of transformation... no longer the product of [unconscious] repression or a substitute, but a natural and inevitable phenomenon. Natural transformations of this kind, without any semi-conscious elements of conflict, are to be found in all genuine acts of creation, artistic or otherwise. (Jung, 1956/1990, paras. 92, 94)

The creator no longer has to fear mortality; he or she has been reconnected to the eternal and has attained immortality. Jung referred to this as a religious experience tantamount to carrying “a god around in yourself”:

To anyone who understands libido merely as the psychic energy over which he has conscious control, the religious relationship... is bound to appear as a ridiculous game of hide-and-seek with oneself. But it is rather a question of the energy which belongs to the archetype, to the unconscious, and which is therefore not his to dispose of. This “game with oneself” is anything but ridiculous; on the contrary, it is extremely important. To carry a god around in yourself means a great deal; it is a guarantee of happiness, of power, and even of omnipotence, in so far as these are attributes of divinity. To carry a god within oneself is practically the same as being God oneself... The idea of becoming a god is age-old... I am the great god who created himself... When man becomes God, his importance and power are enormously increased... For whoever introverts libido, i.e., withdraws it from the external object, suffers the necessary consequences of

introversion: the libido which is turned inwards, into the subject, reverts to the individual past and digs up from the treasure-house of memory those images glimpsed long ago which bring back the time when the world was a full and rounded whole. (Jung, 1956/1990, paras. 130, 133-134)

This fullness and rounded wholeness, this *god*, is what Jung regarded as genuine creativity, borne of yearning that aims at the symbolic, is attended by meta-consciousness, and is assisted by introversion that leads to integration and resolution of the opposites as the as the most intense concentration of psychic energy.

The datum, which is called ‘God’ and is formulated as the ‘highest good’ signifies...the supreme psychic value. In other words it is a concept upon which is conferred, or is actually endowed with, the highest and most general significance in determining our thoughts and actions. In the language of analytical psychology, the God-concept coincides with the particular ideational complex, which... concentrates in itself the maximum amount of libido, or psychic energy.... The whole psychology of the individual...varies according to the localization of the highest good. (Jung, 1971, para. 67)

Mother-Limerence and Father-Liveliness yearnings have served their purposes and have progressed on to Self-Liberation which is the height of creative yearning, or the subjective experience of compelling energy that is God.

Contemporary researchers’ additional contributions to classifying creativity.

When the dimensions of aim/creative product, attentiveness/creative person, and assistance/creative process that emerge when examining Jung’s perspective on yearning and its relationship to creativity as defined and categorized by both Jung and contemporary researchers are considered in archetypal terms, three classifications of yearning and creativity emerge: Mother-Limerence, or unconscious regression in service to the unconscious; Father-Liveliness, or unconscious repression in service to consciousness; and Self-Liberation, or conscious introversion and integration in service to consciousness. Creativity researchers suggest an additional component, distinguishing,

as previously indicated, between the *eminent* or *artistic*, on the one hand, and the *everyday*, on the other. Maslow (1968) identifies these as “special talent creativeness” and “self-actualizing creativeness” (p. 129). These are significant distinctions for the remaining discussion sections of this dissertation. However, it is important to note that these are not mutually exclusive categories, and that, in fact, eminent creativity is increasingly conceptualized as a special case of everyday creativity.

Eminent creativity. Eminent, artistic, or special talent creative products and processes are “endeavors which have received some form of social recognition” (Richards, 1990, p. 303). They have traditionally been regarded as the definition of creativity, even by such eminent creators as Maslow (1968):

I had, like most other people, been thinking of creativeness in terms of products, and secondly, I had unconsciously confined creativeness to certain conventional areas only of human endeavor.... Theorists, artists, scientists, inventors, writers could be creative. Nobody else could be. (pp. 135-136)

This is much as the romantic poet Coleridge distinguishes between fancy, the automatic and passive accumulation and storage of information, and imagination, the “mysterious power,’ which extracted from such data, ‘hidden ideas and meaning” (Shahid, 2006). Coleridge distinguishes between two types of imagination. The first he identifies as primary, unconscious imagination of the everyday variety. He defines this as creative energy that “automatically balances and fuses the innate capacities and powers of the mind with the external presence of the objective world that the mind receives through the senses” (Shahid, 2006). He then suggests that there is also secondary imagination, which he associates with the superior talents of artistic genius.

It was this aspect of the imagination, one which could break down what was perceived in order to recreate by an autonomous willful act of the mind that has

no analog in the natural world—which Coleridge associated with art and poetry. (Shahid, 2006)

Everyday creativity. However, no less of a person than Freud bemoaned, “If we could only find some activity in ourselves...which was in any way akin to the [production] of imaginative works” (Freud, 1958, p. 44)! Recent creativity investigators have taken this admonition to heart, and have engaged in more creative thinking about creativity, and particularly about everyday creativity.

I learned to apply the word ‘creative’...not only to products but also to people in a characterological way, and to activities, processes, and attitudes. And furthermore, I had come to apply the word ‘creative’ to many products other than the standard and conventionally accepted poems, theories, novels, and experiments or paintings. (Maslow, 1968, pp. 128-129)

This represents understanding everyday creativity in terms of Coleridge’s secondary imagination where unconscious expression and the accumulation of critical knowledge converge with conscious intentionality to generate genuinely transformational and resonant products as a result of what appears to be prosaic pursuit. “Everyday creative accomplishment involves the full range of original outcomes from one’s day to day activities...and carries no requirement for social recognition” (Richards, 1990, p. 306).

The construct of everyday creativity is defined in terms of human originality at work and leisure across the diverse activities of everyday life. It is seen as central to human survival, and, to some extent, it is (and must be) found in everyone may involve anything from making breakfast to solving a major conflict with one’s boss. (Richards, 2010, p. 190)

The criteria for distinguishing between eminent and everyday creativity are “less than ideal,” if only because “the identification [of eminent creation] is not based on the work itself, but on whatever subsequent success it and its creator have attained” (Richards, 1990, p. 303). Not only are the categories not mutually exclusive, but they

only differ primarily with regard to criteria of notoriety and vastness of scope, and not on fundamental aim, attentiveness, and/or assistance. Additionally, the compensatory advantage for creativity that is associated with a higher personal and/or family risk for certain psychological disorders (e.g., schizophrenia and bipolar disorders) appears applicable to everyday creativity as much as for eminent creativity (Richards, 2010). However, although differences may exist at the two classifications of creativity, “the similarities are usually far more noteworthy in that both meet the widely accepted criteria...of *originality* and *meaningfulness*” (Richards, 1990, p. 306).

Part II: Investigative Issues 4 - Examples

The fourth set of questions explored in this dissertation concerns whether Jung’s and contemporary psychologists’ integrated definitions and categorizations of yearning and creativity can be applied to other subjects of significance to Jung such that these other subjects can be better understood and appreciated in terms of yearning and creativity. More specifically, can a Jungian and contemporary integrated definitional and categorizational scheme of yearning and creativity be applied to the areas of visual imagery and sexuality such that these subjects, so prevalent in Jung’s work and so often used to illustrate his points, can be better understood in terms of yearning and creativity? If this is the case, do these areas represent two of the possible resources for creatively mediating yearning? An examination of eminent visual imagery, as represented by photography, and everyday sexuality, as represented by sex therapy, suggests that the integrated schemes can be applied to these different types of creativity such that they can be better understood as creative resources for arriving at a felt unity borne of differentiation. These issues are delineated in Chapter 5.

Yearning And Eminent Creativity: Visual Imagery As Photography

“This close connection between picture and psychic content...”
(Jung, 1966a, para. 401)

It is perhaps easier to understand how visual images of an artistic nature might meet creativity criteria of originality and meaningfulness than it is to comprehend the relation between everyday sexuality and genuine illumination. First, Jung suggested that visual images in general are creative transformers of libidinal energy: “The visual image fills consciousness completely and exclusively,” particularly when compared to verbal expression that often “given almost involuntarily and touching consciousness only quite superficially” (Jung, 1973, para. 143). Second, he noted the power of visual images to symbolize sacred, creative experiences:

The unity of the two, life and consciousness, is the Tao, whose symbol would be the central white light... This light dwells in the “square inch” or in the “face,” that is, between the eyes. It is a visualization of the “creative point.” (Jung, 1967, para. 37)

Jung contended that attending to waking visual imagery is even “superior to dreams in... promoting maturation of analysis” (Living Being Media, n.d.). When describing his technique of *active imagination*, Jung suggested not only the power of visual imagery to therapeutically assist psychic suffering but also the effect of the visual image manifested as expressive artwork to do the same: “The way of getting at the fantasies varies with individuals. For many people, it is easiest to write them down; others visualize them, and others again draw or paint them with or without visualization” (Jung, 1967, para 22). Continuing with this connection between visual imagery and artistry, Jung suggested when citing philosopher Karl Joël, “Life is not lessened in

artists...but is enhanced. They are our guides into the Lost Paradise.... We find this return home in... art” (1956/1990, para. 500, fn. 31).

While artwork in general can remain at the personal levels of concrete maternal fusion or paternal differentiation, it is also a potent medium for accessing the symbolic.

The origin [of archaic ideas] is the striving of a [personal] complex for dissolution in the common totality of thought.... The complex is robbed of its personal quality.... This tendency towards...transformation of every individual complex is the mainspring of...every form of art (Jung, 1956/1990, para. 201).

Jung used explorations of artwork to elaborate his contention that, as opposed to what Freud contended, there is a difference between creative yearning and sexuality.

I really do not see how one can justify the argument that religious phenomena are not genuine and are merely repressions of sex. Moreover, has not history provided us with plenty of examples where sex is actually an integral part of religious experience? The same is true of art, which is like wise supposed to be the result of sexual repressions, although even animals have aesthetic and artistic instincts. (Jung, 1950/1976, para. 158)

When artwork involves visual imagery, Jung is particularly fascinated. In 1934, he wrote, “For almost twenty years, I have occupied myself with the psychology of the pictorial representation of psychic processes” (Jung, 1966b, para. 205). “The libido expresses itself in images of sun, light, fire, sex, fertility, and growth” (Jung, 1956/1990, para. 324). “Numerous mythological and philosophical attempts have been made to formulate and visualize the creative force which man knows only by subjective experience” (Jung, 1956/1990, para. 198). In short, “everything of which we are conscious is an image, and that image IS psyche” (Jung, 1967, para. 75). He makes the reason for emphasizing visual imagery clear in his essay on Picasso:

Picasso’s object...appears different from what is generally expected—so different that it no longer seems to refer to any object of outer experience at all. Taken chronologically, his works show a growing tendency to withdraw from the empirical objects, and an increase in those elements which do not correspond to

any outer experience but come from an “inside” situated behind consciousness—or at least behind that consciousness which, like a universal organ of perception set over and above the five senses, is oriented towards the outer world. Behind consciousness there lies not the absolute void but the unconscious psyche, which affects consciousness from behind and from inside, just as much as the outer world affects it from in front and from outside. Hence those pictorial elements which do not correspond to any “outside” must originate from “inside.” (Jung, 1966b, para. 206)

Jung regarded visual art as an especially powerful reflection of intrapsychic dynamics and the creative instinct for integration, so much so that

As this “inside” is invisible and cannot be imagined, even though it can affect consciousness in the most pronounced manner, I induce those of my patients who suffer mainly from the effects of this “inside” to set them down in pictorial form as best they can. The aim of this method of expression is to make the unconscious contents accessible and so bring them closer to the patient’s understanding. The therapeutic effect of this is to prevent a dangerous splitting-off of the unconscious processes from consciousness. In contrast to objective or “conscious” representations, all pictorial representations of processes and effects in the psychic background are symbolic. They point, in a rough and approximate way, to a meaning that for the time being is unknown. (Jung, 1966b, para. 207)

Jung reflected on all manner of visual art. However, he wrote very little about the photographic image *per se*, mentioning it only two times in his *Collected Works*. In one passage within *The Structure and Dynamics of the Psyche* (Jung, 1960/1969d), he used the discovery of a roll of film that had been lost by a woman prior to World War I as an example of synchronicity. The film contained an image of the woman’s son, but she was unable to retrieve it after she left it for developing. Several years later, when she purchased a new roll of film and had it developed, it turned out to be the same one, double exposed, with a photograph of her new daughter superimposed over the older image of her son. In another paragraph within his essay on flying saucers, Jung noted how surprised he was that despite “the notorious camera-mindedness of Americans,” there are very few “authentic” photographs of unidentified flying objects. With a bit of

tongue in cheek, one would imagine, he concluded, “Ufos are somehow not photogenic” (Jung, 1964, para. 322).

As the field of photography has grown exponentially in the last decade, it is worthwhile to examine the photographic image from a Jungian perspective on creative yearning. This is especially true when reflecting on what has been written about photographs, much of which appears as if it could have been lifted from the pages of a Jungian manuscript:

One of the magical things about photography is the transformation that takes place when you photograph something. Something that inherently has very little going for it, in terms of interest you take in it, can become infinitely more interesting when rendered as a photograph. (Mudford as cited in Gross & Shapiro, 2001, p. 62)

The photograph becomes the image through which there is an invitation to resolve the paradoxes inherent in the *Zeigarnik* phenomenon that is our lives; it is an opportunity for an illuminating “transformation of things” (Gross & Shapiro, 2001, p. 13).

Photographic artists and their viewers experience photographic images as a homecoming: It is “a way [of] connect[ing] more deeply with the world...a sense of being grounded” (Gross & Shapiro, 2001, pp. 4-5).

In order to suggest the strong connections between Jung’s views on the power of the visual image, the impact of photographs, and eminently authentic creativity, the pictures of *National Geographic Magazine’s* cover photographer Raymond Gehman will be used to compare and contrast visual expressions of Mother-Limerence, Father-Liveliness, and Self-Liberation yearning. I met Gehman on a *National Geographic* photographic expedition in July 2007. My fellow expeditioners characterized him as unpretentious, disarming, and paradoxically both easy-going and somewhat ill at ease. He

was compared to the eccentric television personality Lieutenant Columbo, and to the infamous absent-minded professor. But when he pulled out his slides for his introductory presentation, all quirky comparisons evaporated. There was nothing deferential or unfocused about his presence or his presentation. His photographs have been described as “flat-out, jaw-drop, heart-stop imagery” (Ruehlmann, 2000, p. 23). As he talked about those particular slides, ones that portray the Northern Rockies as part of his cherished *Yellowstone to Yukon Conservation Initiative*, there was nothing easy-going or ill at ease about his passion for marrying photography with virginal, luxuriant beauty. With almost hypnotic focus he suggested

Now, close your eyes and imagine: you are standing in a vast, pristine wilderness. Your head...is at the Arctic Circle, in the alpine tundra wilderness of the Northern Yukon. Your feet...are on the edge of a steaming Yellowstone hot spring. Your heart...well, your heart is somewhere in the middle, let's just call it Banff. (R. Gehman, personal communication, October 1998)

Gehman recalls the day that John Glenn went into space. He and his fellow elementary school classmates were led to a hall monitor television, and watched Mr. Glenn go into orbit. Gehman was captivated. “It was the power of the visual image of it” (R. Gehman, personal communication, November 15, 2007). In junior high and high school, the other boys “would be kissing the girls and I'd be in the library looking at *Sports Illustrated* photographs, and I didn't even know why.... I just knew I looked at pictures. They took me places.... It took me away” (R. Gehman, personal communication, November 15, 2007).

One of the salient images running throughout Gehman's work is trees (see Figure 4). “I love photographing TREES!” (R. Gehman, Facebook posting, May 11, 2012). It seems appropriate to focus on Gehman's tree photographs when discussing creative

yearning and visual artistry since Klee (n.d.) suggested that, “It is the artistic mission to penetrate as far as may be toward that secret ground where primal law feeds growth.”

Gehman has been fascinated with trees his whole life, but has never known the reason.

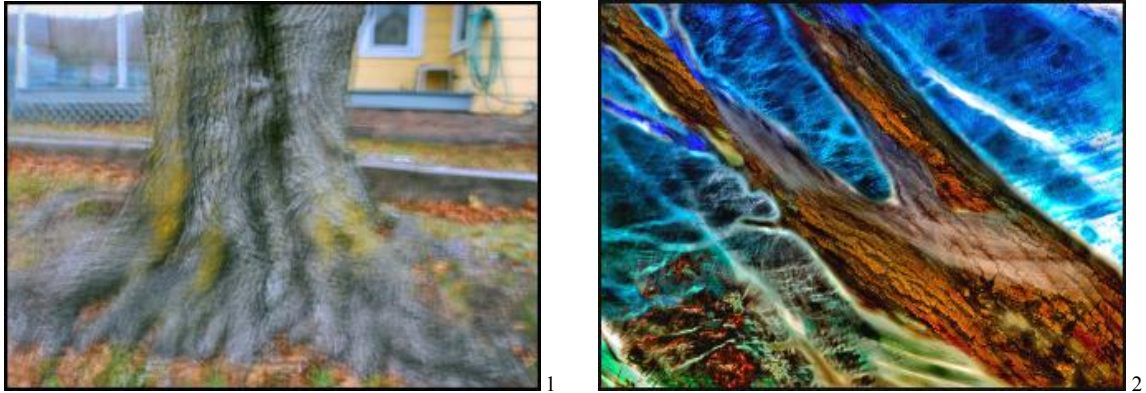


Figure 4. Tree fascination. Image 1: At the Corner of Maple Street, Marysville, PA, 2008; and Image 2: Willow Branches & Sky, Waynesboro, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

The curator of photographs at the Musée Carnavalet in Paris offers some possible suggestions:

Human identification with the tree is a recognized phenomenon. We find representations of trees in the most ancient civilizations: the tree as center of the cosmos, as origin of creation, or as tutelary divinity.... The Celtic calendar attributes to each person, based on his or her date of birth, not a sign of the zodiac but the essence of a tree, such as the compassionate nature associated with the ash.... Scandinavians tell how the gods Odin, Hoenir, and Lodur changed trees into men, and in the Philippines the Tagalogs believe that humans descended from the bamboo. Cultures all around the world view the relationship between human and tree as intimate.

The tree has, for millennia, also been a symbol of life, and the structure of a tree’s branches, leaves and roots is mirrored in living systems: the human circulator, respiratory, and nervous systems all have a treelike structure, as do fluvial systems.... From the birth of photography to the present, trees have appeared in photographs as a significant motif, as if the tree were a person in a portrait. (Reynaud, 2011, p. 7)

Jung shed light on the numinous appeal of trees in more intrapsychic terms:

“Trees...represent the living contents of the unconscious” (Jung, 1967, para. 241).

The outward form of the tree may change in the course of time, but the richness and vitality of a symbol are expressed more in its change of meaning. The aspect of meaning is therefore essential in the phenomenology of the tree symbol. (Jung, 1967, para. 350)

Jung noted, “The tree has maternal significance” (Jung, 1956/1990, paras. 321; see Figure 5), but it is also “development, growth from below upward” (Jung, 1967, para. 350).



Figure 5. Maternal significance. Mounts Botanical Garden, West Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

“In my *Psychology and Alchemy*, I have reproduced.... the tree of libido, which here represents the feminine as well as the masculine side, because it simply expresses the relationship of the two to one another. (Jung, 1956/1990, paras. 324, 326; see Figure 6).

Another equally common mother-symbol is the wood of life...or tree of life...the tree has a maternal significance...Tertullian also describes...the naked wooden pole...a ceremonial lingam carved out of figwood...[the Goddess comes to possess the masculine symbol just as there is the animus in the woman]...’bright, shining.’ The Indo-European root is **bhale*, ‘to bulge, swell.’ What does not think of Faust’s “It glows, it shines, increases in my hand! (Jung, 1956/1990, para. 321)



Figure 6. Bhale. Moss Covered Tree, East Sooke Park, Victoria, BC, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman.

Continuing with his use of alchemical terminology, Jung suggested,

The tree is often represented as metallic...“whose root is the metallic earth, its trunk red tinged with a certain blackness; its leaves are like the leaves of Marjoram, and are thirty in number according to the age of the moon in its waxing and waning; its flower is yellow.” It is clear from this description that the tree symbolizes the whole opus. (Jung, 1967, para. 409; see Figure 7)

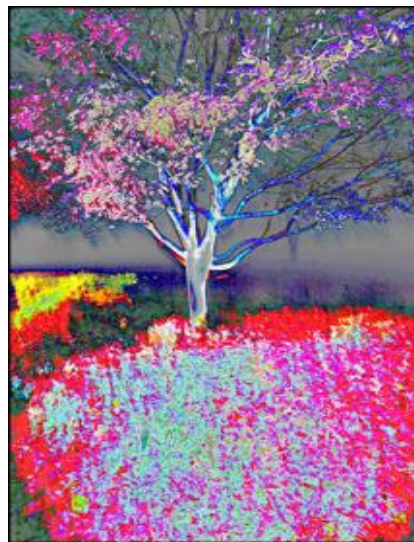


Figure 7. Whole opus. Linda's Japanese Maple, Great Falls, VA, 2005, by R. Gehman (reprinted with permission). Copyright 2005 by Raymond Gehman.

The “whole opus” refers not only to the mixture of elements, but also to the compounded transformation of these elements into individuated Self-Liberation, the archetype of wholeness, that is discussed in more detail subsequently.

Yearning for Mother-Limerence: Visionary photography. Jung identified two kinds of visual art. The first he referred to as *visionary* (Jung, 1966b, para. 139), or *schizophrenic* (Jung, 1966b, para. 208), or even *subjective* visual art. This is processing that partakes of

a world of fantasies which, untroubled by the outward course of things, well up from an inner source to produce an ever-changing succession of plastic or phantasmal forms. This activity...[is] in the highest degree artistic: the goal of its interest does not seem to [be] how to understand the real world as objectively and accurately as possible, but how to adapt it aesthetically to subjective fantasies and expectations. (Jung, 1956/1990, para. 24)

This is usually imagery of a timeless and spontaneous nature, welling up from the collective unconscious in unmitigated fashion, representing uncontrolled radial experience that is spinning out from no organizing center, and more responsive to subjective reality. The art associated with it is often non-directed, unbridled yearning for fusion with mindless unity. It reflects the notion of relatedness that is the archetypal maternal energy. It is expressive art, art unconcerned with external aesthetic niceties and differentiated formalities, coming

as it were fully arrayed into the world, as Pallas Athene sprang from the head of Zeus. These works positively force themselves upon the author; his hand is seized, his pen writes things that his mind contemplates with amazement. The work brings with it its own form; anything he wants to add is rejected, and what he himself would like to reject is thrust back at him. While his conscious mind stands amazed and empty before this phenomenon, he is overwhelmed by a flood of thoughts and images which he never intended to create and which his own will could never have brought into being.... Here the artist is not identical with the process of creation; he is aware that he is subordinate to his work or stands outside it, as though he were a second person. Or as though a person other than himself had fallen with the magic circle of an alien will. (Jung, 1966b, para. 110)

Focusing on paintings and drawings, Jung identifies a second category of art as, alternatively, *aesthetic* (Jung, 1960/1969d, para. 176), *psychological* (Jung, 1966b, para. 139), or *neurotic* (Jung, 1966b, para. 208). This is frequently considered fine art. It represents the centering of energies and is of a structured, differentiated nature, more attuned to external, sensory-driven experience than to internal, subjective response. It resembles what Jung regarded as Freud's perspective on artistic creations in that it is derived from the artist's personal psychological conflicts. It is art in service to a particular outcome. The artist's

material is entirely subordinated to his artistic purpose; he wants to express this and nothing else. He is wholly at one with the creative process, no matter whether he has deliberately made himself its spearhead, as it were, or whether it has made him its instrument so completely that he has lost all conscious of this fact. (Jung, 1966b, para. 109)

Jung's reflected on these different approaches. He framed his thoughts in terms of the non-directed as opposed to directed thought processes, and was sensitive to the denigration of the subjective experience over external reality. His reflections included his concern that visionary art can often be regarded as immature and even pathological, especially from the Freudian perspective, whereas aesthetic art is often considered superior and indicative of genuine creativity. He cautioned against making such judgments.

The question of where the mind's aptitude for symbolical expression comes from brings us to the distinction between the two kinds of thinking—the directed and adapted on the one hand, and the subjective, which is actuated by inner motives, on the other. The latter form, if not constantly corrected by adapted thinking, is bound to produce an overwhelmingly subjective and distorted picture of the world. This state of mind has been described...as infantile and autoerotic...which clearly expresses the view that the subjective picture...is inferior to that of directed thinking.... Such a view brings a perfectly normal process like non-directed fantasy-thinking dangerously close to the pathological...Non-directed thinking is in the main subjectively motivated, and not so much by conscious

motives as—far more—by unconscious ones. It certainly produces a world-picture very different from that of conscious, directed thinking. But there is no real ground for assuming that it is nothing more than a distortion of the objective world-picture, for it remains to be asked whether the mainly unconscious inner motive which guides these fantasy-processes is not itself an *objective fact*. (Jung, 1956/1990, para. 37)

This is a crucial point addressed in the introduction of this dissertation: The experience of the subjective, in this case, of visionary imagery, is as objective to the individual as the experience of the objective, in this case, of aesthetic imagery.

Ultimately, Jung suggested that both approaches are necessary realities for great artwork.

That is the secret of great art, and of its effect upon us. The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image and elaborating and shaping the image into the finished work. By giving it shape, the artist translates it into the language of the present and so makes it possible for us to find our way back to the deepest springs of life. (Jung, 1966b, para. 130)

Visionary photography is the subject of this section of the dissertation, and aesthetic photography the subject of the next. However, as this discussion proceeds on the various expressions of yearning in photography, it is important once again to remember that these appellations are being used metaphorically to suggest aspects of different yearning energy systems. They are not intended to suggest or reiterate gender stereotypes. For example, Mother-Limerence does not refer specifically to mothers or the feminine, but rather to energies that are move toward relatedness, connection, and dissolution. Father-Liveliness does not refer specifically to fathers or the masculine, but rather to processes that are oriented towards discrimination and mastery. The evocation, cultivation, and integration of Mother-Limerence, Father-Liveliness, and Self-Liberation experiences represent a developmental process that must be dynamically undertaken by each woman and each man, both outside of themselves and also intrapsychically.

Unfortunately, in order to avoid engaging in the laborious processes of having to describe the characteristics of these energy fields each time they are discussed, the archetypal terms are being used as a short-hand, as is the case with all metaphorical allusions.

The aim or creative product. Visionary art aims at relatedness and connection with all that is embracing. The relatedness is expressed as a primitive, associational, supralinguistic, inward focus where “image piles on image, feeling on feeling, and there is an ever-increasing tendency to shuffle things about and arrange them not as they are in reality but as one would like them to be” (Jung, 1956/1990, para. 19). This interconnectedness can be equated with undifferentiated unity. As suggested previously, undifferentiated unity precludes, avoids, denies, or is uninterested in the integration of both conscious differentiation and unconscious merging by remaining in, or returning to, the unconscious. Nonetheless, this “matrix is the *sine qua non* of all differentiation or realization, without which the spirit remains suspended and never comes down to earth” (Jung, 1959/1969b, para. 585). Elements that may become separated at a later time, or that once were, slumber next to one another. Divine powers emanate touch, resound, whisper, and join all that is without apparent intentionality. The viewer is immersed in the absorbing envelopment of instinctual energies, where there is minimal distinction between the subject creating and/or viewing the image.

Mother-Limerence. In visionary art images, and among the objects and elements within the image, “The factor common to all these...is the idea of surrounding, embracing. There is no doubt that nothing in the world ever embraces us so completely as the mother” (Jung, 1956/1990, para. 682). “The mother...was our first object, with whom we were truly and wholly one. She was our first experience of an outside and at the same

time of an inside” (Jung, 1956/1990, para. 500; see Figure 8).



Figure 8. Somewhat familiar object, Great Falls, VA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

The image that emerges in visionary photography often represents what is closely associated with that to which Gestalt psychologists refer as the perceptual principle of *Ganzfeld*, the “homogeneous visual field” or ground (Zakia, 2007, p. 2) in which there are few if any differentiating sensory elements. This often serves as an exquisite screen onto which the viewer projects intrapsychic dynamics. This is much as Jung contended in his comments on the effectiveness of Picasso’s images to evoke the “inside” experiences. This projective reflex organizes the undifferentiated visual field into the meaningful discriminations of consciousness. Nonetheless, as ambiguous and disconcerting as visionary art is, it can possess a compelling power through somnolent union with the cosmic energies.

How is this accomplished photographically? One way is through the relatedness among the elements or dimensions of vision. In order to appreciate this representation of relatedness, it is useful to understand these elements or dimensions. There are four, and they are simple: (a) resolution (or sharpness); (b) shape; (c) shading; and (d) color. The first arches over the other three and is the most critical for this analysis. It has to do with

the softening, blurring, and dispersement of the image's shapes, shadings, and color, as opposed to focus and definition of these dimensions. The merging of visual elements can suggest energy, motion, and ambiguity, whereas definition generally implies certainty, precision, and particularity in time and space. The dynamic quality of the former suggests timelessness and progression through space; the latter may convey time-boundness, temporality, and fixity. The elements of shape, shading, and color can be subsumed under resolution, and are more exclusively suggestive of space: shape or form suggesting dimensionality; light or shading (including exposure, brightness, contrast, highlights, and shadows) suggesting texture and three-dimensionality; and color (hue, tint, temperature, and saturation).

The blending of the elements of vision is illustrated in these images below (see Figure 9) through low differentiation within and among shapes, shadings, and /or colors that creates an atmosphere of softness, blurriness, or dispersement of forms, lights, and hues. If one examines these photographs, each of them contains subjects for which the distinctions among light and/or shape and/or shading are unclear. In Figure 9, Image 1, from Polish Bialowieza Forest, the same is the case; the forms that demarcate the myriad trees seem to blend together into a relatively seamless blanket in which the viewer is invited to become wrapped. The points of light that, on close inspection, identify individual leaves, suggest the potential for differentiation but even more so have sufficiently blurred edges such that they merge together as almost indiscernible entities, just as stars in a galaxy do from far away. There are alluring sparkles but they are so close and so similar that they become more of a single shimmery entity.



Figure 9. Blended. Image 1–Blizzard in Birches, Bialowieza Forest, Poland, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman; Image 2–Birches at Sunrise, Bialowieza Forest, Poland, 1993, by R. Gehman (reprinted with permission). Copyright 1993 by Raymond Gehman; Image 3–Tapanti Rainforest, Costa Rica, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.

The forms and colors of the most prominent tree in Figure 9, Image 2, are almost undifferentiated against the background of similarly shaped and hued trees. The edges of the beckoning sun blend into the light of the sunrise atmosphere and the white Polish birch trunks, making the trees and sky almost identical. In Image 3 of Figure 9, colors and forms connect such that there is little separation between the greenery of the trees and that of the ferns, or between the trunks above the water and their reflection below. A salient experience in all of these images is the de-emphasis on a clear focal point such that the eye is free to wander around the entire image as it pleases, relating in unrestricted

and undirected fashion to whatever captures its attention. This is much like the unguided absorption one may experience in response to Klimt's symbolist painting, *Beech Forest I* (see Figure 10).



Figure 10. Beech Forest I. Adapted from <http://www.encore-editions.com/symbolist-painting-by-gustav-klimt-beech-forest-i>, by G. Klimt, March 1, 2014. Copyright 2014 by Encore Editions.

Symbolic Mother-Limerence. Speaking of symbolist paintings, and as suggested in the The Aim or Creative Product: Symbolic Mother-Limerence section of this chapter, any particular incarnation of eternal feminine energy is limited in its capacity to mediate yearning because of its very embodiment and, in any event, it is not for this material maternity that we ultimately yearn. This is the case with visionary photography at its most powerful where

External facts are not the aim and origin.... Its aim is never an intellectual reconstruction of the concrete fact, but a shaping of that dark image into a luminous idea. It wants to reach reality, to see how the external fact will fit into and fill the framework of the idea, and the creative power of this thinking shows itself when it actually creates an idea, which though not inherent in the concrete fact, is yet the most suitable abstract expression of it. Its task is completed when the idea it has fashioned seems to emerge so inevitably from the external facts that they actually prove its validity. (Jung, 1971, para. 628)

The most suitable, luminous expression of visionary photography emerges in large measure because it has accessed transpersonal, archetypal energies.

The archetype is a symbolic formula which always begins to function when there are no conscious ideas present, or when conscious ideas are inhibited for internal or external reasons. The contents of the collective unconscious are represented in consciousness in the form of pronounced preferences and definite ways of looking at things. These subjective tendencies and views are generally regarded by the individual as being determined by the object—incorrectly, since they have their source in the unconscious structure of the psyche and are merely released by the effect of the object. They are stronger than the object's influence, their psychic value is higher. (Jung, 1956/1990, para. 625)

In this sense, the previous images are not entirely successful examples of mediating yearning for fusion with the Mother. Even though the distinctions within and among shapes, shadings, and colors are often imprecise, the actual resolution remains sufficiently sharp that, if one looks closely, the images are still of particular trees at a particular point in time, suspended between the symbolic and the signatory. The differentiations among the visual dimensions are sufficiently ambiguous to suggest relatedness and the yearning for it, but insufficiently merged to suggest authentic transpersonalization of the subjects in the images.

In the next set of images (see Figure 11), there is a deeper sense of natural connectedness among all the energies, elements, dimensions, and formations of vision. From the watercolor-like spilling over of the similarly shaded greens, golds, blues, and browns in the West Virginia Red Creek and forest (see Figure 11, Image 1) to the swishing of Pennsylvania tree branches whose shape distinctions are blended against a sunset sky where the pinks, purples, and blues are streaked together in a wide swath of evening shimmer (see Figure 11, Image 2), the visual elements are intertwined and the viewer is enveloped in the experience of the woods but without the particularities that

would suggest the precise location or exact type of tree. There is a solicitation to enter the forest and become absorbed in the sensory amalgam.



Figure 11. Natural connectedness. Image 1–Canaan Valley, Red Creek, WV, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Sunset Through Forest, Rt. 997, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

This effect is more successfully accomplished in the next three images (see Figure 12) where colors and shapes cascade more dramatically into one another. Indistinct leafless trees, blurred tree trunks, and softened sun-struck tree branches in the first two images “constitute the lot of human kind; they are repeated millions of times” (Jung, 1966b, para. 139). Merging of shading and shape, and blending of these ingredients with orange hues in the Potomac trees (see Figure 12, Image 3) offers a sense of powerful gravitational pull through timeless space and back into the archetypal embrace of the maternal. These are

invitations to become part of transpersonal, Mother-Limerence energy.

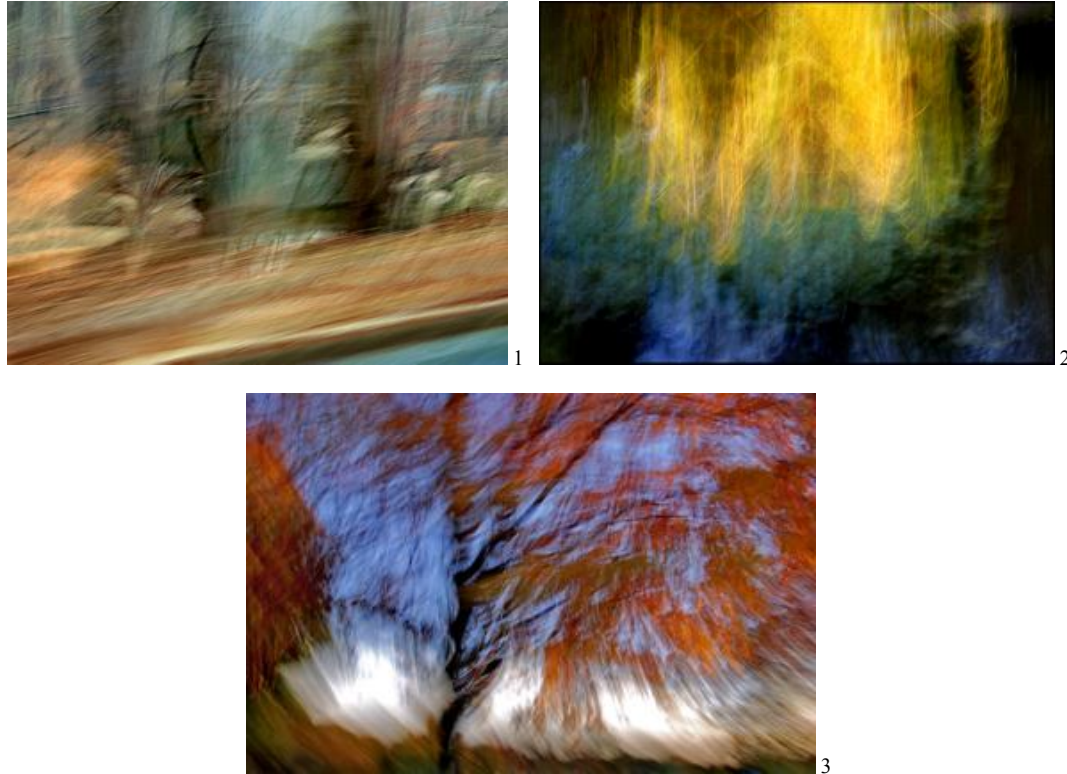


Figure 12. Mother-Limerence energy. Image 1–Blue Creek & Forest, Washington, DC, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 2–Rock Creek Park, Washington, DC, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman; Image 3–Trees Along The Potomac River at Sunset, Washington, DC, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

The subsequent blending, whether pantheistic or aesthetic, of the sensitive, civilized man with nature is, looked at retrospectively, a reblending with the mother, who was our first object, with whom we were truly and wholly one. (Jung, 1956/1990, para. 500)

These images might be described as a summons into the *Big Picture* of Ganzfeldian Mother-Limerence where the unconscious, regressive, psychoid realm prevails. They capture the essence of a force field aimed at oneness. Gehman reflects on the fact that no matter his subject, it is the Big Picture for which he is searching, in the

case of visionary imagery, for matter as dynamic, as energy itself where, as creativity researchers suggest, the process itself is the product.

You always are looking for the one Big Picture that seems to sum it all up.... It's harder to come by.... What I really shine at is feeling the Big Picture especially when it isn't obvious. I can feel it down in my gut ever since I was a kid.... I'm not so interested in close, descriptive pictures, with 'every feather in place' like in an Audubon painting. (R. Gehman, personal communication, November 15, 2007)

The attentiveness or creative person. The attentiveness muse of expressive, visionary art is the unconscious, particularly the “superhuman world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding” (Jung 1966b, para. 141). Attentiveness often presents itself at this level as non-directed fantasy-thinking:

We no longer compel our thoughts along a definite track, but let them float, sink or rise according to their specific gravity. In Kuelpe's view, thinking is a sort of “inner act of the will,” and its absence necessarily leads to an “automatic play of ideas.”... This sort of thinking does not tire us... It leads away from reality into fantasies of the past or future.... [It] is effortless, working as it were spontaneously, with the contents ready to hand, and guided by unconscious motives. (Jung, 1956/1990, paras. 18-20)

This attentiveness is akin to the experience of “‘The idea occurred to me,’ which is absolutely correct, as the agent is not the subject but the idea, and that the idea literally dropped in through the roof” (Jung, 1954, para. 167). Gehman offered a lively summary:

Where do I come UP with the things I come up with? The key to the highway is this: “They” don't come UP, they come DOWN, from above me somewhere (?), filtered through 50 (OK, 56) years of flotsam, jellyfish, blown-out flip-flops, and frayed blue jeans. If the filter is clean, then the thoughts fly through unimpeded, meaning I don't give my brain time to pass judgment on my groovy thoughts. So as the downward spiraling thoughts pass through the filter, they pick up various, sundry and quite random bits of information, and they go down quickly before I can think, which obviously would hinder the flow of free-association thinking... and this is the important part... the flotsam that was attached to the thoughts spins off and I follow the one that sees brightest or most colorful, and this is how I...shoot pictures! (R. Gehman, personal communication, October 27, 2007)

This quotation raises a couple of related points about the nature of attentiveness that is associated with Mother-Limerence eminent artwork. First, Gehman's focus on the creative responsiveness to the sensory input, on the "'beautiful' or 'good' ...from [his] own subjective feeling about it...[that] speak[s] to the heart" (Jung, 1971, paras. 595-596), harkens to what Jung referred to as an *introverted* personality orientation.

The introvert's attitude is an abstracting one;...he is always intent on withdrawing libido from the object, as though he had to prevent the object from gaining power over him.... The introvert is distinguished from the extravert by the fact that he does not...orient himself by the object and by objective data, but by subjective factors...The introvert interposes a subjective view between the perception of the object and his own action, which prevents the action from assuming a character that fits the objective situation. (Jung, 1971, paras. 557, 620)

The introverted orientation "perceives all the background processes" (Jung, 1971, para. 657), all of the spaces and potentialities in between the foreground images, just as much as it does the foreground or figural images. As suggested by the principle of *Ganzfeld*, and as exemplified by Gehman's visionary artwork, the distinction between foreground and background may, in fact, be minimized. In photography, the attentiveness of undifferentiation that is accomplished through the softening and fusing of shadings, shapes, and colors is what Gestalt psychologists refer to as Ganzfeldian mindfulness of the negative space rather than just of the positive space that is the figure in the image. "The importance of negative space (ground) is essential...As in music, it provides the *interval* between and among the visual elements we call figure" (Zakia, 2007, p. 13). Eminent photographers refer to this negative space as the *Great Understanding* of the wise, instinctual mind: "Great Understanding is broad and unhurried" (Gross & Shapiro, 2001, p. 11; see Figure 13) characterized by "Receptivity.... Spontaneity....

Nonattachment.... Acceptance.... Free and Easy Wandering” (Gross & Shapiro, 2001, pp. 18, 28-29, 48), and *wu-wei*.

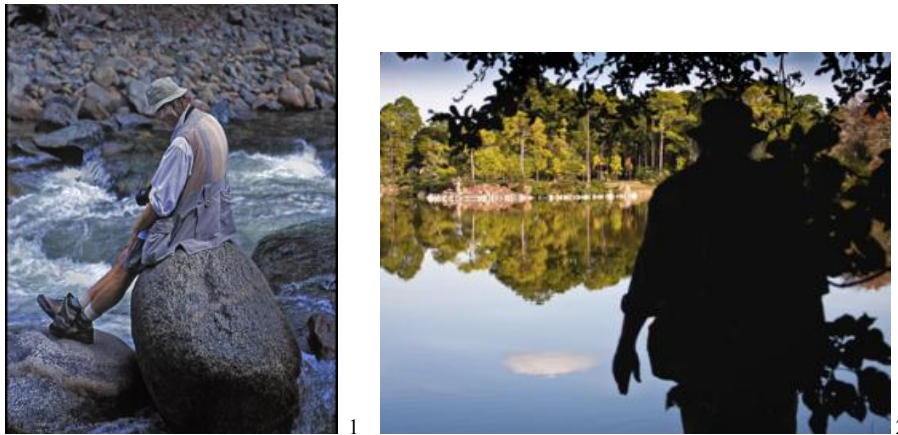


Figure 13. Great understanding. Image 1–Cathedral Provincial Park, BC, 2003, by R. Gehman (reprinted with permission). Copyright 2003 by Raymond Gehman; Image 2–Morikami Japanese Gardens, Delray Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman.

The concept of *wu-wei* is defined as

“Inaction,” “not forcing,” and “doing nothing”.... The [photographer] does not ratiocinate before acting but adopts “a course of action that is not founded upon any purposeful motives of gaining or striving”.... “When I photograph, I don’t have anything in mind except the photograph. I don’t think in terms of magazines, books, or promotions.” (Gross & Shapiro, 2001, p. 21)

“You must try to empty your mind of all thought in order for you to be completely in the moment and receptive to your intuition and your surroundings” (Marx, 1994, p. 114). Jung concurred on the need for the spontaneous, associational musings.

What did these people do in order to bring about the development that set them free? As far as I could see they did nothing (*wu wei*) but let things happen.... The art of letting things happen, action through non-action, letting go of oneself... became for me the key that opens the door to the way. We must be able to let things happen in the psyche. (Jung, 1967, para. 20)

Second, Gehman’s quotation above, together with his visionary artwork previously cited, reflect not only the mindset of an introverted-oriented artist, but also

that of an introverted *sensation* type. This is particularly evident in his emphasis in his quotation on the rapid flow and non-judging filtering of his images. The introvert sensation type is

an unconscious disposition which alters the sense-perception at its source, thus depriving it of the character of a purely objective influence.... Sensation is related primarily to the subject and only secondarily to the object.... True sense perception certainly exists, but it always looks as though the object did not penetrate into the subject in its own right, but as though the subject were seeing it quite differently, or saw quite other things than other people see. Actually, he perceives the same things as everybody else, only he does not stop at the purely objective influence, but concerns himself with the subjective perception excited by the objective stimulus.... [He] apprehends the background of the physical world rather than its surface.... Such a consciousness would see the becoming and passing away of things simultaneously with their momentary existence in the present, and not only that, it would also see what was before their becoming and will be after their passing.... We could say that introverted sensation transmits an image which does not so much reproduce the object as spread over it the patina of age-old subjective experience and the shimmer of events still unborn. (Jung, 1971, paras. 623, 647, 649)

Gehman's summary of the qualities of a commanding photographic image also belies his fundamentally introverted sensation orientation: "The main characteristic of a good photograph is that it triggers some sort of emotional response.... It turns you on or turns you off. It reacts in your heart, or maybe your gut" (Ruehlmann, 2000, p. 23). This is the essence of the power of subjective reality. It honors the experient's psychological response to the external object as much as it attends to the external object.

I will disregard all those sensations and feelings which become noticeable as a more or less disturbing accompaniment to my train of thought, and will merely point out that this very thinking process which starts from the object and returns to the object also stands in a constant relation to the subject. This relation is a *sine qua non*, without which no thinking process whatsoever could take place. Even though my [objective, extraverted] thinking process is directed...to the objective data, it is still *my* subjective process, and it can neither avoid nor dispense with this admixture of subjectivity. (Jung, 1971, para. 578)

The critical point here with regard to Gehman's visionary photography is that he attends not so much to the sensorial objects as such, but rather to his subjective experience of these stimuli, and tries to convey his experience to his viewers. He tells of the time when he was assigned to photograph sailors bidding *adieu* to their beloved ones as they departed from shore. Rather than shooting the traditional, tight image of a sailor and his girlfriend kissing, Mr. Gehman attended to the bittersweet passion he experienced observing one officer with his sweetheart, as they suffered a farewell embrace on the navel dock. He shot "the couple kissing, but off to the side, and also in the picture was a set of missiles pointing upwards in a slanting direction" (R. Gehman, personal communication, December 3, 2007), suggesting not only the yearning for consummated relatedness on the part of the couple, relatedness that is soon to be annihilated, but also that the present moment is subsumed by the direction in which all the energies are headed, namely, the creative path toward destruction.

In addition to the melding of visual elements, the way Gehman conducts his photographic assignments for *National Geographic* often facilitates a visionary mindset as well as emphasizing the significance of the timeless Mother-*imago* in his photography. He has become an expert at documenting pristine nature. His undertakings often take him to wilderness settings where he roams unfettered and essentially alone for months at a time. He prefers wandering around remote places and professes to like his "people few and far between" (R. Gehman, personal communication, December 8, 2007) see Figure 14).



Figure 14. Few and far between. Image 1–Field Church near Burgess Shale Formations, Yoho National Park, BC, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Trail Ride, Stoney Creek Camp, Banff, AB, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; and Image 3–Clingman's Dome, Great Smoky Mountains, TN, 2001, by R. Gehman (reprinted with permission). Copyright 2001 by Raymond Gehman.

He especially likes northern extremes because of the “contrast of severe weather and the fragile stuff, little clumps of grass in the Tombstone range, or the little red fox, places where trees are more important than people” (R. Gehman, personal communication, December 8, 2007). Sometimes there are many trees (see Figure 15, Image 1), and at other times he is so far north there are not any at all (see Figure 15, Image 2).



Figure 15. Northern extremes. Image 1–Sunrise and Moonset, Grand Teton National Park, WY, 1988, by R. Gehman (reprinted with permission). Copyright 1988 by Raymond Gehman; Image 2– Ivvavik National Park, 3 a.m., Northern Yukon Coast, Canada, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman.

The experience of wandering itself is often symbolic not only of the visionary artistic mindset but also of the search for the lost source, the Lost Paradise, the Lost Mother.

That’s where I love to be.... Where it’s wide open and pristine. A sky with patchy clouds will give these beams of light, somewhat like the light that falls in ever-changing patterns on the mountain and valley landscape when the afternoon thermals start moving clouds about like homeless street people looking for shelter on a cold and bitter night. And you get to the top of the mountain and just hang out for a couple of hours. (Ruehlmann, 2000, p. 23)

Jung suggested that this re-immersion in an unconscious state of participation mystique is a “secret of artistic creation and of the effect which great art has upon us” (Jung, 1966b, para. 162). However, in the same paragraph, he admonishes us not to become too captivated with the particulars of the artist, for at that level of re-immersion in sensorial connective

experience it is no longer the weal or woe of the individual that counts, but the life of the collective. That is why every great work of art is objective and impersonal, and yet profoundly moving. The personal life of the artist is at most a help or a hindrance, but is never essential to his creative task. He may go the way

of the Philistine, a good citizen, a fool, or a criminal. His personal career may be interesting and inevitable, but it does not explain his art. (Jung, 1966b, para. 162)

The assistance or creative process. Urgent regression assists furtive attempts at reestablishing the maternal envelopment if and when it is severed. If the regression is sufficiently all encompassing, the imagery will be divested of its individualistic and personally unconscious form and increasingly partake of the more archaic fantasy patterns and energy of the collective unconscious.

Truth to tell, I have not small opinion of fantasy. To me, it is the maternally creative side of the masculine mind.... All the works of man have their origin in creative imagination. When right, then, have we to disparage fantasy? In the normal course of things, fantasy does not easily go astray; it is too deep for that, and too closely bound up with the tap-root of human and animal instinct. It has a surprising way of always coming out right in the end. The creative activity of imagination frees man from his bondage to the “nothing but” and raises him to the status of one who plays. (Jung, 1966a, para. 98)

The status of one who plays is nothing about which to trifle. “Without this playing with fantasy no creative work has ever yet come to birth. The debt we owe to play of the imagination is incalculable” (Jung, 1971, para. 93). This is much as Huizinga suggests in his work on human beings as players when he noted, “Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing” (Huizinga, 1955, p. 1).

Nonetheless, regression of desire into such developmental visionary depths is often accompanied by depression. This is because emptying one’s conscious mind and being exquisitely receptive to archetypal energies is a daunting proposition. When Gehman’s unfettered wanderings were restrained after September 11, 2001, repercussions caused cutbacks at *National Geographic*, and after he suffered a broken foot, he was

more often confined to his house and backyard. This “forced me to change my vision. I got very depressed” (R. Gehman, personal communication, November 16, 2007).



Figure 16. Changing visions. Image 1—Samson Waits in My Room, Waynesboro, PA, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 2—Self Portrait, Waynesboro, PA, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 3—Gehman’s Red Room at Night, Waynesboro, PA, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.



Figure 17. Yardworks. Image 1—Hammock and Fall Leaves in Back Yard, Waynesboro, PA, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman; Image 2—Three Chairs in My World, Waynesboro, PA, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman; Image 3—Garage View, Coming Storm in Back Yard, Waynesboro, PA, 2005, by R. Gehman (reprinted with permission). Copyright 2005 by Raymond Gehman.

He underwent a significant regression of libido, retreating to his bedroom (see Figure 16) and his backyard (see Figure 17) where “I got lost in another world” (R. Gehman, personal communication, December 1, 2007).

The drain of energy produces what Janet calls an *abaissement du niveau mental*. The intensity of conscious interests and activities gradually diminishes, leading either to apathy—a condition very common with artists—or to a regressive

development of the conscious functions, that is, they revert to an infantile and archaic level and undergo something like a degeneration... The instinctual side of the personality prevails over the ethical, the infantile over the mature, and the unadapted over the adapted. This too is something we see in the lives of many artists. (Jung, 1966b, para. 123)

However, Jung also suggested that this regression can have renewing effects (if accepted and guided by conscious direction as introversion, as discussed in greater detail subsequently in the section on Integrated Photography). “The libido that is forced into regression by the obstacle always reverts to the possibilities lying dormant in the individual” (Jung, 1956/1990, para. 217). Lying dormant in Gehman was not only a transformation of the archetypal nature of his imagery, but also an entirely new approach to the technical aspects of photography. This had been lurking in his mind for years:

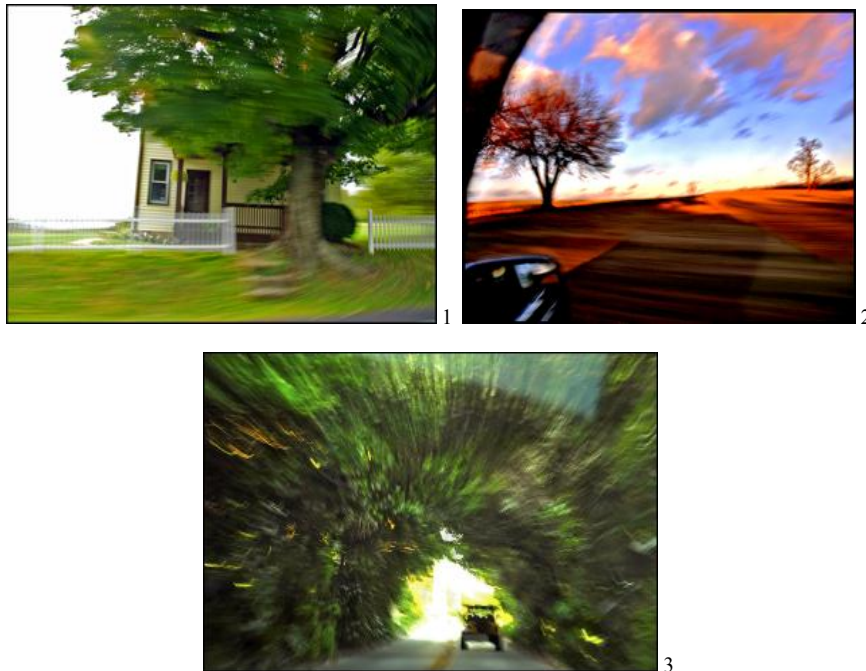


Figure 18. Roadworks. Image 1–Sunset Along Route 316, Waynesboro, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 2–Farm Field at Sunset, Route 997, Waynesboro, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; and Image 3–Coastal Highway, A1A, North of Boynton Beach Inlet, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman.

Up to this point I had always shot thinking in terms of holding the camera steady.... I just started shooting spontaneously. Started shooting from the moving car [see Figure 18].... I'd drive a lot on assignments...and I couldn't always stop and shoot...everything I saw, and I got really frustrated. Stopped worrying about edges of the frame, the composition.... I refined the techniques, the way I held the camera, on my side, over my head, wouldn't even bring it up to my eye [see Figure 19].... It was back to the sense of looking out the window from the backseat of a car like when you were a child. I realized it would be haphazard and I began to embrace the idea. (R. Gehman, personal communication, December 1, 2007)



Figure 19. Along the road. Image 1–Marsh Road, Hagerstown, MD, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 2–Skyline Drive, Shenandoah National Park, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 3–Iron Bridge Rd, Waynesboro, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

The photography associated with this more impassioned approach is one of lowering the resolution of the image, and blurring the elements. This is exemplified in the Ganzfeldian Mother images discussed above where the gradations of lighting, the edges of the shapes, and the distinctions among colors are obscured. A unity of all of the visual elements prevails and there is the decided experience of embracing motion.

Gehman had been working on this motion approach for several decades.

Always in school I had been into long exposures, a minute even. It brought out things people don't normally see at night. It was a different vision. My first picture in college was the Night Lights of Columbia [Missouri] for a photo class. I had to write a photo story and had to have five pictures, lay it out in a photo story. All the pictures were shot on a tripod with the long shutter exposure.... Then in Missoula [Montana], I had a lot of artistic freedom [at the newspaper for which he worked]. Definitely remember coming up with the idea for a story on Maria Zakos, a local psychic. She was kind of a legend for being flamboyant.... Going to her house, how would it be to shoot her coming down her spiral staircase blurred, in black, like a ghost? It was considered almost revolutionary for a newspaper. This was an early story titled *Mary Zakos, Mary Zakos* [after Mary Hartman, Mary Hartman]. Every picture was very weird. They were blurry. (R. Gehman, personal communication, February 17, 2013)

The human psyche can be transformed through such passion-infused images.

The origin [of these archaic ideas] is the striving of a [personal] complex for dissolution in the common totality of thought.... The complex is robbed of its personal quality.... This tendency towards...transformation of every individual complex is the mainspring of...every form of art. (Jung, 1956/1990, para. 201)

A libidinal transformation of this nature, where the time-bound seems to drift off into the everlasting, has the potential for powerfully raising “a man not only above himself, but also above the bounds of his mortality and earthliness” (Jung, 1956/1990, para. 171). Gehman’s results have been the creation of dazzling images (see Figure 20), the stirring power of which resonates with a more primal place in the psyche. The products of his unconscious regression are exquisitely characteristic of the introverted artist who “reveals strange, far-off things in his art, shimmering in all colours, at once portentous and banal, beautiful and grotesque, sublime and whimsical (Jung, 1956/1990, para. 661).

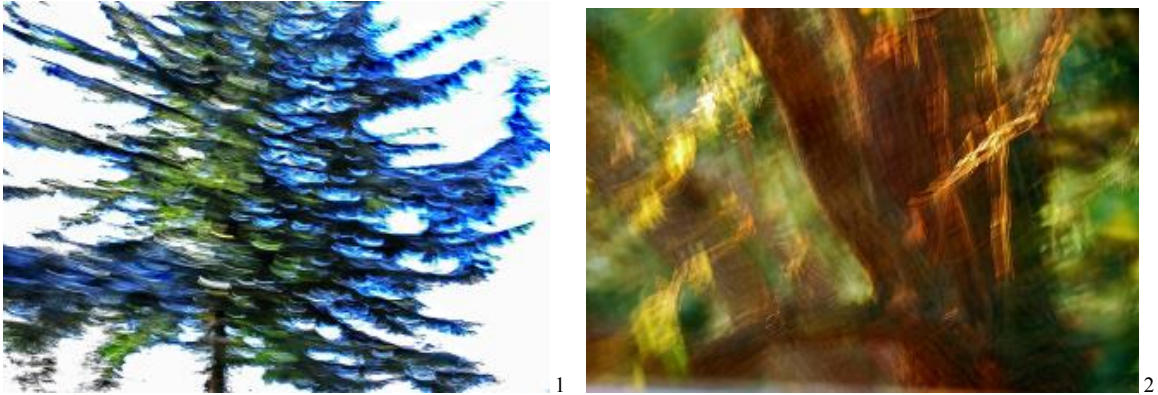


Figure 20. Archetypal arboreal images. Image 1–Norway Spruce, Road to Baltimore-Washington International Airport, Blue Ridge Summit, PA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Corkscrew Willow, Waynesboro, PA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

Limitations of visionary photography. Our desire for reunion with our original sense of Mother- Limerent unconscious completeness is as ambivalent as it is ardent.

First of all,

This passionate longing has two sides: it is the power, which beautifies everything, but, in a different set of circumstances, is quite as likely to destroy everything. Hence a violent desire is either accompanied by anxiety at the start, or is remorselessly pursued by it. (Jung, 1956/1990, para. 165)

Consider the entwinements of light, color, and shape that are presented in Figure 21 images. There are menacing Corkscrew Willows (see Image 1) and creepy Gothic, Berkshire Beech trees (see Image 2). There is the alarming Georgian Longleaf Pine forest (see Image 3), and the ponderous Ponderosa Pines of Kalispell Lake (see Image 4). There is the foreboding sense of potential entombment in the haunting forested womb. If not utterly destructive, the Great Mother's power is soporific.

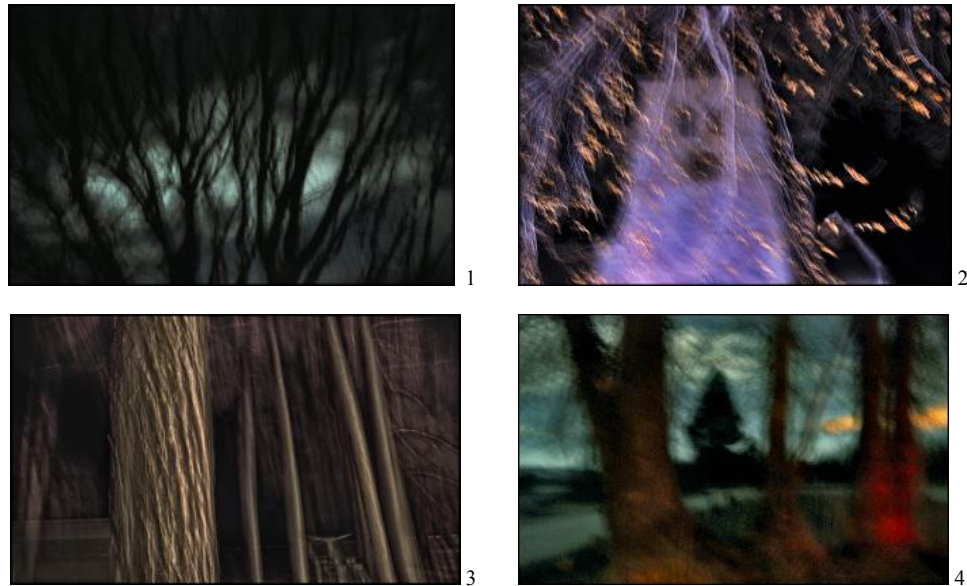


Figure 21. Foreboding entombment. Image 1–Corkscrew Willow and Moon, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Gothic Church and Beech Leaves, Berkshires, MA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 3–Rest Area, Trip to Florida, GA, 2013, by R. Gehman (reprinted with permission). Copyright 2013 by Raymond Gehman; Image 4–Moonlight Over Montana, Kalispell River, Kalispell, MT, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

“If...[the artist] tarries too long in this abode of rest and peace, he is overcome by apathy, and the poison of the serpent paralyses him for all time” (Jung, 1956/1990, para. 553).

This is the danger of visionary art. The shadings, shapes, and colors become so blended that the impressionistic spills over into the abstract. This suggests the world of synesthesia where the neurological stimulation of one sensory, cognitive, or affective pathway becomes associated with the stimulation of another such that information and sensations converge. Rimbaud’s poem *Vowels* (Rimbaud, 1871), where letters assume specific colors, is one example, as is the research of Cytowic (2002) and his colleagues at MIT who investigated the convergence of shapes and gustatory sensations, among other synesthetic experiences.

Visionary imagery, much like synesthesia, stimulates “an intensive struggle to understand the *meaning* of the unconscious product” (Jung, 1960/1969d, para. 174), so much so that Jung identified this as *intellectual* art (para. 176) associated with “the way of *understanding*” (para. 172). Given that the symbolic aim towards which Mother-Limerence yearning aspires is unconsciousness and regression, its artist can seem

As though he were the victim of...meaning. It is as though he had been overwhelmed and swallowed up by it, and had been dissolved into all those elements which the [aesthetic] artist at least tries to master...Nothing comes to meet the beholder, everything turns away from him; even an occasional touch of beautify seems only like an inexcusable delay in withdrawal...not for the purpose of expressing anything, but only in order to obscure; an obscurity, however, which has nothing to conceal, but spreads like a cold fog over desolate moors; the whole thing quite pointless. (Jung, 1966b, para. 209)

“The danger of wanting to understand the meaning is overvaluation of the content, which is subjected to intellectual analysis and interpretation, so that the essentially symbolic character of the product is lost” (Jung, 1960/1969d, para. 176).

Images disengaged from meaning

immediately reveal their alienation from feeling... They communicate not unified, harmonious feeling-tone but, rather, contradictory feelings or even a complete lack of feeling... [It] leaves one cold, or disturbs one by its paradoxical, unfeeling, and grotesque unconcern for the beholder. (Jung, 1966b, para. 208)

Another limitation is virtually the opposite, the undervaluation of the object and the position of consciousness, or

a distinct tendency to slip over from the world of ideas into mere imagery.... Visions of numerous possibilities appear on the scene, but none of them ever becomes a reality, until finally images are produced which no longer express anything externally real, being mere symbols of the ineffable and unknowable. It is now merely a mystical thinking and quite as unfruitful as thinking that remains bound to objective data. (Jung, 1971, para. 630)

Yearning for Father-Liveliness: Aesthetic photography. As with yearning in general, creative desire that threatens to become consumed by the blending of colors,

shapes, and shadings finds its counterpoint in the longing for multiplicity. On the visual level, this regularly amounts to a movement from visionary photography into *aesthetic* imagery, where separation among the elements honors formal dimensions. Tensions among and within components begin to emerge and are appreciated: blurred is now distinguished from sharp; round is separated from square; dark from light; and blue from white. Even within an element, distinctions are emphasized: there is sharper and sharpest; there are large squares and small squares; there is dark and pitch black; and redder blue and greener blue.

The aim or creative product. The aim of creative energy now becomes the Father. “The semi-animal psyche with its regressive demands against which [man] struggles so desperately is attributed to the mother, and the defence against it is seen in the father” (Jung, 1956/1990, para. 507). The Father energy often rechannels desire away from the earth and towards the sky (see Figure 22).



Figure 22. Bald Eagle in Bonsai Hemlock, Gwaii Haanas National Park, BC, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman.

Father-Liveliness. The Father energy consistently manifests first as the hero.

The hero is the ideal masculine type: leaving the mother, the source of life, behind him.... Every obstacle that rises in his path and hampers his ascent wears the shadowy features of the Terrible Mother, who saps his strength with the poison of secret doubt and retrospective longing. (Jung, 1956/1990, para. 611)

The appellation *hero* is not unwarranted. The difficulty that confronts the individual who heeds the call to conscious empowerment cannot be overestimated (see Figure 23).



Figure 23. Hawk lands on Fir Snag, Yukon Territories, Canada, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman.

This is the longing that distinguishes children and young adults from the infant. It represents a yearning for independent experience and organization in the purview of tension and conflict, a longing for being able to “do it myself” (see Figure 24).



Figure 24. Forest canopy, Greencastle, PA, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.

What are some of the ways this can be accomplished photographically? Aesthetic creators regularly produce

pictures of a synthetic character, with a pervasive and unified feeling tone. When they are completely abstract, and therefore lacking the element of feeling, they are

at least definitely symmetrical or convey an unmistakable meaning. (Jung, 1956/1990, para. 208)

Whereas the psychological principle of *Ganzfeld* dominates the world of the Mother, the Gestalt dictum of *Prägnanz* characterizes the *Weltanschauung* of the Father. *Prägnanz* is the principle of organization and differentiation. In artistic circles, it is often referred to as the rules of composition. *Prägnanz* suggests that the psyche attempts to resolve the conflict resulting from interruption or non-closure between subject and object by minimizing tension and maximizing stability according to themes of regularity, uniformity, and simplicity. Increasingly engaging a plethora of visual sensations, the human psyche is driven to distinguish a dominant shape (a figure with a definite outline) from what our conscious focus relegates to the Ganzfeldian background (or ground) (Zakia, 2007).

There are a number of these principles of *Prägnanz*, the most important of which for this discussion is the law of closure that are subsequently examined more closely. Other principles that are examined include similarity, proximity, symmetry, and continuity. There are still other ones that are not emphasized, but about whose existence it is important for the visual artist to be aware: the laws of common fate (elements moving in the same direction are perceived as a collective or unit), surroundedness (areas which can be seen as surrounded by others tend to be perceived as figures), smallness (smaller areas tend to be seen as figures against larger background), and past experience (elements tend to be grouped together if they were together often in the past experience of the observer).

The law of closure is associated with the *Zeigarnik* effect. As noted previously, the *Zeigarnik* effect suggests that we pay more attention to that which is interrupted, and

attempt to complete, resolve, or close the interruption, and perceive a meaningful whole, by filling in the missing information with that with which we are familiar. In the case of vision, we tend to group shape or shading or color sensations together if we can fuse their separations by perceiving them as parts of a closed figure (see Figure 25).



Figure 25. Law of closure. Adapted from http://en.wikipedia.org/wiki/Gestalt_psychology, January 5, 2013, by Wikipedia.

Gehman's images of trees in Figure 26 are photographic examples. In the first three, the eye wants to pull the visual information into some sort of circular shape out of the separated sections of leaves, branches, or trees. In the fourth, it is difficult to resist the temptation to see an upside down heart shape. The law of closure is particularly important because, together with the law of past experience, it represents the foundation of projection: that which is unknown or separated is completed by that which is familiar. It illustrates the *Zeigarnik* effect dramatically in that it solicits the viewer to proactively enter the image, engaging participation. In this regard, it is an excellent example of the yearning of the psyche to mediate the tension of opposites.

The critical space between the fingers of God and Adam [in "The Creation of Adam" by Michelangelo] provides a decisive distance that invites closure.... The interval allows the viewer to complete the action; it is a critical distance, it is an invitation to participate in the event—in contemporary jargon, it is interactive.... The decisive moment becomes the decisive distance—the critical interval that invites the viewer to participate in the photograph. (Zakia, 2007, p. 56)



Figure 26. Arbor closure. Image 1—Big Leaves at Sunset, Costa Rica, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2—Palm, West Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 3—Palms on Clematis (Infrared), West Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 4—Aspen Stump, Nisutlin Delta, Yukon, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman.

The law of similarity suggests that similar features tend to be grouped into collective totalities (see Figure 27). Similarity can be based on any of the four visual dimensions.

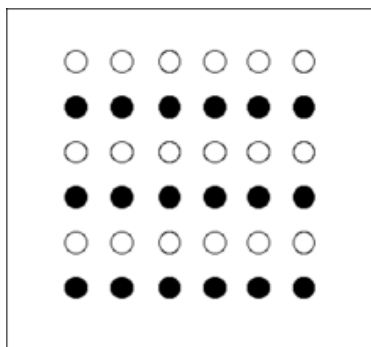


Figure 27. Law of similarity. Adapted from http://en.wikipedia.org/wiki/Gestalt_psychology, January 5, 2013, by Wikipedia.

In Figure 28, Palm Beach palm trees are perceptually separated from the white chairs, and the two sets of objects visually organized together according to their similarity of shape and color (see Image 1). Loxahatchee Cypress knees are grouped together primarily because of the likeness of their triangular shapes (see Figure 28, Image 2), while Nisutlin Delta birches (see Figure 28, Image 3) are joined by their color. The Yellowstone old growth fir trees (see Figure 28, Image 4) are interesting because although they could be associated by their similarity of color, their shape is more perceptually important since their color is also that of the Grizzly Bear's. No self-respecting, wise old fir would want to be confused with a surly, omnivorous Grizzly!

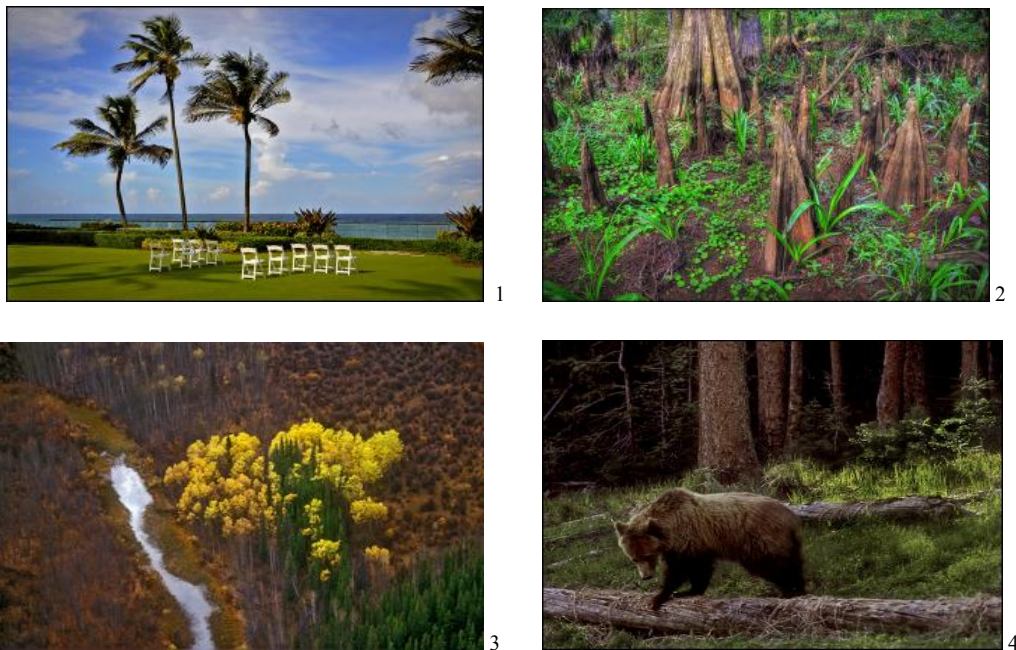


Figure 28. Familiar flora and fauna. Image 1–Palms and White Chairs, The Breakers, Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 2–Loxahatchee Wild and Scenic River Hike, Jupiter, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 3–Birches, Nisutlin Delta, Yukon, Canada, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman; Image 4–Grizzly Bear Foraging, Yellowstone National Park, WY, 1998, by R. Gehman (reprinted with permission). Copyright 1998 by Raymond Gehman.

According to the law of proximity, elements that are temporally or spatially close to each other are perceived as meaningful entities (see Figure 29).



Figure 29. Law of proximity. Adapted from http://en.wikipedia.org/wiki/Gestalt_psychology, January 5, 2013, by Wikipedia.

To illustrate this, trees standing nearer one another in Florida's Grassy Waters Wetlands Preserve (see Figure 30, Image 1) are visually clumped together into two



Figure 30. Proximal patterns. Image 1–Grassy Waters Preserve, W. Palm Beach, FL, 2013, by R. Gehman (reprinted with permission). Copyright 2013 by Raymond Gehman; Image 2–Aspen Stand, Yellowstone N Park, Lamar Valley, WY, 1988, by R. Gehman (reprinted with permission). Copyright 1988 by Raymond Gehman; Image 3–Ferns, Mounts Botanical Garden, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 4–Houston Art Museum Lunch Room, Houston, TX, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.

groves as are the groupings of Yellowstone Aspens into a triad of clusters (see Image 2). The subtropical, oval-shaped leaflets and subleaflets that are closer in spatial proximity are viewed as whole fern blades distinct from other fern blades (see Figure 30, Image 3). The final image illustrates the interaction effect of the laws of proximity and similarity: it is difficult for the eye not to immediately see rows of lights at the Houston Museum of Fine Arts because of the closeness of the white circles as well as their similarity of shape and color. Out of the corner of each eye, the power of the law of similarity seems to override the absence of proximity as the correspondingly shaped palm trees are visually drawn together.

Another principle is the law of symmetry (see Figure 31). Balanced areas tend to be seen as figures against an asymmetrical background. Symmetrical images are perceived



Figure 31. Law of symmetry. Adapted from http://en.wikipedia.org/wiki/Gestalt_psychology, January 5, 2013, by Wikipedia.

collectively, even in spite of distance. This is most easily accomplished by following the Rule of Thirds in which the image is visually divided into either horizontal or vertical thirds, or both. Then, for example, a single figure is placed in the middle third of the image with the remaining and symmetrical thirds on either side, or each of two images is placed on each of the outer thirds. Cumberland Island Palms engagingly counterbalance one another (see Figure 32, Image 1). Two Shenandoah Maple trees are harmoniously offset by their golden leaves (see Figure 32, Image 2), and household creatures and

features pleasingly frame a glowing Pennsylvania Christmas tree (see Figure 32, Image 3), all thanks to the stabilizing Rule of Thirds.



Figure 32. Three thirds. Image 1–Thunderstorm on Atlantic, Cumberland Island, GA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Fog and Maple Leaves, Shenandoah National Park, VA, 1992, by R. Gehman (reprinted with permission). Copyright 1992 by Raymond Gehman; Image 3–Christmas Tree with Samson and Chloe, Waynesboro, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

A fifth regulating foundation is the principle of continuity (see Figure 33).

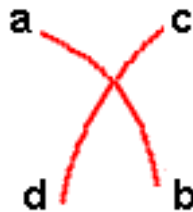


Figure 33. Law of continuity. Adapted from <http://www.a-website.org/hyperessays/05lawsPercept.html>, January 5, 2013, by Laws of Perceptual Organization.

Lines based on smooth forms are preferred over sudden changes of direction. Visual focus is compelled to move through one object and continue on to another, most often to the figure. There are two ways to accomplish this photographically, paralleling the law of closure: through the repetition of patterns that the mind continues reflexively; and by tracking leading lines. The eye slides across the repeatedly puffy groups of palm tree frond tops in front of a West Palm Beach office building (see Figure 34, Image 1), but is similarly compelled to trace the reiterated rectangular shapes of the lines of windows. The Yukon Aspen image (see Figure 34, Image 2) is also rich in perceptual principles.

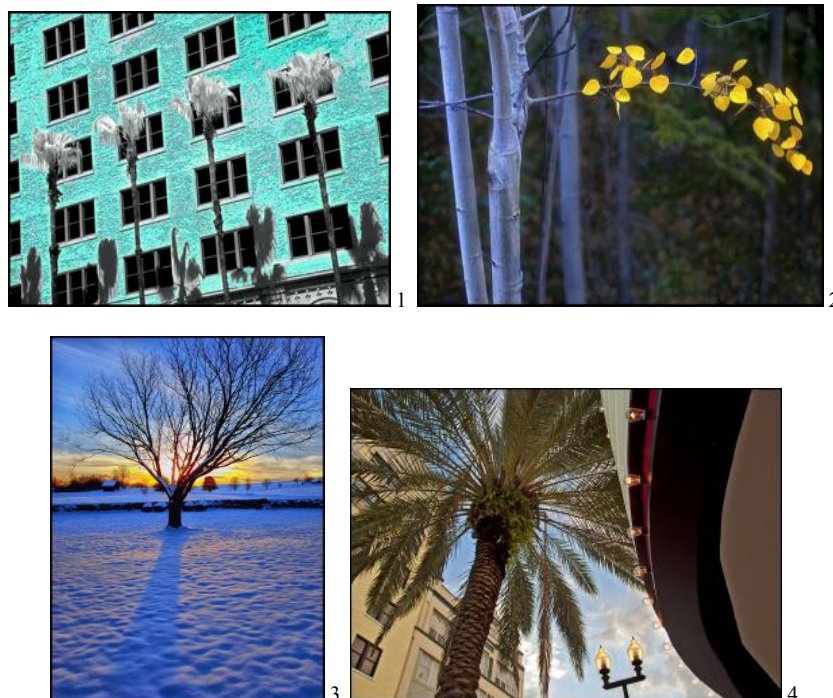


Figure 34. Continuity captures. Image 1–Downtown (Infrared) West Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 2–Aspen, Nisutlin Delta, Yukon Territory, Canada, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman; Image 3–Sunset, Renfrew Farm, Waynesboro, PA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 4–Sunset, Clematis Avenue, West Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

It can be organized by the repeated heart-shaped autumn leaves that draw the focus from the tip of the branch into the tree trunk, or visual focus could move up the leading lines of the silver-blue trunks and out onto the golden spray of leaves, moving down to the tip of the branch. The royal blue road of farm tree shadow lines (see Figure 34, Image 3) pulls the eye back to the base of the tree and up into the remaining sunshine; the energy continues up the smooth lines of the branches and spills out into the evening sky. Finally (See Figure 34, Image 4), the similarly rusty brown forms of the tropical palm tree and the theater overhang compel one's attention back toward the palm fronds, but there is also a pull to peek around the theater entrance: there seems to be something intriguing back there!

Through these Father-Liveliness principles of separation and differentiation, aesthetic art emphasizes the organization of light, shapes, and colors into sharply defined figures rescued from the muck and mire of maternal enmeshment. The Rule of Thirds and the laws of closure and continuity offer up a carefully coiffed singular image in Montana (see Figure 35, Image 1). The green and yellow blossoming south Florida trees (see Figure 35, Images 2 and 3) are invitingly defined by laws of closure (a circle, a curving triangle), of similarity of color, and the Rule of Thirds. The sweeping and correspondingly white branches of the barren Berkshire Birch becomingly beckon us (see Figure 35, Image 4) to consider *tree* as the object in the photograph. The tension created by this increasing awareness of visual multiplicity is resolved to a large degree by these organizing principles. There is an overriding sense of something defined, specific trees at specific times and places. It is as if the viewer could reach out and touch these trees. They have been delivered from visual, timeless anarchy.



Figure 35. Father-Liveliness lives. Image 1—Aspen and Ranch, Kalispell, MT, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 2—Clematis Avenue Alley, West Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 3—Gas Station Tree, Boynton Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 4—Old Birch at Sunset, Berkshires, MA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

Symbolic Father-Liveliness. Just as with yearning aimed at the Mother, the longing for the Father is ultimately not seeking, or effectively resolved through, any concrete, paternal coalescence of energy. If desire becomes attached to any material father form, creative development is thwarted.

The various meanings of the tree—sun, tree of Paradise, mother, phallus—are explained by the fact that it is a libido symbol and not an allegory of this or that concrete object. Thus a phallic symbol does not denote the sexual organ, but the libido, and however clearly it appears as such, it does not mean *itself* but is always a symbol of the libido. (Jung, 1956/1990, para. 329)

It is accessing the archetypal Father-Liveliness image alone that channels yearning away not only from unconscious fusion, but also from any physical incarnation

of empowerment.

However, if, as has been suggested, symbolic imagery is most easily created photographically by the dispersement of visual sensations suggesting transpersonal movement through time, how is it possible to create a symbolic rather than merely a signatory photograph from a sharply focused, closed, symmetrical, line-continuous image? One look at Gehman's iconic Spirit Island picture demonstrates that it can be done, at least in terms of the aim of the photograph: this image is a wonder of definition (see Figure 36). It is Gehman's Prägnanzian version of the Big Picture. Even highly organized photographs can provide something of a bridge over to the mysterious and cosmic by incorporating a variety of sharply resolved shadings, shapes, and colors. In the Spirit Island photograph the viewer experiences a veritable smorgasbord of these dimensions: the Hunter green and pointed soaring trees distinct from the gold and indigo, snow-capped and crenulated mountains; the nuanced cerulean sky; the shiny, encircling, mazarine water; and the spring green, serpentine, grassy peninsula.



Figure 36. Spirit Island, Maligne Lake, Jasper National Park, AB, 1990, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

The more of these principles of visual organization that are present, the more iconic the

image appears. The viewer's eye is encouraged to draw the island trees into a circle and the golden mountain peaks into triangles, all by way of inviting the viewer to become a dynamic participant in the image through the law of closure. The law of proximity of shape, shading, and color pleasingly suggests three groupings of trees, which also appeals to the viewer's sense of harmonious balance; on the other hand, the law of similarity of the shape, shading, and color of all the trees weaves them together to suggest unity and integration. The graceful, curving line of the grassy peninsula guides the viewer to the central subject, while the upwardly soaring and continuous forms of the trees charm the viewer to journey into the heavens. Additionally, this photograph makes use of the laws of smallness and surroundedness to emphasize the central figure of the trees on this singular, isolated projection embraced by the cradling of imposing mountain peaks. If one adds into the mix an appreciation for the law of past experience, the viewer may begin to abide the convergence of these organizing principles and visual characteristics as reminiscent of his or her personal encounters with the juxtaposition of aloneness and containment. It is not a great leap from this felt, private experience to one of participation in the human condition of differentiated separation enveloped by cosmic connection. In not too short a time, the viewer is in touch with the archetypal "tree of life, which stands in the lake of rain...The seeds of this tree [are] mixed with the water and so maintained the fertility of the earth...The well-watered tree" (Jung, 1956/1990, para. 306, fn. 3). When the image of Spirit Island is experienced in this symbolic fashion, it becomes a heroic photograph representing the victory of conscious coagulation of elements over that of dispersed dissolution, and celebrates the whole-hearted yearning that strives toward the treasure hard to attain.

The attentiveness or creative person. Aesthetic or fine art is born of the conscious experience of the artist, “from his eternally repeated joys and sorrows, but clarified and transfigured by the [artist]” (Jung, 1966b, para. 139), in a form of which the artist is either readily aware or that the artist has repressed into the personal unconscious, but of which he (or she) is capable of becoming conscious. This art

springs wholly from the author’s intention to produce a particular result. He submits his material to a definite treatment with a definite aim in view; he adds to it and subtracts from it, emphasizing one effect, toning down another, laying on a touch of colour here, another there, all the time carefully considering the over-all result and paying strict attention to the laws of form and style.... [The creation] is a conscious product shaped and designed to have the effect intended. (Jung, 1966b, paras. 109, 116)

The level of conscious attentiveness is that of the aforementioned alert, concentrated, and cognizant persuasion. Even though this attentiveness has the additional “peculiarity of causing fatigue.... [and] even though we be the loneliest thinkers in the world,” it is nonetheless exceedingly compelling because it is nothing less than “the first stirrings of a cry to our companions that water has been found, or the bear has been killed” (Jung, 1956/1990, paras. 11, 14). It appeals to “our aesthetic sensibilities because it is complete in itself and fulfills its purpose” (Jung, 1966b, para. 119).

In order to effectively communicate useful information about watering holes, dead bear, or aesthetic niceties, fine artists must be determined to acquire indispensable technical information because creative insights come, as suggested, only “to those areas in which the person consciously has worked laboriously and with dedication” (May, 1975, p. 46).

In Gehman’s case, conscious determination to become a photographer began early. He was born and grew up in South Carolina and Virginia, and “used to do everything in

those forests and ravines, build forts, go in the pond, climb trees” (R. Gehman, personal communication, November 15, 2007). This was problematic since he was suppose to be paying attention in school, not daydreaming with “my eyes glued to the classroom window about being out beyond those windows...wandering through woods, lying in the grass...looking up; or sitting in a tree...looking down.” By the time he was nine, he knew that he was never going to work in a conventional setting. He disliked school intensely.

But there was one day in the classroom I do remember clearly, because the curtains on the windows were closed. I was in the fourth grade, about to see my first slide show. It was career day and a photographer from *National Geographic Magazine* had come from nearby Washington, D.C., telling us about his job and showing slides from his recent trip to the land of the Inuit native culture. I was mesmerized, not just by the images but also by the idea that this guy’s job was outside, and in strange, far away places. Then it clicked that this was the same deal as that yellow magazine I was always seeing on my parents’ coffee table at home. I was nine years old; the seed was sown; the dream floated around somewhere in the back of my head. (R. Gehman, personal communication, November 15, 2007)

This might be considered what Jung would refer to as the *vocatus*,

an irrational factor that destines a man to emancipate himself from the herd and from its well-worn path.... The fact that many a man who goes his own way ends in ruin means nothing to the one who has a vocation. He *must* obey his own law...Anyone with a vocation hears the voice of the inner man: he is *called*. (Jung, 1954, para. 300)

At age 12, Gehman’s father took him to a church function where a movie on Arctic foxes was presented. “That just slammed me in the head. I realized someone had made that movie up north, someone had actually made that, and was making a living at it” (R. Gehman, personal communication, November 15, 2007). He studied at the foremost photojournalism school, the University of Missouri-Columbia, as this was the resource from which the National Geographic Society hired its photography interns. He

applied and was accepted. His sites were already set on working for *National Geographic Magazine*.

Despite the fact that one aspect of the creative photographer's inspirations is that his ideas "come DOWN, from above me somewhere," the level of conscious determination that is also required is suggested by descriptions of a few of Gehman's assignments. He was on his first assignment for *National Geographic* in 1988, visually telling the story of fires that had swept through Yellowstone that year (see Figure 37). He

Saw a perfect situation after the fires, with dead trees and a lush green field. I thought, "All we need now is some wild life." For five days I kept going back, and I kept going back, and I kept going back to that same spot, and then suddenly there was the perfect afternoon stormy light and big Black bison. I got the shot. (R. Gehman, personal communication, November 15, 2007)



Figure 37. Bison in wildfire-blackened landscape, Yellowstone National Park, WY, 1995, by R. Gehman (reprinted with permission). Copyright 1995 by Raymond Gehman.

Gehman reports how he had to be not only obstinate but also cunning in order to capture the aforementioned Spirit Island image.

I love this picture because I had to organize it to happen. I had been on a boat tour of the lake, and I saw it, the big picture, the place to take the picture. But the boat only went out from like 11 a.m. to 3 p.m. I had to figure out how to arrange for a ranger to surreptitiously take me out during the night to the island. And I figured it out. And in the dark of the morning, I just saw it there, and I waited. (R. Gehman, personal communication, November 21, 2007)

This synopsis of Gehman’s background underscores a couple of other points with regard to conscious attentiveness. In creative photography, Gross and Shapiro (2001) highlight the nature of attentiveness associated with the conscious acquisition of formal training as espoused by the Taoist philosophy of the *Chuang-tzu* in their analysis of photographic artistry. In *The Tao of Photography: Seeing Beyond Seeing*, they align the preparation stage with what they refer to as *Little Understanding*:

Little Understanding...represents the frame of mind that concentrates on techniques, sets goals, applies photographic rules, arranges a scene to fit a desired outcome, and attempts to gain total control over the subject.... One needs to learn at least how to select and use cameras, films, lenses...artificial lighting, darkroom equipment...the principles of visual design and studying the approaches of other artists.... The *Chuang-tzu*’s counsel is not simply to cast away Little Understanding.... The creative artist can make use of Little Understanding without being entangled by it.... Before one can transcend technical knowledge...one must have technical knowledge. (pp. 11, 12, 112; see Figure 38)

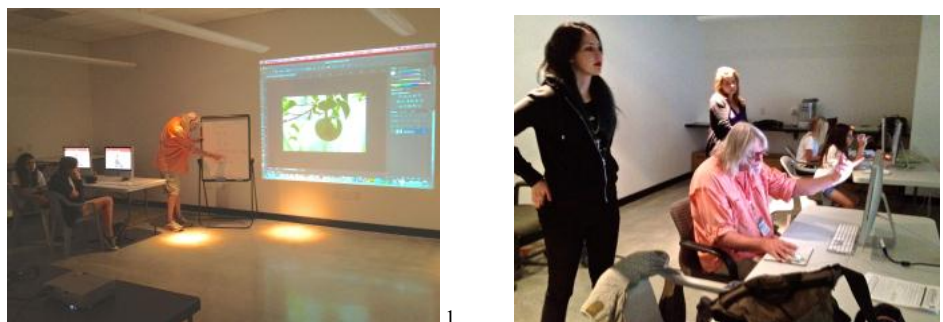


Figure 38. Little understanding. Image 1– Teaching Photography Camp, Palm Beach Photographic Centre, West Palm Beach, FL, 2012, by Constance Avery-Clark; Image 2-Teaching Photography Class, Palm Beach Photographic Centre, West Palm Beach, FL, 2012, by Constance Avery-Clark.

Photographers must understand compositional principles in order to locate a reference point (figure) in the *Ganzfeld* of the photograph. “Failing to do so commonly result[s] in a feeling of disorientation.... Airplane pilots, car and truck drivers, and skiers have reported disorientation when exposed to an unstructured visual field” (Zakia, 2007, p. 2), much as is believed to have been the case with John F. Kennedy, Jr., as he became

disoriented in his cockpit by the disappearance of the horizon line into a grey field. For example, Figure 39 represents the failure to attend sufficiently to the principles of proximity and continuity.



Figure 39. New species of Lynx, Wildlife, Kalispell, MT, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman.

Additionally, Gehman’s photography background, together with his *National Geographic* images, suggests that it would be easy to conclude that he has, contrary to the prior discussion, an extraverted orientation to his craft. He “used to do everything in those forests and ravines, build forts, go in the pond, climb trees” (R. Gehman, personal communication, November 15, 2007). His niche at *National Geographic* became “my ability to shoot landscapes and wildlife, and wildlife with people in their natural settings” (R. Gehman, personal communication, November 21, 2007). Most of my interviews with him were conducted while he was on the road. And so, it seemed, an extroverted sensation type blossomed and frolicked on the southern rolling ridges, and carried his typology out into the wider world. Jung notes that the extroverted type is oriented to physical engagement with the world of objects. “[They] seize and rivet his attention” (Jung, 1971, para. 563). When these objects are of an external, sensory nature, “his whole

consciousness looks outward because the essential and decisive determination always comes from outside.... Objective happenings have an almost inexhaustible fascination for him” (Jung, 1971, para. 563). Jung further writes, “No other human can equal the extraverted sensation type in realism. His sense for objective facts is extraordinarily developed” (Jung, 1971, para. 606). One look at Gehman’s *National Geographic* images strongly conveys this impression.

Because extraverted sensation encourages physical engagement with the outer world, it’s often described as sensory awareness—our knowledge that material things exist. But this function is a good deal more than a means of acquiring perceptual information.... Sensation comes into play when events are changing so rapidly that linear analysis is impossible. (Thomson, 1998, p. 145)

The apprehension of external experience is so finely tuned as to lift one into a timely hyper reality:

[The extraverted sensation type’s work] is an accumulation of actual experiences of concrete objects, and the more pronounced his type, the less use does he make of his experience. In certain cases, the events in his life hardly deserve the name “experience” at all. What he experiences serves at most as a guide to fresh sensations; anything new that comes within his range of interest is acquired by way of sensation and has to serve its ends. (Jung, 1971, para. 606)

This orientation seems to be suggested in Gehman’s case when he writes,

Like when it’s late in the afternoon and the sun is getting low—puffy white clouds are passing through a big blue sky, defining distant mountain peaks, and you pause in your walk through a meadow because the grass is glowing with luminescent light and you know there must be a moment near at hand. Your eye catches a watery sparkle from a nearby creek, and you wait.... And then...quietly the only sounds you hear are the creek, the whisper of the wind and your own breathing. And then...perhaps, the click of the camera’s shutter. (Personal communication between R. Gehman and W. J. Ruehlman, February 11, 2000)

Gehman’s unique subjective experience (or “that psychological action or reaction which merges with the effect produced by the object and so gives rise to the new psychic

datum,” Jung, 1961a, para. 622) appears to be secondary in this instance to the sensorial objects that are so mesmerizing as to take on a life of their own.

Nonetheless, just as Jung cautioned against jumping to conclusions about the supposed lesser value of subjective, visionary art as compared with objective, aesthetic visual imager, he urged caution with regard to evaluating the attentive disposition of an artist by the apparent aim of his/her artwork or his/her historical presentation: “Judging by appearances can never do justice to the essence of the thing” (Jung, 1971, para. 580).

He noted,

Although there are doubtless individuals whose type can be recognized at first glance, this is by no means always the case. As a rule, only careful observation and weighing of the evidence permit a sure classification. However simple and clear the fundamental principle of the two opposing attitudes [extraversion and introversion] may be, in actual reality they are complicated and hard to make out, because every individual is an exception to the rule. (Jung, 1961a, para. 895)

While Gehman’s work as a photojournalist at *National Geographic* and other periodicals posed restrictions on him such that his attentiveness was compelled to draw on his less dominant extraverted talents (as is described in more detail in the next section), his work and style, when left to its own devices, is much more often characterized by an introverted orientation.

The assistance or creative process. If yearning for empowerment is to succeed, it must quell regression in service to unconsciousness. This only occurs when regression’s assisting nurturance and safety is opposed by repression’s assisting exploration. As has been noted, early creativity researchers referred to this as the *preparation* stage. Repression of natural impulses in service to conscious creativity is suggested in Gehman’s photographic work where “the steady flow of life manifests itself in his thinking, so that his thought has a progressive, creative quality. It is not stagnant or

regressive” (Jung, 1971, para. 592). This battle against regression and in service to creative advancement is evident in Gehman’s images in at least two ways, the first of which is the manner in which he shoots photographs for *National Geographic*. As noted, Gehman grew up in South Carolina and Virginia.

It was bucolic country, surrounded by beautiful old-growth forest...and then one day when I was 14, I went out there, having not been there for a few days over the weekend, and the whole forest was wiped out. Torn up, that dirt smell, and all that gas that is released by trees cut down and piled up. It stunk; it was ugly. That was the end. The trees fell to mega-apartment complexes and oil refinery tanks. All the forests were gone in two years. What had been frolicking in the forests became scavenging for coke bottles. (R. Gehman, personal communication, November 15, 2007)

Gehman was horrified. “That was major in terms of why I got into wild life photography, especially of untouched areas, maybe with just a cabin in the photograph” (R. Gehman, personal communication, November 15, 2007). Ruehlmann of *Port Folio Weekly* has written of the butchering of Gehman’s beloved backwoods: “This dismaying spectacle may have been the genesis for his sense of the precious perishability of the natural world.... He is a conservator... there is a protective passion in his pursuit of nature” (Ruehlmann, 2000, pp. 22-23). However, in order to image such scenes, especially for newspaper and magazine publications,

You’ve got to think about the content. You have to keep the content and the action in your mind. I always shot thinking in terms of holding the camera steady, thinking about the composition...attention to story-telling, and trying to get the sharpest picture, the nicest light, and I had to work real hard on this. (R. Gehman, personal communication, December 1, 2007; see Figure 40)



Figure 40. Holding steady. Image 1–“Going to the Sun” Road, Glacier National Park, Montana, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman; Image 2–Gehman Shoots Troy on Athabasca Glacier, Banff National Park, AB, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman; Image 3–Gehman on Barn Roof, Bialowieza, Poland, 1994, by R. Gehman (reprinted with permission). Copyright 1994 by Raymond Gehman; Image 4–Gehman's Assistant and Body Guards, Li River, China, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman.

Gehman has followed compositional laws carefully, paying particular heed to clarity of resolution. His sharp *National Geographic* photographs are studies in ruling the visual world with wise laws pitted against the primitive forces of instinctuality (see Figure 41).



Figure 41. Wise laws. Image 1–Mount Rainier National Park, WA, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman; Image 2–Moonrise and Oak in Big Meadows, Shenandoah National Park, VA, 2005, by R. Gehman (reprinted with permission). Copyright 2005 by Raymond Gehman.

A second way in which Gehman's photographic imagery reflects the repressive powers of the Father energies is suggested by the fact that there is an enormous amount of research and patience that is required both before and each assignment. "Every time you get a new assignment it's like going back to school.... You don't just get there and float around like a butterfly. You try to make a point" (Ruehlmann, 2000, p. 23). The enormity of fact-finding and equanimity that is required is evident in his February 1992 *National Geographic* cover portrait (see Figure 42).



Figure 42. Canada Geese, and World Trade Center, Jamaica Bay National Wildlife Refuge, Broad Channel, Queens, NY, 1991, by R. Gehman (reprinted with permission). Copyright 1991 by Raymond Gehman.

I had been assigned to shoot a story on the urban wildlife on the eastern seaboard that had rebounded since the turn of the century. I was told to shoot the wildlife totally naturally, wildlife that was close to an urban setting. Took forever to research this because it stretched from Maine to Florida and was to include Black bear, White-tailed deer, wild turkey, alligators, and Canadian geese. I saw immediately where the picture for the Canadian geese should be taken, but I had to go out there and wait, and wait, and wait, until the light hit the towers at just the right angle. (R. Gehman, personal communication, November 21, 2007)

There is also the actual getting to the location and assembling the staff, "hiring outfitters and wranglers and guides to get in and out alive" (R. Gehman, personal communication, December 11, 2007). He also trains intensely before each trip. He has sometimes found himself

riding horseback 12 hours at a stretch. You have to be in condition. “I learned my lesson going up a glacier in Iceland.... Halfway up, I was done. I was dead. The guide said, ‘I told you to get in shape!’ But I made it. It keeps me young.” He has had ‘to learn to use climbing crampons and “ice picks and stuff” on the fly. Those things will shred a pair of waterproof pants in a heartbeat. Bugs, snakes, heat – solitude. (Ruehlmann, 2000, p. 23)

Limitations of aesthetic photography. As equivocal as the psyche is with regard to yearning for reconnection to the unconscious, it is at least as conflicted about seeking the light of consciousness, particularly when the aesthetic aim and repressive defenses become excessive or exclusive. In brief, “The conscious mind does not embrace the totality of man” (Jung, 1958/1969c, para. 390). In depth,

The intellect does indeed do harm to the soul when it dares to possess itself of the heritage of the spirit. It is in no way fitted to do this, for spirit is something higher than intellect since it embraces the latter and includes the feelings as well. It is a guiding principle of life that strives towards superhuman, shining heights. The opposites always balanced one another—a sign of high culture. One-sidedness, though it lends momentum, is a mark of barbarism. (Jung, 1967, para. 7)

Whereas becoming mired in the maternal energies carries the peril of subjective enmeshment, excessive formality poses “the opposite danger of consciousness being separated from its instinctual foundation and of setting up the conscious will in the place of natural impulse” (Jung, 1956/1990, para. 673). In the case of aesthetic artwork that prizes regularity, simplicity, and stability, where the “visible surface is safer than the underground (Jung, 2009, p. 248), the danger is “overvaluation of the formal or ‘artistic’ worth of the [creation]; the libido is diverted from the real goal of the transcendent function and sidetracked into purely aesthetic problems of artistic expression” (Jung, 1960/1969d, para 176).

Whereas with visionary artwork, the image becomes meaningless if lost in the abstraction and subjective experience, in the case of aesthetic photography, if the image

“is taken too literally it remains unintelligible, and makes one despair of the meaning and purpose of the psychic function” (Jung, 1956/1990, para. 44). “In both cases [of the visionary and the aesthetic creative aim], the meaning is an implied one.... In both cases, the content is full of secret meaning” (Jung, 1966b, paras. 209-210), but the artist yearning for Mother-Limerence is overcome by its meaning, and the one longing for Father-Liveliness has difficulty relating to and communicating with it. The first is drowning in “the memories in the blood” (Jung, 1966b, para. 213), about which Rilke cautions: “It is one thing to sing of the Beloved, And another, alas, to invoke the secret, guilty River-God of the Blood” (Hollis, 2000, p. 37); the other is disconnected from it and has lost the red nourishment the oxygenated waters provide.

Jung suggested that with objective, extraverted art there is “a certain lack of freedom, of occasional short-sightedness, in spite of all its adroitness within the area circumscribed by the object (Jung, 1971, para. 580). It may satisfy aesthetic expectations, but it does not speak to the heart” (Jung, 1971, para. 596). In summary, a genuinely creative proposition

is not transmitted or derived—it is a creative reorganization of those very conditions to which a causalistic psychology must always reduce it.... One might almost describe it as a living being that uses man only as a nutrient medium, employing his capacities according to its own laws and shaping itself to the fulfilment of its own creative purpose. (Jung, 1966b, para. 108)

Father-Liveliness creative yearning is paradoxical in at least two ways. First, it is much like the oppositional attitude of adolescents who refuse to do what parents demand primarily because the parents make the demand: The reference point remains the familiar parental dictum. Its goal represents a first order rather than an authentic second order transformation to what has been previously experienced in the way of visionary art.

Radical focus on what is sharp, balanced, and well defined in direct opposition to what is blended and blurry ultimately accomplishes the same result as the blended and blurry: a focus on yearning for familiar mindless unity that serves as the Archimedean point in both cases.

Second, the apparent opposition of repressive consciousness is directed at what appears to be original, but is, in fact, comprehensible: The psychological artist may reject what is prosaic, but is still yearning for something that is knowable, even if not ostensibly familiar.

The experiences themselves, have nothing strange about them; on the contrary, they have been known from the beginning of time—passion and its fated outcome, human destiny and its sufferings.... Everything it embraces—the experience as well as its artistic expression—belongs to the realm of a clearly understandable psychology. (Jung, 1966b, para. 140)

Conscious, aesthetic artwork and expressive, visionary artwork are also similar in terms of the nature of attentiveness brought to bear on the products. Both are born of instinctual, compulsive, uninhibited, and irrational energies. This is easier to grasp when it comes to art that reflects the yearning for fusion with unconscious energies. However, radical adherence to conscious differentiation at the expense of connection with unconscious energies is no less irrational than unconsidered fusion with the nurturing and all-embracing unconscious.

Both [visionary and aesthetic artwork] have their typical dangers.... After a certain point of psychic development has been reached, the products of the unconscious are greatly overvalued precisely because they were boundlessly undervalued before.... Aesthetic formulation needs understanding of the meaning, and understanding needs aesthetic formulation. The two supplement each other to form the transcendent function. (Jung, 1960/1969d, paras. 176-177)

It is often easier to focus on the limitations of both aesthetic and visionary imagery than it is on their potential for creative transformation. They do both “have one

thing in common: their *symbolic* content” (Jung, 1966b, para. 209). Their aims can be transformed from the personal to the transpersonal. Therefore, they have the potential authentic creativity at least in terms of the originality and meaningfulness of their goals or products. Nonetheless, both are hampered in terms of their level of attentiveness, and the processes that assist their transformation of yearning.

Yearning for Self-Liberation: Integrated, *STROBEnBLUR* photography. In the midst of this tension between visionary creativity and psychological artistry, a third type of visual desire emerges, superseding the desire for either the Mother or the Father, and yet partaking of both so as not to juggle difficulty or experience out of artistic existence.

At all events we stand between two worlds, or between two totally different psychological systems of perception; between perception of external sensory stimuli and perception of the unconscious. The picture we have of the outer world makes us understand everything as the effect of physical and physiological forces; the picture of the inner world shows everything as the effect of spiritual agencies. Then, it is no longer the force of gravity that welds the stars together, but the creative hand of a demiurge. (Jung, 1964, para. 23)

The yearning for this welding of the conflicting stars is not for the faint of heart. “The collision between the paternal and the maternal principle (spirit and nature) works like a shock” (Jung, 1959/1969b, para. 585) because no longer is a psychologically simple either/or experience possible. Instead, a more disconcerting and destabilizing postmodern both/and, or genuinely androgynous, process is ignited in which “rising above these [polarities] can lead to new and better creative possibilities” (Richards, 2007b, p. 308). This experience is what Jung and contemporary thinkers regard as the essence of authentically creative desire.

The aim or creative product. As previously noted, Gehman’s first attempt to

resolve the intrapsychic and professional tension that he suffered by having to operate within the formal confines of *National Geographic* was to redefine the Big Picture by moving in the opposite direction from his Father-Liveliness images. Piecing together some of Gehman's previously sighted snippets his attempt unfolded in necessary but somewhat predictable adolescent-like fashion:

Ever since I began photographing, I've always had an artistic nature, even when studying. But for regular, especially newspaper, photographs, you've got to think about the content. You have to keep the content and the action in your mind.... I had always shot thinking in terms of holding the camera steady, thinking about the composition. And I had to pay attention to story-telling, and try to get the sharpest picture, the nicest light, and I had to work real hard on this.... And I was doing newspaper and *National Geographic* assignments, so I only shot artistic pictures on the side. But I did shoot them. A photographer friend of mine had always told me to look for something for myself to keep photography fresh, because people really burn out on regular assignments. A baseball game always has the same four bases.... Then I had an epiphany.... And suddenly, I didn't have to do that anymore. I'm done with that. I could shoot spontaneously.... I'd drive a lot on assignments...and I couldn't always...stop and shoot everything I saw, and I got really frustrated.... I started...shooting as the car was moving...and I stopped worrying about the edges of the frame, about the composition. I realized it would be haphazard and I began to embrace the idea. I refined the techniques, the way I held the camera, on my side, over my head, wouldn't even bring it up to my eye.... I began shooting more and more imaginative photographs because it satisfies my artistic yearnings. With these more artistic pictures, you don't have to worry about sharpness, about content, about edges, about telling a story, about facts, about composition. You are just there to please yourself.... It's always been in the background of my mind to prove to people that you can make art anywhere, that you do not have to travel to places far away, that you can take common, everyday subjects and make them mysterious, bizarre, enticing. My definition of creativity is to bring a new vision to something ordinary. I'm not going to these incredible places anymore. Something had to replace that loss. I've made my yard my assignment. You can turn your own backyard into your assignment. (R. Gehman, personal communication, December 1, 2007)

This is much as Blake suggests in his

To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour. (Blake, c. 1803)

The positive aspects of Gehman's progressing from the journalistic and finely artistic restraints on his photographic images have been the resurgence of enthusiasm for his work. However, the negative aspects included the improbability of his new approach's creatively and ultimately mediating the conflict between his aesthetic work and his yearning for artistic expression. He, his photographs, and his viewers might have been in danger of becoming so absorbed in the mysterious, bizarre, and enticing backyard of his unconscious that the greater resonating and transformational meaning of both his artwork and his own life could easily have gotten lost. What was ultimately required was not an exclusively enantiomorphic first order alteration in his redefinition of the Big Picture, but a qualitatively original metamorphosis aimed neither exclusively at the defensive womb of the moon or the sword of the sun. The object of this desire can no longer be tangible but becomes "a still invisible and mysterious goal" (Jung, 1956/1990, para. 253). Jung referred to this as the aim of the Self.

Self-Liberation. "The self, as a symbol of wholeness...contains light and darkness simultaneously" (Jung, 1956/1990, para. 576). With this arises a

certain willingness to give ear to...faint nocturnal voices...otherwise these subtle and hardly perceptible inner experiences will pass unnoticed. We can discern in this listening attitude an inward-flowing current of libido, leading towards a still invisible and mysterious goal. It is as if the libido had suddenly discovered, in the depths of the unconscious, an object, which exercises a powerful attraction. (Jung, 1956/1990, para. 253)

What does this powerful attraction look like photographically? There are several ways to accomplish it. One compelling approach is through the integration of low and high focus, sharpness, and resolution. This is created by Gehman's signature *STROBE_nBLUR*⁹ (see Appendix B) technique in which a long shutter exposure allows for visual components to be blended together in low resolution while a flash simultaneously

freezes elements of the image to provide differentiation and order in sharper focus. This STROBEnBLUR method is discussed in more technical detail subsequently; at this point, it provides an opportunity for both the best of the maternal, Ganzfeldian dissolution of visual elements, and the paternal, Prägnanzian coagulation of visual components to be experienced, suffered, and ultimately synthesized into images that are more than the sum of either of these energies, images that represent original and meaningful portraits that more closely align with what Jung regarded as truly creative, symbolic artworks.

Examples of STROBEnBLUR images are presented in Figure 43. In each, the merging of textures, forms, and colors can be experienced at the level of connection and flow.

However, so can a sharp focus on some of the lighting shades, on the lines and shapes, and on the different hues and tints that also offer an empowering sense of order. It is the best of both worlds and then some. A photograph that contains clearly differentiated shadings, lines, and colors on the one hand, and also a sense of timeless relationship through the blending of these same elements, on the other, is a compelling integrated image, in this case, of an arboreal nature. The fact that these photographs have to be shot under low light so that the ambient luminance does not overpower the flash means that they are produced from a ground of dark fusion and immersion from which the lighted figure emerges in what can be experienced as a time-bound fashion. This suggests shining consciousness born of the murky depths, but never far from its gravitational pull. Out of this tension arise images synthesizing the temporal glow and the cosmic shadow, and manifesting as original, resonating creations.



Figure 43. STROBEnBLUR. Image 1–Alex’s Crepe Myrtle, Norfolk, VA, 2008, by R. Gehman (reprinted with permission). Copyright 2008 by Raymond Gehman; Image 2–Twilight Forest, Grassy Waters Preserve, W Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 3–Midnight at the Oasis, Cathedral Lodge, Field, BC, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 4–Weeping Cherry by Driveway, Waynesboro, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

In addition to this simultaneous, yet paradoxical fixing and merging of visual components through the STROBEnBLUR technique, there are other ways to produce photographs that approximate what Jung regarded as authentically creative imagery. These include disruptions of the visual organization principles. When these disruptions are combined with the STROBEnBLUR approach, an image can assume particularly transformational and meaningful powers. The viewer can experience the connectivity fostered by the blending of visual ingredients but not get lost in them because of the differentiation effected by the attention to the strobe procedure and the laws of perceptual organization. Additionally, the transgressions of these laws, together with the blur

technique, prevent the image from becoming overly stylized and defined. For example, the two images in Figure 44 represent not only STROBEnBLUR, but also an interruption of sorts to the law of closure.

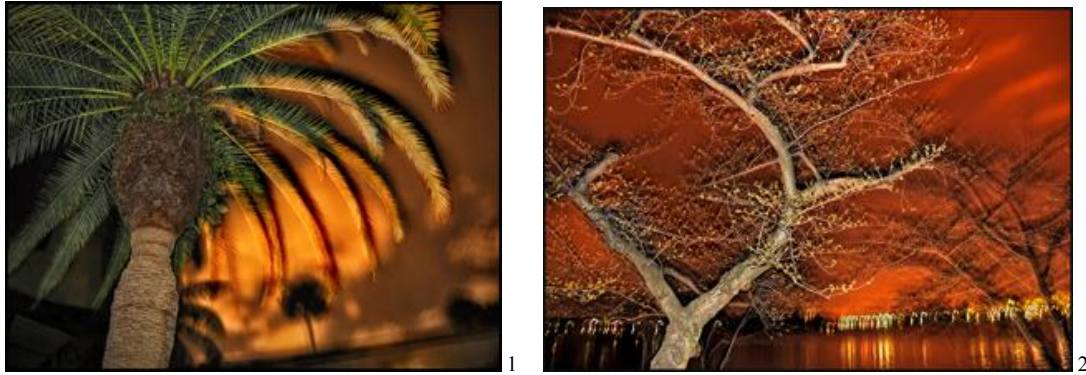


Figure 44. STROBEnBLUR disruptions. Image 1–Bethesda-by-the-Sea Church, Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 2–Cherry Blossoms, Jefferson Memorial, Washington, DC, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

While there is a pull toward circular completion, it is nonetheless difficult to overly formalize the shape because, in the case of the first image, the orbital energy is interrupted by the shadowy lines effected by the STROBEnBLUR technique and, in the case of the second image, the plethora of shadowy and bright shades draws the eye's gaze away from completing the form to myriad other configurations. This provides a lot, but not too much, dynamism. In the two images in Figure 45, the viewer wants to organize the elements according to the law of similarity of forms between each of the branches and their shadowy counterparts. However, the stark contrast between the color and brightness of each branch when compared with its adumbrated cohort, all of which is affected by the strobe and blur technique, encourages organization in terms of similarity of shading instead. There is confusion and excitement, but again, not in excess.

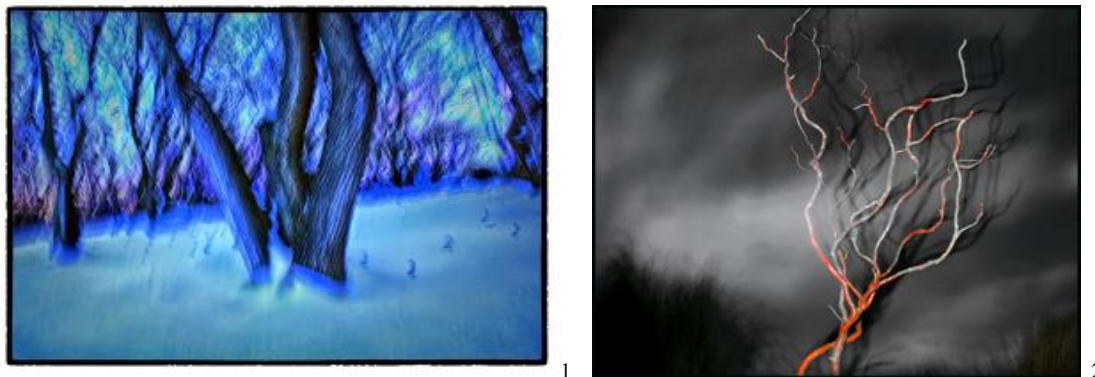


Figure 45. Stark contrasts. Image 1—Trees Walking, Waynesboro, PA, 2005, by R. Gehman (reprinted with permission). Copyright 2005 by Raymond Gehman; Image 2—Corkscrew Willow Branches, Stormy Sky, Waynesboro, PA, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman.

Another way of creating greater animation is to decentralize the subject, breaking the symmetry law that places the figure in the middle of the photograph (see Figure 46).

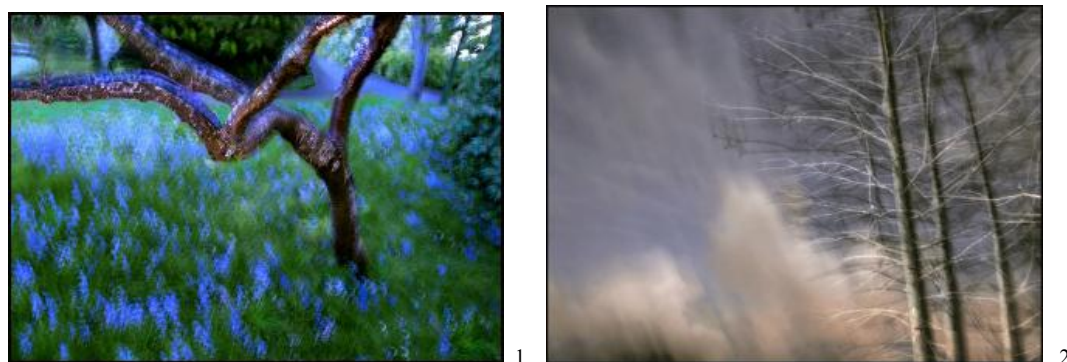


Figure 46. Deciduously decentralizing. Image 1—Cherry Tree, Victoria, BC 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2—Twilight, Grassy Waters Preserve, West Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman.

As suggested, this is referred to as the *Rule of Thirds*, where the image is sectioned into nine equal areas by two equally spaced horizontal and vertical lines, and the focal point of the image is placed near one of the intersections rather than in the middle. This destabilizes the photograph, providing it with greater tension and dynamism.

Incongruously (see Figure 47) greater, but stabilized liveliness can also be experienced

even if the tree is placed in the middle of the image, but is sufficiently wide to take up approximately one third of the frame (creating two balancing thirds on each side);

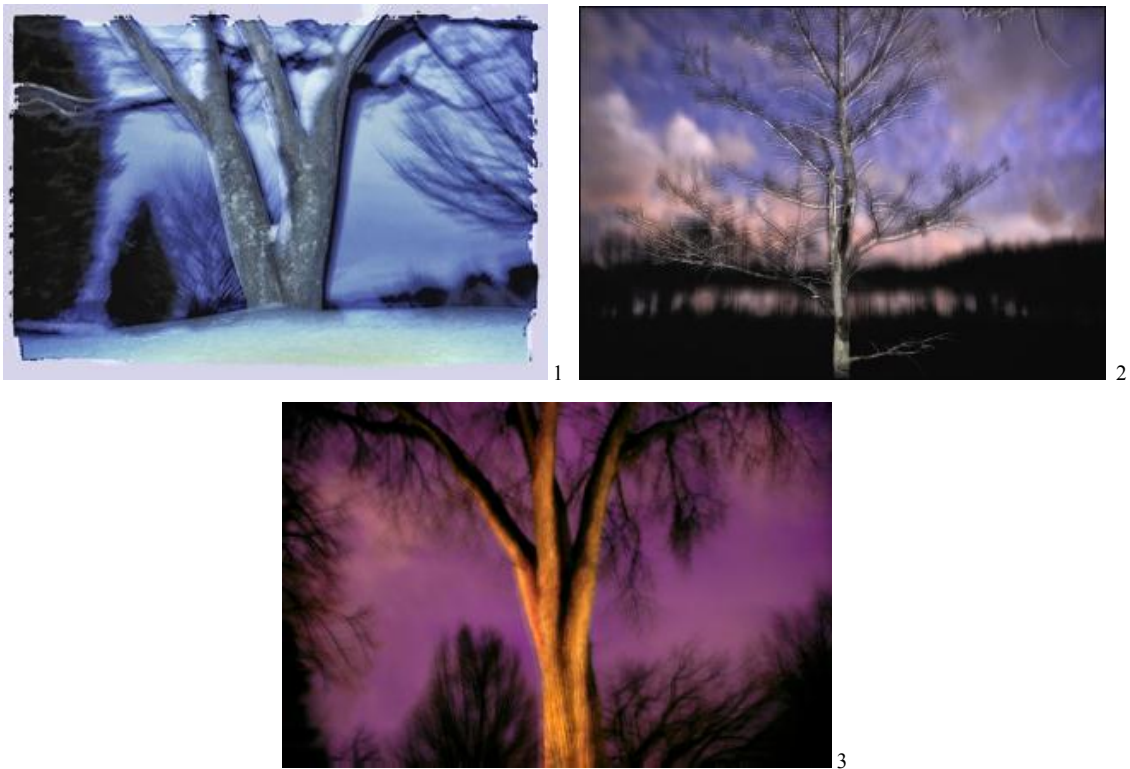


Figure 47. Stabilized liveliness. Image 1–Japanese Maple, Snow Ice Storm, Waynesboro, PA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2–Cypress, Grassy Waters Preserve, W Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright by Raymond Gehman; Image 3–Campus at Night, Penn State, State College, PA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman.

Yet, it is also sufficiently energized by the sense of timeless movement that is created by the blur of the longer exposure and the sizzle of the flashing light. When the law of continuity is manipulated to include diagonal or jagged lines, the image percolates with particularly poised pizzazz (see Figure 48).

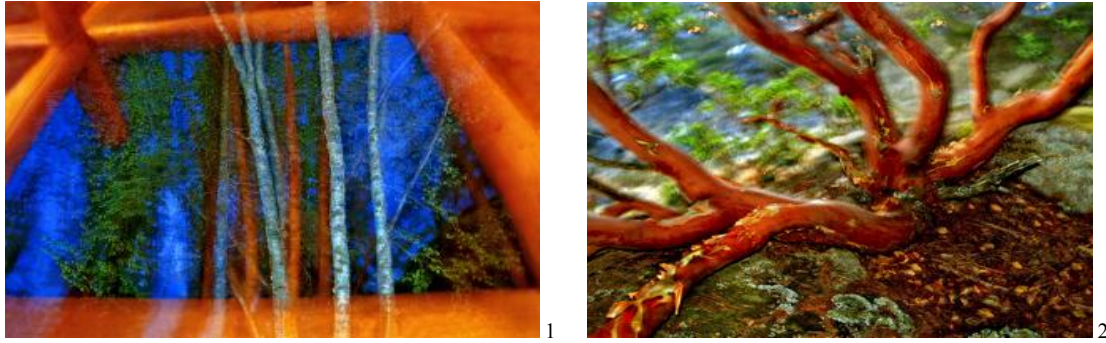


Figure 48. Poised pizzazz. Image 1—Cabin View, Cathedral Lodge, Field, AB, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 2—Arbutus Tree, Victoria, BC, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman.

Symbolic Self-Liberation. Once again, however, it is important that the aim of this third type of yearning cannot be any specific manifestation of the Self archetype, or in this case, any specific tree or specific photographic image of any specific tree. The Self is a metaphor for “the creative power of our own soul, which we call libido, and whose nature it is to bring forth the useful and the harmful, the good and the bad” (Jung, 1956/1990, para. 176). This treasure for which the hero is searching as he intentionally regresses into the depths of Mother-Limerence is the transpersonal, integrated energies of magical relation and mysterious empowerment themselves. While the integration and transformation of these energies are expressed through a particular tree or tree image, the significance of the particular tree or tree image is that it partakes of the archetypal integrity of *tree-ness* in its totality.

By giving it shape, the artist translates [the unconscious activation of an archetypal image] into the language of the present, and so makes it possible for us to find our way back to deepest springs of life.... The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious.... The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers. (Jung, 1966b, para. 130)

The power of Gehman's STROBEnBLUR tree images is that they do just this: they descend to arboresque depths with low resolution that blends visual elements sufficiently so as to exude cosmic energy while bringing forth from the roots the developmental dynamics of high differentiation that fill the sky and offer up pleasing, referential patterns. They represent both the universal tree of ageless immersion but through the temporal existence of a particular tree that is clearly resolved.

The attentiveness or creative person. Attentiveness as the conscious pursuit of consciousness is what characterizes the longing for the Self. "This is regression [that] is only apparent, and is in reality a purposive introversion of libido directed towards a goal" (Jung, 1956/1990, para. 519). "If the conscious mind now succeeds in interpreting the constellated archetype in a meaningful and appropriate manner, then a viable transformation can be made (Jung, 1956/1990, para. 353).

Soon after September 11, 2001, a new manager came to *National Geographic* and decided the magazine would use fewer photographers-on-assignment. "My assignments dwindled down" (R. Gehman, personal communication, November 16, 2007), so Gehman had to redefine himself professionally. This redirection could not have come at a better time. When he was interviewed about his father, one of Gehman's sons observed that he liked what his father did, but that it was not the perfect job because he knew his father got tired of being away from his family. Then Gehman suffered the aforementioned broken foot and was confined to his home. As a 50-something-year-old man, he would have had to start thinking of new ways to operate even if September 11 had not happened, integrating his formal knowledge and experience of photography together with the unconscious, intuitive feel for the unobvious Big Picture because he was unwilling to

disregard either. After considered introversion within the confines of his bedroom and backyard, he cultivated three new directions: teaching, exhibiting in galleries, and perfecting his STROBEnBLUR technique.

Gehman had always enjoyed doing workshops and teaching, but “at *National Geographic* you'd fall off of the planet in terms of marketing because you would be gone for two to eight weeks at a time, then be home for a month during which you could go without touching a camera” (R. Gehman, personal communication, November 16, 2007). Now he is, among other things, Artist-in-Residence at Florida’s Palm Beach Photographic Centre, teaching workshops and classes. Sometimes the students are older (see Figure 49), and sometimes they are younger.



1



2

Figure 49. Older and younger. Image 1–Photo 101 Class, Around W Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 2–Gehman with Campers at Society for Four Arts, Palm Beach Photographic Centre Camp, W. Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

Sometimes the workshops are closer to home, in Pennsylvania or Florida (see Figure 50).

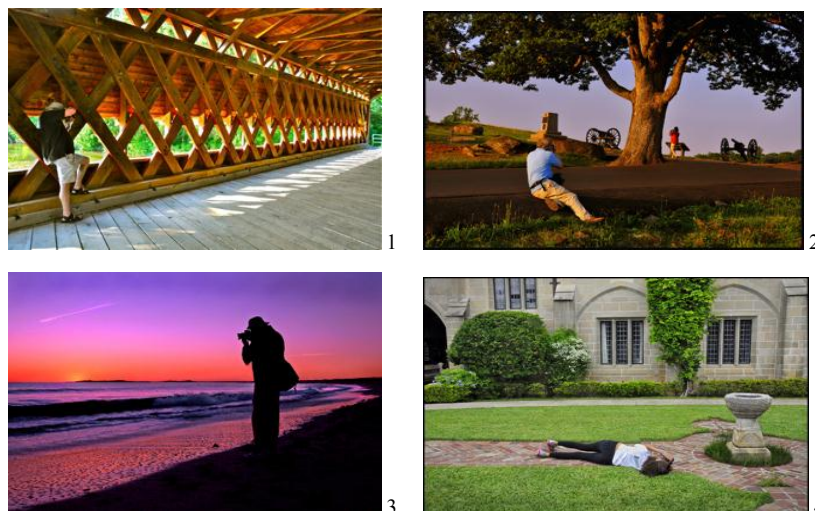


Figure 50. Closer to home. Image 1–Gehman in a Covered Bridge, near Waynesboro, PA, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2– Channeling Christina’s World, Gettysburg, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman; Image 3–Gehman, Thanksgiving Break, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman; Image 4–Zoe, Bethesda-by-the-Sea Church, Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

Sometimes they are further away, in Banff or India (see Figure 51).



Figure 51. Further away. Image 1–Gehman, Overlooking National Park, Banff, AB, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2–*Holiday on Horseback* Workshop, Banff, AB, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 3–Gehman at Pangdong Lake Camp, Ladakh, India, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 4–Workshop Students, Leh Airport, Ladakh, India, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

Sometimes they involve shooting the blurrier images that blend the visual elements to suggest movement, energy, timelessness, and dynamism (see Figure 52).

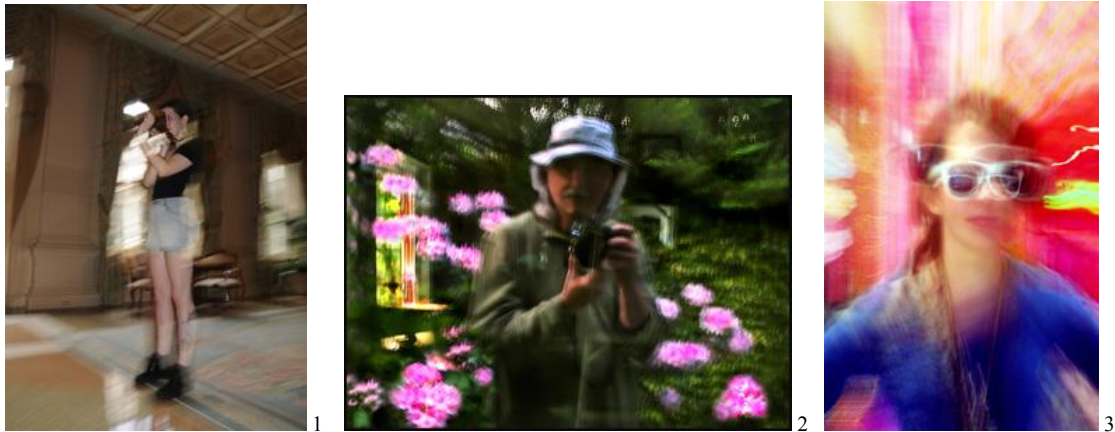


Figure 52. Blurrier. Image 1–Palm Beach Photographic Centre Camp, W. Palm Beach, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 2–Gehman Self-Portrait, Last Night at Terry's, Victoria, BC, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; Image 3–The Breakers, Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

Other times, Gehman has his students focus on shooting the sharper images, clearly distinguishing colors and shapes to create a more time-bound, fixed and particular perspective (see Figure 53).



Figure 53. Sharper. Image 1–Students, Palm Beach Photographic Centre Camp, W. Palm Beach Waterfront, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 2–Self-Portrait at Butterfly World, Coconut Creek, FL, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman; Image 3–Workshop in the Courtyard, Palm Beach Photographic Centre, W. Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

On special occasions, Gehman even instructs students in his STROBEnBLUR methods that will be discussed in more technical detail subsequently (see Figure 54).



Figure 54. STROBEnBLUR instruction, Dinner Island Ranch, FL, 2012, by D. Garcia (reprinted with permission). Copyright 2012 by Durga Garcia.

Sometimes there is beauty of a more expected and youthful nature to image (see Figure 55).

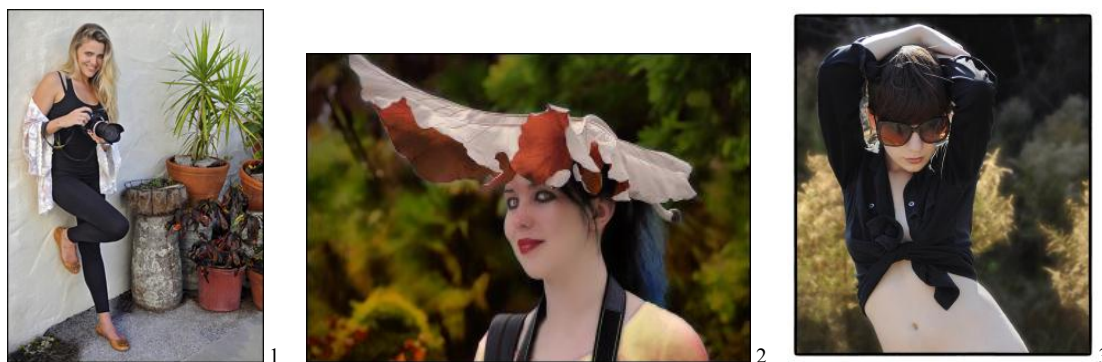


Figure 55. Youthful beauty. Image 1–Samia, Society for the Four Arts, Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 2–Violet with Shades, Dinner Island Ranch, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 3–Girl with Leaf Hat, Palm Beach Photographic Centre Camp, Mounts Botanical Garden, West Palm Beach, FL, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman.

Other times, there is beauty of another, surprising, and reflective persuasion to portray (see Figure 56).



Figure 56. Beauty of another persuasion. Image 1–Woman Farmer With Rice Knife, China, 1999, by R. Gehman (reprinted with permission). Copyright 1999 by Raymond Gehman; Image 2–Bialowieza, Poland, 1993, by R. Gehman (reprinted with permission). Copyright 1993 by Raymond Gehman; Image 3–Eliza Cli Scraping Moose Hide, Ft. Simpson, North West Territories, CA, 1998, by R. Gehman (reprinted with permission). Copyright 1998 by Raymond Gehman.

Sometimes Gehman is surrounded by a multitude of eager photographers (see Figure 57).



Figure 57. Multitudes. Image 1–Raymond Gehman’s Creative Nature Workshop, Morikami Japanese Gardens, Delray Beach, FL, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2–Mrs. P’s Class, Group Portrait with Prints, Waynesboro, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

Other times he savors attending to individual students and their detailed questions (see Figure 58).



Figure 58. Individual attention. Image 1–Fabulous Flowers Workshop, Mounts Botanical Garden, West Palm Beach, FL, 2012; Image 2–Photography Camp Student, Bethesda-by-the-Sea Church, Palm Beach, FL, 2012; Image 3–Holiday on Horseback Workshop, Stony Creek Trail, Banff, AB, 2011, by R. Gehman (reprinted with permission). Copyright 2011 by Raymond Gehman.

Sometimes the workshop participants are cooperative, the program runs smoothly, everyone has a good time, and they learn what they want (see Figure 59).



Figure 59. Running smoothly. Image 1–Kids on Bus, San Jose, Costa Rica, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2–Qutab Minar, Ladakh, India, 2012, by R. Gehman (reprinted with permission). Copyright 2012 by Raymond Gehman; Image 3–School Boys at Peyto Lake, Banff National Park, AB, 2006, by R. Gehman (reprinted with permission). Copyright 2006 by Raymond Gehman

Other times...not so much (see Figure 60).



Figure 60. Not so much. Image 1–Art Class Kids at the Digital Shoot, Waynesboro, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman; Image 2–Workshop Participant Napping, Holiday on Horseback Workshop, Rainbow Lake, Banff National Park, AB; Image 3–Action on the Steps of Lincoln Memorial, Washington, DC, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.

Whatever Gehman does these days, it is more varied and balanced in terms of distance, photographic approach, subject, and the people with whom he is involved than was the case on his previously exclusive treks thousands of miles away, or during his isolation at home.

During the years of shooting, Gehman built up a huge library of images, "So I decided to start going back to the library and making use of my own photos to make a living" (R. Gehman, personal communication, November 16, 2007). He created a website and began to exhibit his work around the country, something he had never done previously. He opened shows across the United States in order to display pictures that are available and to have people "begin to think of me as an artist who's collectible" (R. Gehman, personal communication, November 21, 2007; see Figure 61). It brought him in much closer contact with his viewers. Between teaching workshops during which he has been able to further refine his photographic skills, and relating more intimately with his viewers, he has cultivated more opportunities for balancing his life.



Figure 61. Collectible. Image 1–P4: New Work in Painting, Photography, Pottery, and Prints, Four Person Exhibition, Virginia Art Center, Portsmouth, VA, 2010, by Constance Avery-Clark; Image 2–Native Spirit Solo Exhibition, Palm Beach Photographic Centre, West Palm Beach, FL, 2010, by Constance Avery-Clark; Image 3–Circles of Light Solo Exhibition, Jung Center of Houston, Houston, TX, 2010, by Constance Avery-Clark.

Perhaps most importantly, however, Gehman became determined to master his STROBEnBLUR technique, the focus of this next section.

The assistance or creative process. Both yearning that is unconsciously regressive and yearning that is repressive in order to assist the development of consciousness amount to mindless unity. These processes ultimately represent the necessary but ultimately unfulfilling cycle of insufficiency, exclusion, pretense, illusion, and stuckness. To bring about a qualitatively different and creative reunion, psychic energy must be assisted by meta-attentive introversion into the unconscious.

If the compensation is accepted in principle, there is no regression, and the unconscious can be met half-way through introversion.... Through introversion, as numerous historical witnesses testify, one is fertilized, inspired, regenerated, and reborn.... He creeps into himself, becomes his own womb, makes himself pregnant with himself in order to hatch forth the world of multiplicity. Thus [one] transforms himself by introversion into something new, into the multiplicity of the world. (Jung, 1956/1990, paras. 587-589)

This illumination can give birth to a qualitatively different and meaningfully healing symbol of illuminated or “integrated creativity” (Maslow, 1968, p. 144).

Photographers experiencing this illumination report,

Something...come[s] over me that [is] difficult to express in words.... It [is] as though the constriction of being trapped in an enclosed, fragile self ha[s] been transcended by a sudden opening into the surrounding world.... It corresponds to the photographer's ability to respond holistically and spontaneously to a scene without overtly interfering with the subject.... It is no longer the individuated self who takes the pictures but...the picture is being taken by itself. "There comes a moment," writes Sebastian Salgado, "when it is no longer you who takes the photograph, but receives the way to do it quite naturally and fully." (Gross & Shapiro, 2001, pp. 4, 5, 11, 13)

Renowned photographer Henri Cartier-Bresson describes the illumination process as follows:

I'm not responsible for my photographs. Photography is not documentary, but intuition, a poetic experience. It's drowning yourself, dissolving yourself and then sniff, sniff, sniff-being sensitive to coincidence. You can't go looking for it; you can't want it, or you won't get it. First you must lose your self. Then it happens. (Cartier-Bresson, 1998, p. 94)

Gehman expanded on this experience of illumination, hinting at a sense of intimation as well that prompts him to potentiate the experience by his conscious awareness of it.

It is moments like these that allow me to make sense of an often chaotic, confusing world. By composing the elements, choosing lenses, fiddling with a few gadgets and waiting for the precise light for the finishing touch, I preserve it on film. I have slowed down the spinning world, if only for a moment. (Ruehlmann, 2000, p. 22)

Illumination is offered to viewers by the images' "capacity to awaken a boundless transpersonal universe by such means as generating a breathless moment of eternity, inducing a deep state of mindfulness...a sense of awe" (Gross & Shapiro, 2001, p. 58).

As Gehman suffered the tension of the conflict between his conscious and unconscious strivings, digital and computerized photographic technology arrived on the artistic scene, and the critical point of sensitivity was reached. Some energy compelled him to perfect his STROBEnBLUR technique and with this, his most creative

photographs. STROBEnBLUR is extremely difficult to effect with film if only because the photographer requires immediate feedback to adjust the complexities of exposure that are required.

The original inspiration for the STROBEnBLUR technique came early in Gehman's career, appropriately enough in the dark world of the spelunker:

It was late in the 1970s.... I was doing a caving story by Nick Nicholas. I observed the essence of dark photography. Nick was a young freelancer using strobes to light caves and people coming down into the caves on ropes. He combined a strobe with a long exposure to capture the light in the caves. It was kind of edgy. I wasn't really thinking artsy at that point because everything then was for publication. But I saw you could ratchet it up a notch especially in dark or bad light. Up to that point, flash was hideous to me, grotesque, non-artistic. Nick brought true artistry to that. We all marveled at it, all said it was cool. He was trying to show these cavers repelling down in motion, not just frozen in whole flash. (R. Gehman, personal communication, February 17, 2013)

Off and on throughout his photojournalistic career, Gehman had worked on the low-resolution technique, as previously suggested. In 1982, he had an opportunity to experiment with adding strobe to this approach:

Tom Dodge [and I] volunteered to be editors of Range Finder Magazine that went out to all photographers in the northwestern area under National Press Photographic Association (NPPA).... All the major photo winners [of the NPPA "clip contest"] would fly around the country on the "Flying Short Course," like a committee, giving talks. It was coming to a town near us in Montana. Tom and I were going to put out a special issue of the magazine for the photographers in the northwestern region [about the Flying Short Course coming to the region], and I needed an illustration for this of the airplane full of professionals coming. Thought up the idea of getting a balsa wood toy airplane with plastic wheels; you would toss it, it flew for 20 seconds.... Tom would throw it and I would track it with flash at like a one second exposure, and because it was light [color], the Balsa wood, the flash just lit it up like crazy. Got a wide-angle landscape shot with some light in the sky over the mountains, and this white airplane. You couldn't tell it wasn't real. Everyone love it! Got one blur story in Montana with Mary Zakos, and in the airplane one, got one strobe and blur also in Montana. (R. Gehman, personal communication, February 17, 2013)

But it was not until the events of September 11, 2001, the subsequent cutbacks in assignments at *National Geographic*, and Gehman's retreating to the incubating womb of his backyard and bedroom that he recognized the significance of his technique.

Charles [his editor at *National Geographic*] got fired. I had to make a decision, and digital was coming out. I had to decide to take time off to really learn it. In approximately 2005 I got an Olympus point and shoot digital camera, and then a Nikon D70. Started now shooting blur, and strobe and blur. I had always been trying to work it into my photojournalism, but not steadily. All throughout the *National Geographic* years, I would employ it where it worked, like on some bison in Yellowstone. But it as hard to do in film because it was hard to keep track of all the settings unless you made notes on everything and you couldn't keep notes on everything. Needed digital. So [when digital came out] I could finally see what I was doing, what the settings did. Could really see. For the next three years I did nothing but shoot that blur, and that strobe and blur. (R. Gehman, personal communication, February 17, 2013)

As previously noted, these images must be photographed when light is scant in the sky, so as not to overpower the strobe lighting, when the ambiguous atmosphere of the Mother surrounds the artist, and when the shutter speed is soothingly slowed down. The paternal luminosity and definition is provided by a front curtain, in-camera flash, which means that the fast-popping lighting of the figure takes place at the beginning of the long exposure, freezing the figure as it first appears. By his attaching a vibration-reduction lens to his digital camera, using this in-camera, front curtain flash to capture the details of the initial image, by moving while photographing the image using a longer shutter speed to allow for the dispersement of light, form, and color so symbolic of merging with the maternal, and then by orchestrating all of the elements through the magic of the computer, this technique has

allowed me to maintain a blur but also to have a sharp spot in the picture.... And I can vary it by changing the shutter speed, and I can move and keep shooting. Walking, driving in the car, however moving. But usually when you have a blurred exposure... the resulting photograph is often flat. The blurring sucks the life out of the photo, sucks the vibrancy out. You lose the contrast. There is no

differentiation of color, no sharpness. But with the digital camera, the vibration-reduction lens and Photoshop, everything changed.... I can go back in and bring the picture back to life.... They pop. (R. Gehman, personal communication, December 1, 2007)

What pops are images that partake of both a reflective descent into the convergence of elements and also a spirited ascent into the divergence of shading, shapes, and colors. What emerges is the Big Picture of Self-Liberation. These photographs transcend both maternal and paternal energies to become altogether third experiences that cannot be explained to be robbed of their mystery by describing them as trees. However, they are also clearly trees. Absorption in the unconscious merging has been accomplished with intentionality so that introspective yearnings are honored through the dissolution of visual elements (see Figure 62).



Figure 62. Dissolve. Image 1–Maple Tree, Iwo Jima Memorial, Arlington, VA, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman; Image 2–Japanese Maples, Linda’s Yard, Great Falls, VA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

But homage has also been paid to the longing for empowerment that is the focused, conscious spirit of consolidation (see Figure 63).



Figure 63. Coagulate. Image 1–Maple Leaves, Chattahoochee National Forest, GA, 1996, by R. Gehman (reprinted with permission). Copyright 1996 by Raymond Gehman; Image 2–Foggy Morning, Cherokee National Forest, TN, 2003, by R. Gehman (reprinted with permission). Copyright 2003 by Raymond Gehman.

Then these are integrated and superseded through symbolic visual images that point to something unknowable: the time-bound, timeless tree (see Figure 64). Such images, the first of rainy Japanese maple leaves on a dark November day in Pennsylvania, and the second memorial Japanese maple leaves on a cold November day at the Iwo Jima monument in Virginia are symbols of the Self. One could suggest that the creative yearning that represents more than mindless unity has been successfully mediated, ironically, by integrating low resolution blurring with high-resolution strobing.



Figure 64. Integrate. Image 1–Rainy Fall Japanese Maple Leaves, Waynesboro, PA, 2007, by R. Gehman (reprinted with permission). Copyright 2007 by Raymond Gehman; and Image 2–Maple Tree at Iwo Jima Memorial, Arlington, VA, 2010, by R. Gehman (reprinted with permission). Copyright 2010 by Raymond Gehman.

A truly alchemical process is expressed visually with the tenebrous, more dispersed earth, roots, and trunk giving way to hints and splashes of white light as one moves up the increasingly coalescing tree images, and this then erupts into gloriously and highly defined ruby red leaves. There is an instant of integration, of felt reunion, not the oneness of indifference, but the unity that is attained through differentiation, reunion, not the oneness of indifference, but the unity that is attained through differentiation, if only for that brief, entrancing moment. After all, not only is the tension between low and high resolution maintained in the images to suggest dynamic energy, but those glorious leaves are connected through their lively color and the law of similarity to the ones that have already fallen on the ground in what will inevitably be a return to the all-absorbing Mother Earth. It all begins again. Doisneau suggested, “The trance doesn’t last long, however, because life always calls you back to its commands” (as cited in Hill and Cooper, 1992, p. 80). Even the originally meaningful will, in time, be destroyed because of the restlessness of the creative spirit. Nonetheless, one can experience a moment of yearning resolution when viewing a resonating photography, and the effect of the felt reunion steeped in the tension of differentiation to which Doisneau refers may possibly last beyond the moment of illumination that spills over into psychic integration.

Yearning and Everyday Creativity: Sexuality in Sex Therapy

“Sexuality is not mere instinctuality; it is an indisputably creative power”
(Jung, 1953/1966c, para. 107)

Most people will never be eminent photographers, but most people will have sex. Our culture is drowning in the fluids of sexual obsession, perhaps giving it too much significance.

The importance of the instinct for preservation of the species is obvious. However, the growth of culture having brought with it so many restrictions of a moral and social nature, sexuality has been lent, temporarily at least, an excess value comparable to that of water in the desert. . . . The sexual instinct enters into a combination with many different feelings, emotions, affects, with spiritual and material interests, to such a degree that. . . the attempt has even been made to trace the whole of culture to these combinations. (Jung, 1960/1969d, para. 238)

This *attempt* is an allusion to Freud whom Jung suggests turns sexuality into not just the *raison d'être* for all of civilization, but also into nothing short of the new religion:

Freud, who had always made much of his irreligiosity, had constructed a dogma; or rather, in the place of a jealous God whom he had lost, he had substituted another compelling image, that of sexuality. It was no less insistent, exacting, domineering, threatening, and morally ambivalent than the original one. Just as the psychically stronger agency is given “divine” or “daemonic” attributes, so the “sexual libido” took over the role of a *deus absconditus*, a hidden or concealed god. The advantage of this transformation for Freud was, apparently, that he was able to regard the new numinous principle as scientifically irreproachable and free from all religious taint. At bottom, however, the numinosity, that is, the psychological qualities of the two rationally incommensurable opposites—Yahweh and sexuality—remained the same. The name alone had changed, and with it, of course, the point of view: the lost god had now to be sought below, not above. (Jung, 1961, pp.151-152)

Despite our culture’s preoccupation with sex, few people consider it an everyday medium for creativity. While it is not so difficult to comprehend how photographic images meet Jung’s definitional criteria of creative yearning, appreciating the way in which sexuality can represent authentic inspiration may present more of a problem. This is especially the case with Jung since, as previously suggested, he emphasized keeping sexuality in perspective.

If I . . . acknowledge the complex mechanisms of dreams and hysteria, this does not mean that I attribute to the infantile sexual trauma the exclusive importance that Freud apparently does. Still less does it mean that I place sexuality so predominantly in the foreground, or that I grant it the psychological universality which Freud . . . postulates in view of the admittedly enormous role which sexuality plays in the psyche. (Jung, 1960, p. 4)

If that assertion at an early point in his *Collected Works* were not enough to make the reader pause, perhaps his more detailed analysis of sexual valuation's enantiodromia located at the other end of these same works is more compelling.

This ridiculous and well-nigh pathological exaggeration of the importance of sex is itself a symptom of the contemporary spiritual unbalance, owing chiefly to the fact that our age lacks a true understanding of sexuality. Wherever an instinct has been underrated, an abnormal overvaluation is bound to follow. And the more unjust the undervaluation the more unhealthy the subsequent overvaluation. . . . Before Freud nothing was allowed to be sexual, now everything is nothing but sexual. (Jung, 1950/1976, para. 158)

Nonetheless, Jung asserted, "It is a widespread error to imagine that I do not see the value of sexuality. On the contrary, it plays a large part in my psychology" (Jung, 1984, p. 168). Jung did not write a manuscript or book specifically on the topic of sex. However, prominent throughout his writings are a multitude of references to and images of sexuality. There are points where he equates it to an additional sense:

[In the] Cluny tapestries. . . . we see the virgin or Diana with her animals all around and the two animals who attend her with their crescent standards. The tapestries represent the senses, hearing, seeing, tasting, feeling, and smelling, and this one of which I show you the picture. It is called "Mon seul désir" and obviously refers to the sixth sense, sexuality. (Jung, 1984, p. 377)

There are points where he emphasizes its salience among the instinctual manifestations of yearning: "Because of the premium of intense sensuous enjoyment which nature has set upon the business of reproduction, the urge for sexual satisfaction appears in man—no longer conditioned by a mating season—almost as a separate instinct" (Jung, 1960/1969d, para. 238). There are other points where his emphasis on sexuality rivals that of Freud, albeit in what Jung considers more positive and enthusiastic terms.

Sexuality is the great mystery of our being, sensuality the first cog in our machinery. It stirs our whole being and makes it alive and joyful. All our dreams

of beauty and nobility have their source here. Sensuality and sexuality constitute the essence of music, of painting, and of all the arts. All the desires of mankind revolve round this centre like moths round a flame. The sense of beauty and artistic feeling are only other dialects, other expressions. They signify nothing more than the sexual urge of mankind. (Jung, 1956/1990, para. 332n)

Despite spending much of his professional career refuting what he contended was Freud's worship of sexuality, one of Jung's most significant contributions to psychology was to expand the understanding of the importance of sexuality, although what he considers in its proper perspective. This is not as Jung argued that Freud does in terms of considering it the primary source of yearning and "the pathogenic experience" (Jung, 1961a, para. 226), but rather, by investigating "over and above its personal significance and biological function, its spiritual aspect and its numinous meaning" (Jung, 1984, p. 168). In other words, Jung emphasized the importance of focusing on the objective reality of the subjective and transpersonal experience in sexuality. Reaffirming his contention that sexuality is one manifestation of desire, but also that the yearning instincts influence one another as their expressions evolve, Jung suggested, "While perceiving in infantile sexuality the beginnings of a future sexual function, I also discern there the seeds of higher spiritual functions" (Jung, 1954, p. 5). This is one of Jung's most important benefactions, his reflections on the transformability of energy, and in this case sexual energy into spirituality. When it occurs

It is as if a new instinct were aroused, and the soul were seized by a hither-to unknown longing: the image of earthly love pales before that of the heavenly, which turns the heart and mind away from their 'natural' destinations. . . . In reality of course the world-spurning passion of the "spirit" is just as natural as the marriage flight of insects (Jung, 1956/1990, para. 615)

Jung used Freud's organic, historical, and defensive conceptualizations of sexuality as the springboard off of which he launches his concepts of sexuality, but he

quickly moved beyond to include the symbolic, progressive, and teleological. To do so in part, he emphasized the long history of sexual relations in the practice of religions. For example, “The struggle to efface the boundaries between earthly and heavenly love, to blend them into each other imperceptibly, has always been the guiding thought, the most powerful impulse of the Catholic Church” (Jung, 1956/1990, para. 332, fn. 36). Jung reminds us, “It is less than two thousand years since the cult of sex was in full bloom.... The experience of union with God was understood in antiquity as a more or less concrete coitus” (Jung, 1956/1990, para. 339). There have even been moments in more recent history where an appreciation for this divinely passionate congress was expressed. Behold, for instance, the rapturous convergence of carnal and spiritual energies in Bernini's *The Ecstasy of St. Teresa*.

For the most part, it has only been much later in history that sexual spiritualization was removed from its physical roots.

Religious experience in antiquity was frequently conceived as bodily union with the deity, and certain cults were saturated with sexuality of every kind.... To the various forms in which primitive peoples have envisaged the supreme religious sacrament, union with God, there necessarily belongs that of sexual union, through which man takes into himself the innermost essence and power of a god, his semen. What is at first a wholly sensual idea becomes, independently in different parts of the world, a sacred act, where the god is represented by a human deputy or by his symbol the phallus. (Jung, 1956/1990, para. 102)

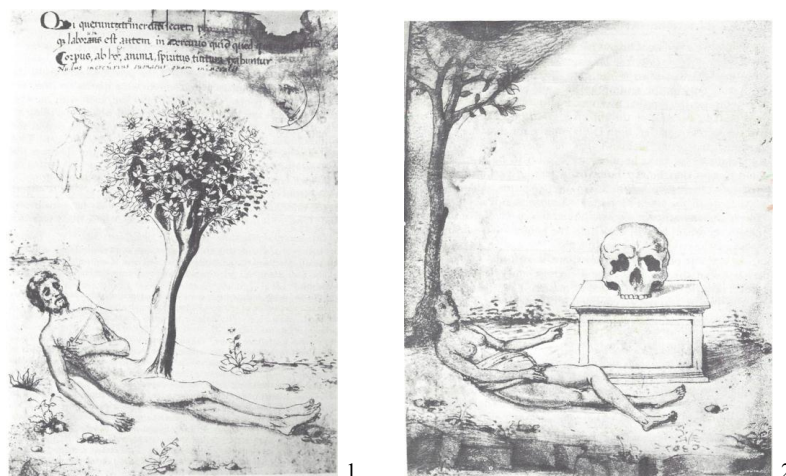
Jung was fascinated with the way yearning is transformed into, and expressed through, sexual imagery that represents bridges into the unconscious, spiritual realm.

The... dynamic of the gods is psychic energy. This is our immortality, the link through which man feels inextinguishably one with the continuity of all life.... The psychic life-force, the libido, symbolizes itself in the sun or personifies itself in figure of heroes with solar attributes. At the same time it expresses itself through phallic symbols. Both possibilities are found on a late Babylonian gem.... On the masculine side there is a snake with a sun halo round its head; on the feminine side another snake with a sickle moon about it. This picture has a

symbolic sexual nuance: on the masculine side there is a lozenge, a favorite symbol of the female genitals, and on the feminine side a wheel without its rim. The spokes are thickened at the ends into knobs, which, like the fingers... have a phallic meaning.... The symbolism is plain: sun=phallus, moon=vessel (uterus).... From this it is clear that sexuality as well as the sun can be used to symbolize the libido. (Jung, 1956/1990, paras. 296-298)

Throughout his writings, Jung did justice to the energies of both masculine and feminine sexually spiritual symbolism (see Figure 65).

Not only the gods, but the goddesses, too, are libido-symbols, when regarded from the point of view of their dynamism. The libido expresses itself in images of sun, light, fire, sex, fertility and growth. In this way the goddesses... come to possess phallic symbols, even though the latter are essentially masculine. One of the main reasons for this is that, just as the female lies hidden in the male, so the male lies hidden in the female. The feminine quality of the tree that represents the goddess... is contaminated with phallic symbolism, as is evident from the genealogical tree that grows out of Adams' body. (Jung, 1956/1990, para. 324)



*Figure 65. Prima materia. Image 1—Adam as prima materia, pierced by the arrow of Mercurius. The arbor philosophica is growing out of him. Adapted from *Psychology and Alchemy: The Collected Works of C. G. Jung* (Vol. 12, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1968, p. 256. Copyright 1968 Princeton University Press; Image 2—Eve, the feminine aspect of the prima materia. Whereas in the case of Adam the tree corresponds to the phallus... here the tree grows out of Eve's head. Adapted from *Psychology and Alchemy: The Collected Works of C. G. Jung* (Vol. 12, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1968, p. 268. Copyright 1968 Princeton University Press.*

One of the sexual symbols about which Jung wrote at length is the previously referred to *coniunctio* or *hierosgamos*, the conjunction of opposites often imaged as the sacred conjoining of male and female. “The *hieros gamos* was an essential component of many cults and played an important part of various sects” (Jung, 1956/1990, para. 214).

He discussed in his essay on *The Paradoxa*,

The factors which come together in the *coniunctio* are conceived as opposites, either confronting one another in enmity or attracting one another in love. To begin with they form a dualism; for instance the opposites are...*spiritus-anima* (spirit-soul)/*corpus* (body), *coelum* (heaven)/*terra* (earth)...*masculus* (masculine)/*foemina* (feminine), Sol/Luna.

Ripley says: “The *coniunctio* is the uniting of separated qualities or an equalizing of principles.” (Jung, 1970, p. 3)

Jung described this union of opposites in more specifically sexual terms by suggesting that it represents

two persons who are united in a single subject These two persons...*are* neither man nor woman, but they once *were*; similarly, the subject... is thus as it were bisexual, as a third thing is new and unique.... The subject... is a man and a woman, because they have completed the conjugal act, and an hermaphrodite because two bodies are united in one. (Jung, 1970, para. 57)

These images are excellent examples of the *nigredo* as original mindless undifferentiation, and the transitional and apparently lifeless union of the integration of opposites. Jung’s focus on symbols like the alchemical hermaphrodite suggests his contention that, just like visual images, sexual images can represent potentially powerful transformations of yearning from a corporeal to a cosmically creative state. However, Jung urged caution on two fronts when considering the relation between sexuality and spirituality, both having to do with becoming overly enamored of the symbolic realm. First, in discussing the difference between signs and symbols, he reminds us, yet once again that while we are fascinated with our material aims and creative products, we can

become as smitten with symbolic expressions as well. Repeatedly, he warned that the literalization of sexual symbols is unimaginatively myopic at best and dangerously idolatrous at worst. It represents a confusion of the external object with the subjective experience of that object.

It may seem strange that I should attribute an as it were indefinite content to these relatively fixed symbols. Yet if their content were not indefinite, they would not be symbols at all, but signs or symptoms. We all know how the Freudian school operates with hard-and-fast sexual ‘symbols’—which in this case I would call ‘signs’—and endows them with an apparently definitive content, namely sexuality.... I prefer to regard the symbol as an unknown quantity, hard to recognize and, in the last resort, never quite determinable. Take, for instance, the so-called phallic symbols which are supposed to stand for the *membrum virile* and nothing more. Psychologically speaking, the *membrum* is itself...an emblem of something whose wider content is not at all easy to determine. But primitive people, who, like the ancients, make the freest use of phallic symbols, would never dream of confusing the phallus, as a ritualistic symbol, with the penis. The phallus always means the creative mana, the power of healing and fertility, the ‘extraordinarily potent’.... That which underlies all the analogies, and sexuality itself, is an archetypal image whose character is hard to define. (Jung, 1966a, para. 340)

The external object may be a physical expression of corporeal sex, but the subjective experience of this external reality is a numinous encounter with the object, as it incarnates the powerful energy that is creative yearning. However, at no point during his discussions on sexual symbolism does Jung relinquish his position regarding the importance of the chthonic object itself. In fact, the second admonition he offered pertains to the significance of the concrete incarnation or substance through which energetic yearning is symbolized.

For just as the spirit would press sexuality, like every other instinct, into its service, so sexuality has an ancient claim upon the spirit, which it once... contained within itself, and whose passion the spirit can never dispense with in its creations. Where would the spirit be if it had no peer among the instincts to oppose it? It would be an empty form. (Jung, 1960/1969d, para. 107)

Jung stressed the need for dynamically honoring both the sensorial and also the intuitive, the concrete and the abstract, the incarnation of yearning at a moment in time and the transpersonal energy that is desire of an unformed, timeless nature. This is no less so for sexual passion in particular than it is for any other libidinal expression in general. As with visual images, sexuality offers the possibility of symbolic transformation as long as both the unconscious energy and also the material vehicle of transformation are given their due.

Sexuality, like hunger, undergoes a radical psychization, which makes it possible for the originally purely instinctive energy to be diverted from its biological application and turned into other channels. The fact that the energy can be deployed in various fields indicates the existence of still other drives strong enough to change the direction of the sexual instinct and to deflect it, at least in part, from its immediate goal. (Jung, 1960/1969d, para. 239)

Despite his fascination with sexuality, not only does Jung offer no specific essay on the subject but he also emphasized the spiritualization of sexuality primarily as it is manifested in religious, cultural, and artistic iconography. Besides his limited references to the historical and corporeal enactment of coitus as an expression of union with the divine by what he referred to as *primitives*, Jung did not delve significantly into sexual interactions *per se* or into their potential for transformative and meaningful experience that would meet the criteria of authentically creative yearning. This is despite the fact that, as contemporary psychologists contend, sexuality has the power “to reveal the intertwined nature of lived body/lived world” (Aanstoos, 2012, p. 54) experience, experience in which Jung was most interested. On the one hand, Jung appears to discount the possibility of experiencing creativity through physical sexuality, and yet, in the next sentence, he suggested not only is it possible but it is ultimately identical to creativity that is advanced through symbols.

This attempt to obtain transformation is made by the approach of the downward-going road... Yet it also leads to transformation. As has been said by the Gnostics: "To go up or to go down, it is all the same." Or as William Blake said: "It matters little whether a man takes the right road or the wrong one, provided only that he follows it sincerely and devotedly to the end, for either road may lead him to his goal." (Jung, 1984, p. 378)

The significance of the following discussion is that it attempts to suggest how Jung's and contemporary researchers' perspectives on the original and resonant powers of creative yearning can be applied to the realm of intimate sexual interaction. Additionally, it attempts to make a contribution to the field of sexuality in general, and sex therapy in particular, by suggesting what the Jungian perspective has to offer since prominent professionals in the sex therapy field are increasingly encouraging their colleagues to "endeavor to learn what the larger fields of psychotherapy theory, research, and practice can contribute to new innovations in sex therapy" (Kleinplatz, 2012, p. xxix). In order to accomplish this, a composite sex-therapy case is offered. It facilitates comparing and contrasting components of sexuality as expressions of Mother-Limerence, Father-Liveliness, and Self-Liberation yearning. The clinical case does not represent any particular couple or set of clients; rather, it is a coalescence of clients that I have seen over my 34 years as a practicing clinical psychologist and sex therapist. Any and all identifying information has been altered or reframed so as to ensure anonymity.

This composite clinical couple was tracked going through sex therapy in the manner developed by William Masters and Virginia Johnson (1970). I became aware of Masters and Johnson in my senior year in high school. It was not so much the content of the passages that captured my imagination, as it was the photograph of Masters and Johnson themselves on the back cover: There was a man and a woman working with men and women experiencing distress in their intimate lives. I found that image compelling.

Ten years later, I found myself presenting workshops at the Institute's advanced training seminars, and then working there for five years as Clinical and Research Associate. I served as one of the three female therapists together with Dr. Masters and two other male therapists with whom I conducted all my cases. In the ensuing 26 years, and in conjunction with a male psychologist also trained by Masters and Johnson, I continued to treat couples suffering sexual distress using many of their perspectives and techniques.

In the following discussion, I suggest that physical sexual interactions themselves, apart from their manifestation as symbolic images and particularly when contained within and guided through sex therapy along the lines of the approach developed by Masters and Johnson, can offer a powerful transformer of yearning into an experience that meets Jung's and contemporary psychologists' criteria for authentic creativity, namely, original and psychologically meaningful. The human body itself, engaged in sexual interaction, can be "an erotic landscape...a mythology...a mystical body...always available for poetic reading...thick with stories, told and untold, already explored and yet to be discovered" (Moore, 1998, pp. 19-20).

The composite couple whose sex therapy experience I use to illustrate my contention, and to whom I shall refer as the Dorns, present for sex therapy with a pairing of the most common complaints: low sexual desire on the part of the wife; and erection difficulties on the part of the husband. Both are in their mid 50s, have been married for 25 years, and both have successful careers. They have raised several children, all of whom are living outside of the home. Neither has significant health problems nor apparently major conflicts in the relationship besides the lack of interest in sex. Ms. Dorn was sexually active in her 20s prior to getting married. Mr. Dorn had had few intimate

encounters in his adolescence and early adulthood. Their sexual relationship had been adequate for a number of years prior to having children, but had tapered off as the dual-career couple balanced professional pursuits and raising children to whom they were devoted. They had little time for each other. As the frequency of sexual encounters diminished, Mr. Dorn began having difficulties maintain his erection long enough for intercourse. Ms. Dorn attributes her decreased sexual interest not just to raising children and to career developments, but also to the fact that Mr. Dorn is, in her opinion, preoccupied with the activities and paraphernalia associated with intimate encounters. She wants them to spend more time savoring the sensory experience of being together in a nonsexual fashion. While Mr. Dorn is not unappreciative of the benefits of sensory mindfulness, he is more interested in exploring alternative sexual activities. He complains that his wife is unwilling to explore variations in their sexual interactions, and he considers this the primary factor contributing to his arousal difficulties. Both are steeped in anxiety and hostility as the resentments have built up over the years. Nonetheless, they desire not only to resolve their sexual concerns and to rekindle their original intimate connection but also to cultivate greater meaningfulness than they have previously shared. Their therapeutic goal is to move beyond mere sexual satisfaction to what they have heard described as “a profoundly moving experience” (Kleinplatz & Ménard, 2007, p. 74).

However, before beginning this discussion on the yearning energies associated with sexuality and its difficulties, it is once again important to keep in mind, as emphasized in the Introduction to this dissertation, that references to what appear to be gender related images and expressions (Mother and Father, feminine and masculine,

Limerence and Liveliness, womb and phallus, *Eros* and *Logos*) are being used metaphorically to suggest aspects of different energy systems of desire. They are not being used literally to indicate or confirm socially constructed gender stereotypes.

Yearning for Mother-Limerence: Erotic sexuality. Jung posited two principles associated with yearning that is expressed as sexuality. The first is *Eros*, or *erotic sex*. As suggested previously, “Eros is relatedness” (Jung, 1984, p. 172), “the great binder and loosener... The concept of Eros could be expressed in modern terms as psychic relatedness” (Jung, 1964, para. 255). As “sex [is] the strongest and clearest expression of relatedness” (Jung, 1984, p. 172), one of the ways to examine sex is from the perspective of the yearning for relatedness to the archetypal maternal embrace. This is sex in service to protective nurturance and immersion; it is not integrated sexuality so much as it is the creative power of “the relationship...and risks are taken for it” (Richards, 2007a, p. 293). Ironically, erotic connection may have less to do with optimal, transformative sex than one might suppose. What erotic sex refers to is sex in service to absorption and connection. As with visionary imagery, erotic sexuality is unconcerned about aesthetic niceties, differentiated formalities, or scripted scenarios. Erotic sex is that for which Ms. Dorn yearns.

The second principle associated with sexual longing is *Logos*. Jung submitted that Logos “could be expressed in modern terms... as interest” (Jung, 1964, para. 255). The focus of what I refer to as *logotic sex* is “one of grasping by conscious effort” (Jung, 1984, p. 180). It is the creative energy of empowerment and differentiation in sex that honors the fact that “a sense of separateness and difference also exists, yielding perspective from without” (Richards, 2007a, p. 296). Yearning may be in service to

particular outcomes such as gathering information, cultivating interests, acting out fantasies, orgasm, and other intentional aims. Logotic sex tends to be of a more structured, discerning nature, and more closely resembles what Jung regards as Freud's perspective on creativity, representing in large measure a defense against erotic fusion. Jung often considered this sex the product of conservative psychic processes as opposed to authentically creative yearning. This is the sexuality for which Mr. Dorn longs. Logotic sex is the focus of subsequent analysis.

The aim or creative product. Yearning that manifests as erotic sex, drawing as it does from connection and unity, is the subject of this immediate discussion.

Mother-Limerence. It is useful to refer to one of the woodblock "pictures contained in the from the *Rosarium philosophorum* of 1550" (Jung, 1970, para. 401) to image erotic sex. Jung used this series of alchemical pictures to illustrate the psychology of the transference cautioning, however:

As to the frank eroticism of the pictures, I must remind the reader that they are drawn for medieval eyes and that consequently they have a symbolical rather than a pornographic meaning. . . . Our pictures of the *coniunctio* are to be understood in this sense: union on the biological level is a symbol of the *unio oppositorum* at the highest. This means that the union of opposites in the royal art is just as real as coitus in the common acceptance of the word, so that the *opus* becomes an analogy of the natural process by means of which instinctive energy is transformed. . . . into symbolical activity. (Jung, 1966a, para. 460)

Just as sexual union serves as the object through which the *Rosarium* woodcuts metaphorically represent something altogether different (as Jung used them, the creative dynamics of the transference relationship), the opposite is also true: The *Rosarium* images can serve as the objects through which something else altogether is represented, in this case, the creative power of corporeal sexual exchange. These images are useful for symbolizing the components, progression, and transformative power of sexual activity

itself as it manifests as different types of yearning. The woodblock print that can be interpreted as imaging erotic sexual yearning is the first one, the *Mercurial Fountain* (see Figure 66).

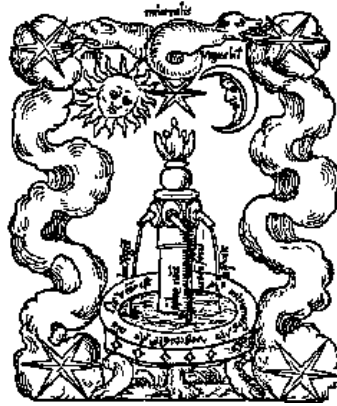


Figure 66. The mercurial fountain. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 205. Copyright 1966 by Princeton University Press.

This

goes straight to the heart...for it is an attempt to depict the mysterious basis of the *opus*.... The vessel is called the uterus...This basin, in contrast to the surrounding square, is circular, because it is the matrix of the perfect form. (Jung, 1966a, para. 402)

Much like the visual elements in visionary photographs, the oppositional elements of erotic sex that will later become differentiated exist *in potentia* in the “divine water” (Jung, 1966a, para. 402). This symbolizes “the initial state of wholeness” (Jung, 1966a, para. 404), the “merging of subject and object, or seer and seen” (Richards, 2007a, p. 296), at which erotic sex, and Ms. Dorn, is aimed. From the perspective of erotic sex, one’s

sex life, as the shared experience with apparently similar aims...strengthens the feelings of unity and identity. This state is described as one of complete harmony, and is extolled as a great happiness (“one heart and one soul”)—not without good reason, since the return to the original condition of unconscious oneness is like a

return to childhood. Hence the childish gestures of all lovers. Even more is it a return to the mother's womb, into the teeming depths of an as yet unconscious creativity.... It is, in truth, a...force [that] obliterates and consumes everything individual. (Jung, 1954, para. 330)

The reason relatedness is so critical is that Eros is fraught with vulnerability, exposing as it does the most sensitive and tender aspects of existence. One is never so vulnerable as when one is first born and requires closeness with the mother. In order to be vulnerable, one must experience a trusting relationship. The same is true of adult intimacy. One is probably never so vulnerable as an adult than when one is lying naked next to another. In order to experience this precarious condition in a securely meaningful way, one must simultaneously experience nurturing, sensory connectedness. This relatedness is often the diastolic manifestation of the "natural life-rhythm" (Jung, 1971, paras. 4, 6). It represents

the irreplaceable feeling of immediate oneness with the parents. This feeling is not just a sentiment, but an important psychological fact which Lévy-Bruhl...has called *participation mystique*.... [It] means *a state of identity in mutual unconsciousness*. (Jung, 1964, paras. 69-70)

This is the chthonic world of Mother Nature. "You should employ venerable Nature, because from her and through her and in her is our art born and in naught else; and so our magisterium is the work of Nature" (Jung, 1966a, para. 411). How is this accomplished in everyday sexuality? One way is through this same world to which Masters and Johnson refer to as the realm of *natural functions*. They posited a largely natural approach to sexuality. They are famous for their assertion that *sex is a natural function*: "Sexual functioning is a natural physiological process...[like] respiratory, bladder, or bowel function" (Masters & Johnson, 1970, p. 9). Natural functions are those: (a) with which *one is born*; (b) that *cannot be taught*; and (c) that *are not under*

immediate, but only under some limited degree of, voluntary control. While natural processes can be influenced by conscious experiences, they are virtually never under instant or conscious direction. Recall Jung's contention:

If you really concentrate upon the navel, succeed in repressing consciousness, and press everything into the vegetative system, you can bring the functioning of the cerebrospinal system to a standstill, just as fakirs do. They...are as if dead. But life goes on...; it doesn't stop the heart...So the sympathetic [autonomic] system has great autonomy. (Jung, 1984, pp. 333-334)

This is very similar to Jung's description of instincts: "Instinct is a very mysterious manifestation of life, partly psychic and partly physiological in nature. It is one of the most conservative functions in the psyche and is extremely difficult, if not impossible, to change" (Jung, 1956/1990, para. 199). Instincts are the quintessential manifestation of enantiodromia: the more one tries to make them happen (or tries to prevent their happening) the more likely they are to go the other way. "This precept has become the cornerstone of sex therapy" (Masters & Johnson, 1986, p. 2) for a number of reasons. They noted

It would be easier to develop far more effective therapeutic techniques to deal with sexual dysfunctions or disorders, if prior investigative effort had separated the physiologic verities of sexual function from the myths and misconceptions that had been accepted as dogma by both the culture and the medical community. Thus, the Institute's research program was initially geared to follow the long-established medical dictum that when you know little of the anatomy, biochemistry, physiology, neurology, or endocrinology of a natural function, the investigators should move first to the basic science laboratories. (Masters & Johnson, 1986, p. 1)

They are suggesting that natural functioning, like Jung's archetypal Mother-Limerence energy, like visionary photographic endeavors, and like the foundation of Maslow's (1954) hierarchy of needs, must be addressed in therapy and in life *before* social, psychological, and spiritual levels of human experience can be attended to and

realized.

Additionally, Masters and Johnson initiated their research and clinical technique in the 1950s when the aforementioned myths and misconceptions about sexuality that had been accepted as dogma by the culture still prevailed. They conclude as Jung (1961) did,

The problem still remains: how to overcome or escape our anxiety, bad conscience, guilt, compulsion, unconsciousness, and instinctuality. If we cannot do this from the bright, idealistic side, then perhaps we shall have better luck by approaching the problem from the dark, biological side. (p. 152)

As suggested, the original gradient that channels yearning for these natural, sensuous connections and responses is the personal mother. Her calming, physical presence confirms hunger and thirst will be sated, and that comfort and joy are close at hand. The desire for sensuous contact with an intimate partner evolves, in part, from this initial aim or object. To expand on the previously cited quotation on participation mystique between parents and children, the yearning for sensual connection

means *a state of identity in mutual unconsciousness*.... If the same unconscious complex is constellated in two people at the same time, it produces a remarkable emotional effect, a projection, which causes either a mutual attraction or a mutual repulsion.... This state of participation mystique obtains between parents and children.... But sexual maturity also brings with it the possibility of a new personal *participation mystique*, and hence a replacing that part of the personality which was lost in identification with the parents. (Jung, 1964, paras. 69-71)

On the concrete level, the mother's embrace is accessed through the child's connecting with her on the sensory level, as are other forms of maternal-like reassurance. "We find it in many occasions: a mother's caress, a friend's hug, even a casual pat on the back. Certainly, one of the most potent is erotic contact" (Aanstoos, 2012, p. 51). Masters and Johnson discovered that people who function well sexually, or have sexual difficulties, but are able to overcome them, do three things that access this maternal sensuousness:

(1) They touch for their own involvement as opposed to their partner's; (2) they define this touching as focusing on sensations, most notably tactile sensations, rather than on trying to make themselves or their partners experience arousal and pleasure; and (3) they redirect attention back to sensations when their mind is distracted elsewhere. When engaged in these sensory and redirecting activities, their bodies respond sexually. (Weiner & Avery-Clark, 2014, pp. 3-4)

It is not so much any particular or consciously-directed behavior that assists people's accessing sexual responsiveness as it is the focus of their attention: They are zeroed in on their own sensory experience, not on monitoring their partner's experience and not on pursuing any specific sexual agenda. The advantage of the attitude of touching for one's own sensory interest is that when people are having difficulty responding sexually, they have something reliable on which they can focus their attention (sensations) as well as an activity over which they have direct, voluntary control (redirection of attention). This is instead of their depending on something unreliable (natural functions, including emotions) and trying to force a response over which they do not have direct voluntary control (sexual arousal). Paradoxically, the only way to experience natural functions like sexual arousal and pleasure is indirectly and secondarily through this redirection of voluntary attention away from trying to make the involuntary response happen, and onto sensory experience. Therefore, initial Sensate Focus suggestions (referred to as *Sensate Focus Phase I*; see Weiner & Avery-Clark, 2014, p. 3), stress descriptive, sensory involvement to neutralize evaluative expectations that create anxiety and that interfere with sexual functioning.

As with photographic imagery, in order to appreciate yearning for relatedness on the sexual level, it is important to understand the sensory elements involved. Whereas visual imagery pulls, by definition, from the realm of vision, physical and particularly sexual involvement involves all modes of sensory experience. In the spirit of

succinctness, and because only one modality is necessary to illustrate the points, this analysis will emphasize tactile sensations. “The sense of touch is the special sense most used in sexual interchange” (Masters & Johnson, 1986, p. 8). “The *Upanishads*, one of the oldest spiritual texts, tell us that the energy that supports all creative manifests as the warmth that arises when we are touched” (Aanstoos, 2012, p. 51). Phenomenologists suggest that the touch of flesh can represent the gateway to the

openness of the body...[to] our deepest relational intertwining with the flesh of the world. This shared “flesh” is also evoked by William Roll’s use of the term *skinship* to depict our relations with each other. The body has “carnal knowledge” of the flesh of the world. “All sense perception involves something like a carnal embrace.” (Lingis as cited in Aanstoos, 2012, p. 57)

"In the sense that 'our flesh lines and envelops all the visible and tangible things which nonetheless surround it, the world and I are within one another'" (Merleau-Ponty as cited in Aanstoos, 2012, p. 57).

There are three dimensions to touch, and just as with visual elements, they are simple, but people are often unaware of them or fail to appreciate their significance. They include: (a) temperature (cold, cool, warm, hot); (b) pressure (soft, light, hard, firm; and (c) texture (smooth, rough). It is relatedness among all the energies, elements, and expressions of touch (as well as visual, audition, olfaction, and gustation in due time) towards which erotic sexual yearning is inclined. This is the interchange for which Ms. Dorn longs.

This is also the place that sex therapy begins. It is necessary to allay the participants’ fears as soon as possible and, in the process, also to address the concerns that are expressed, in this case, by Ms. Dorn’s desiring more unhurried, connected time with her husband. In order to return to their sense of related unity, the pressure must be

taken off of them to do anything in particular that is not under their direct, voluntary control. What Masters and Johnson determined in their laboratory research was that sexual concerns, including loss of desire, usually involve distractions away from sensorial absorption and onto consciously trying to make the natural function of sexuality happen (Masters & Johnson, 1966; the specific distractions are discussed subsequently). The therapeutic task is helping clients neutralize this pressure to achieve a consciously directed sexual goal.

To this end, Masters and Johnson developed a technique called *Sensate Focus* (Masters & Johnson, 1970). It is a hierarchy of invariant structured touching and discovery suggestions reportedly created by Johnson as she reflected on the memory of touch-oriented “facial tracing” by, not unsurprisingly, her mother during her childhood (Maier, 2009, p. 182). The tracing had been aimed at comforting her. Unfortunately, Masters and Johnson’s publications did not adequately convey this attitude of sensorial absorption. There has been much criticism about their approach appearing to be prescriptive, “paint-by-numbers sex” (Kleinplatz & Krippner, 2005, p. 304). As a certified sex therapist trained at the Institute, I can attest to the veracity of these criticisms. Weiner and Avery-Clark (2013) are attempting to clarify these misconceptions and to highlight that what Masters and Johnson’s treatment findings suggest, in fact, has little to do with prescriptive gymnastics, complicated shenanigans, and consciously trying to force desire, arousal, and orgasm.

[Masters and Johnson] wanted to interfere with the compulsion to reciprocate—to be pleasing. [Sensate Focus] had nothing whatever to do with sexual enhancement. The purpose was to liberate spontaneity. They were making it okay to be absorbed in one’s own sensations.... Although there are other components to [their] therapy, its distinguishing feature and most active ingredient is its set-

breaking effect, its undoing of the compulsive mindset. (Apfelbaum, 2012, pp. 6-7)

The way to address sexual concerns and neutralize the pressure to perform is to have clients focus on that over which they *do* have voluntary control, namely, activities involving higher, neocortical brain functions that include redirecting attention onto sensory experience and engaging in voluntary sexual behaviors with a non-demand touching attitude.

The Dorns are initially instructed to begin the Sensate Focus exercises in such a way as to cultivate this attitude of non-demand touch. As discussed in more detail accordingly, they are told to assume a physically agreeable position together, have their clothes off, have some light was on in the room, have a comfortable temperature, and to minimize verbal conversation. They are directed not to touch any areas of the body they regard as sexual. The person touching (toucher) is to focus on touching the partner head to toe, front to back, avoiding the breast, chest, and genital areas. This is aimed at reducing any expectation that a romantic or any other emotional encounter is in order. The toucher is to focus on two things designed to cultivate the attitude of touching for sensorial self-involvement. The first is the tactile sensations of temperature, pressure, and texture. The second is managing distractions that are defined (much like in meditation) as anything other than that on which the toucher is to be focused (in this case, on the tactile sensations).

While the toucher is touching, the person being touched (the touchee) focuses on the tactile sensations wherever he/she is being touched. The toucher touches long enough to become adept at refocusing on sensations no matter the distractions, but not so long that he/she gets bored or tired. Once finished, the partners exchange positions. As

progress is made in their becoming more absorbed in tactile sensations and more adept at refocusing attention onto these sensations, they add touching that involves breasts, chest, and genitals. The rationale is that not only are tactile sensations powerful portals into neurochemical activation of the longed for emotions of pleasure and arousal, but they are also always available for attention redirection. The same cannot be said about natural functions.

Mr. and Mrs. Dorn are encouraged to focus on their phenomenological *subjective* sensory experience. The therapists are not interested in either an objective, BTU skin measurements or in evaluation of whether the sensations felt *nice* or *relaxing*. Rather, they are interested in whether the participants experienced the sensations descriptively. They are interested in the participants attending “to what presents itself, taking it precisely as it presents itself” (Aanstoos, 2012, p. 56) in the moment.

The profundity of the impact on the Dorns of this shift to honoring sexual responsiveness as natural functioning by redirecting attention to the subjective, momentary tactile experience cannot be overstated. Ms. Dorn returns from the first week of practicing three Sensate Focus Phase I exercises ecstatic over the emotional closeness she experienced with her husband. She has never had the opportunity to engage in such sensual exploration, and had become lost in the experience. It were as if she had revisited some long lost force within her. Much as she intuited when expressing her desire for greater absorption in being present with her husband, Ms. Dorn has responded positively to this “relational healing” (Richards, 2007a, p. 287). In short order, her loss of sexual desire shows signs of abating.

However, it is not only Ms. Dorn who has benefitted from the absorbing connection. Mr. Dorn, much to his amazement, has not suffered a life-threatening crisis from not completing the session with an orgasm, and is able to report tactile sensations he had encountered. With head bowed, he acknowledges having teared up from a sense of intimate connection with his wife during the second session. Although he reports having become aroused, he did not launch into one of his characteristically phallogentric monologues.

Symbolic Mother-Limerence. As noted in the discussion on eminent creativity, when the desire for relatedness is considered the aim of yearning, one tends to think in terms of a particular person. In the case of erotic sexual desire, the inclination is towards a specific lover. However, just as a corporeal mother is, but the introduction to chthonic energies, an individual partner represents but another stepping stone to erotic sexuality.

The personal side... is a fact, but not the main fact. The main fact is the *subjective experience* of the situation—in other words, it is a mistake to believe that one's personal dealings with one's partner play the most important part. Quite the reverse... Nor does the *coniunctio* take place with the personal partner; it is a royal game... The personal protagonists in the royal game should constantly bear in mind that at bottom it represents the 'trans-subjective' union of archetypal figures, and it should never be forgotten that it is a *symbolical* relationship whose goal is complete individuation. (Jung, 1966a, para. 469)

If an individual's yearning for sensorial immersion continues to be the aforementioned "attempt to obtain transformation... by the approach of the downward-going road" (Jung, 1984, p. 377), failing to take into account an appreciation for his or her subjective, lived experience of temperature, texture, and pressure, the likelihood of its accessing authentically creative energies may be qualified. This is particularly the case with patients who often have difficulty surrendering to non-goal oriented absorption in sensations. In describing a dream series by one male patient, Jung noted how

In the first part of his analysis [the patient] thought of sexuality as...a personal difficulty which he did not feel up to at all. The unconscious is slowly trying to open his eyes to a wider vision or conception of sex. The pitiful symbol of the sewing-machine [one of his dream images] is now increased to almost cosmic size. The rhythm of the sewing-machine is now the systole and diastole of life, which shows itself in sex, too, so he could look at sex as though it were the rhythm of the sea; the rhythm of the primordial mother, the rhythmical contraction of the womb of nature. This gives him another aspect of sexuality. It is no longer his miserable personal affair... but a great problem of life,... a generally human universal situation. (Jung, 1984, pp. 139-140)

This is an elegant description of the struggle that many clients have during the early stages of Sensate Focus. They are expressly uncomfortable engaging in the exercises, and personalize much of it. They describe the sessions in words comparable to *silly, juvenile, boring*, and even *ridiculous*. Giggling and joking often belie their uneasiness accessing the energies of the archetypal Mother and, therefore, serve as deflections of the anxiety of ambiguity and fear of failure.

However, if clients persevere with Sensate Focus, transformations begin to take place. This can be observed in the content of their verbal reports of the exercises. References to concerns about the partner's experiences decrease; emphasis on evaluating their own experiences dies down; comments about past conflicts and future concerns abate; descriptions of tactile acuity increase; and, most importantly, a here-and-now focus that honors each of the partner's embodied experience of the touching becomes more apparent. There begins to be the sense that the absorption in sensory experience is moving beyond the couple's particular distress. Sex researchers and creativity researchers often refer to this accessing the symbolic Mother as subjectively *being present* (Kleinplatz & Ménard, 2007, p. 73), "knowing the difference between *doing* and *being*" (Shaw, 2012, p. 184), and "ENGAGEMENT: REALLY BE THERE" (Richards, 2007a, p. 292)! They liken it to what Hungarian psychologist Csikszentmihalyi (1990) referred

to as the *flow* of creativity in a book by the same name. “Imagine...working on an everyday project...and becoming totally involved in the effort. Time changes, the world disappears, the difference between you and what you are doing fades. Everything works, and you know it.... You are *absorbed*” (Richards, 2007a, p. 295). Research subjects who are able to tap into this experience

described utter immersion and intensely focused attention. It is as though everything is happening in slow motion and to allow it to continue, one must simply trust in the experience. Many referred to being carried and encapsulated by the “flow” of the interaction.... Participants spoke of heightened bodily sensations and awareness while turning their minds off. They were fully embodied, in touch with sensory experience... and “attune themselves to each moment.” They spoke about letting go so that they could surrender to bodily experience itself: “My body is moving but I’m not moving it.” (Kleinplatz & Ménard, 2007, p. 73)

Partners who “can be with each other have learned...to be artists *in* their lives as well as craftsmen *of* their lives (Shaw, 2012, p. 191). Something of this moving with the flow without consciously directing it is reflected in the fourth woodcut of the *Rosarium philosophorum* (see Figure 67). While there are many interpretations of this image, one pertaining to erotic sex may be the elevation of maternal relatedness to the transpersonal level as suggested by the dove.

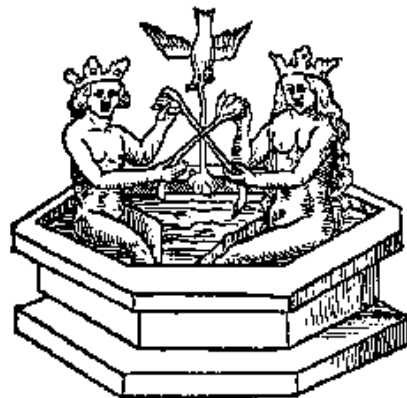


Figure 67. Immersion in the Bath. Adapted from The Practice of Psychotherapy: The Collected Works of C.G. Jung (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 243. Copyright 1966 by Princeton University Press.

Jung elaborated:

It is a return to the dark initial state, to the amniotic fluid of the gravid uterus.... It is sufficient unto itself, like the Uroboros.... In our picture the immersion is effected by the rising up of the fiery, chthonic Mercurius, presumably the sexual libido which engulfs the pair and is the obvious counterpart to the heavenly dove. The latter has always been regarded as a love-bird, but is also has a purely spiritual significance in the Christian tradition accepted by the alchemists. Thus the pair are united above by the symbol of the Holy Ghost, and it looks as if the immersion in the bath were also uniting them below, i.e., in the water which is the counterpart of spirit. (Jung, 1966a, paras. 454-455)

There is descending into the unconscious watery depths, but this time, rather than mere corporeal containment within the embracing vessel, there is a sense of the subjective, transcendent power of relatedness itself. Not only has the love-bird come down from the sky, but when compared to the first woodcut, the sky itself has opened up. Gone are the buffering clouds, the overarching orbs, and the floating serpents that enveloped the original immersion. In their place is wide-open heaven. The erotic relatedness takes on a celestial dimension in addition to the aquatic. To reflect again on the previously cited quotation about a state of identity in mutual unconsciousness originally accessed through the through particular mother/child relationship, and subsequent to sexual maturity between specific intimate partners, when the intimate participation mystique assumes transpersonalization,

A new archetype is constellated: in a man it is the archetype of woman, and in a woman the archetype of man. These two figures were likewise hidden behind the mask of the parental imagos, but now they step forth undisguised, even though strongly influenced by the parental imagos, often overwhelmingly so. I have given the feminine archetype in the man the name "anima," and the masculine archetype in woman the name "animus" (Jung, 1964, para. 71)

When corporeal immersion assumes such transpersonal proportions, it also assumes creatively original and meaningful potential. Jung further suggested this at

another point in his writings when he describes the Great Mother-Moon-Goddesses, the givers of sexual love:

They were served in their temples by sacred harlots. Their rites were dark and unspeakable, and were generally celebrated at midnight with orgies of intoxication and sexuality... To us this sounds anything but religious.... We catch a glimpse of its inner meaning when we turn to the mystics of Islam.... There was a great woman mystic of Islam, Rabi'a, who lived about the eighth century A.D. She said...:

“I have made Thee (God) the Companion of my heart
But my body is available for those who desire its company,
And my body is friendly towards its guests,
But the Beloved of my heart is the guest of my soul.”
(Jung, 1984, pp. 377-378)

The attentiveness or creative person. As is the case with eminent creativity, the attentiveness muse of everyday yearning at the level of Mother-Limerence is the unconscious and, more specifically, the collective unconscious wherein the archetypal energies flow. Rogers (1994) referred to this as “using the ongoing flow of our preconceptual experiencing as a referent” (p. 110). Sex researchers investigating the attentiveness characteristics of erotic activity suggest that “control is released; discovery of the unknown is embraced” (Kleinplatz, 1996, p. 115). This is one of the reasons partner interaction is usually more sensorally absorbing than self-stimulation: “There is minimal erotic tension [with self-stimulation] in that there are no unknowns” Kleinplatz, 1996, p. 117. When subjects are questioned about their “best sexual experience,” they often refer back to encounters where the focus was on precognitive sensory absorption and exploration, not on intercourse or orgasm. They cite interchanges during high school where breast and/or genital contact was inaccessible. People who easily enter into erotic engagements are more adept at immersing themselves in immediate sensory phenomena.

It is a though [they] choose to be swept away, giving themselves over to “an overload of sensations.”... “I stop the running commentary in my head.... I don’t have to think about where to place my hand—it just goes there.” (Kleinplatz & Menard, 2007, pp. 73-74)

It is this giving herself over to an overload of sensations that is at the core of Ms. Dorn’s sexuality. She reports having become enamored of physical contact in her early adolescence the first time she was hugged and kissed by a young man. She vividly recalls the overwhelming sense of comfort she experienced when he pulled her close and wrapped his arms around her. She was able to describe in exquisite detail the sensations of the moment: the smell of his British Sterling cologne; the sound of his leather jacket rustling around her; the salty taste of his lips; the heat of his skin where his hand caressed her face; and the black, chilly, and cloudless night that surrounded them as they walked to the end of his neighborhood street. The warmth of the skin-to-skin contact left her glowing. She describes herself as experiencing a sense of homecoming. She was mesmerized by the intense connection that she felt with the young man, even though she barely knew him. When the Sensate Focus exercises are suggested, Ms. Dorn is beside herself with joy.

The assistance or creative process. As indicated, the yearning to relate to mindless unity with the Mother is relentless. It is ironic and perhaps not unintended that Wallas (1926), the aforementioned pioneer of creative thought research, referred to regression that assists the channeling of desire to the maternal envelopment as the *incubation* stage. The preliminary instructions associated with Sensate Focus Phase I are critical to cultivating an atmosphere conducive to unconscious regression or incubation. One important factor is undisturbed time to allow the directed focus of daily thinking to be replaced by associational processes, and fostering as much as possible a sense of

womb-like disconnect from the outside world. One of the first suggestions is the importance of setting aside predictable, interference-free opportunities for engaging in Sensate Focus. They schedule three one-hour periods of time in the seven-day week during which they are divested of all electronic devices, children and other family members, pets, and other distractions. They can enter into a here-and-now frame of mind not unlike the one cultivated by people who meditate, self-hypnotize, and are open to divergent, associational processes.

The Dorns are also instructed to begin the Sensate Focus by assuming a physically comfortable position together in privacy. They remove their own clothes prior to the touching sessions, and are discouraged from involving any paraphernalia that might suggest the expectation of feeling romantic, such as the burning of candles or the use of perfumes. They have only low light in the room and to have a comfortable temperature, all in an effort to cultivate a protective and pressure-free atmosphere. Complicating the exercises by introducing even other sensory modalities, such as the auditory with verbal conversation and the playing of music, is discouraged.

The words of the therapeutic suggestions are chosen carefully to eliminate even subtle implications of demands for particular affective responses. For example, too often in the sex therapy literature clients are encouraged to “create a harmonious, even blissful, erotic experience” (Apfelbaum, 2012, p. 5). Instead, they need to touch for *their own interest*, defined as *focusing on tactile sensations*. While redirecting attention to sensations is under voluntary control, forcing specific emotional responses and atmospheric conditions are not.

However, the preliminary suggestion that is often most powerful in reinforcing regressive assistance to accessing sensorial absorption is the directive *not to have any sexual activity*. This restriction provides opportunities for systematically desensitizing partners' anxiety about trying to make sexual responsiveness happen, and neutralizes their compelling urge to qualitatively evaluate their experience as successful or otherwise on the basis of whether or not the sexual aims are accomplished. This suggestion honors the paradoxical nature of sex as a natural function and uses it to the clients' advantage: not only are natural functions less likely to happen the more one tries to force them, but they are also *more* likely to happen if one consciously attempts to prevent them. To lighten up for a moment from this descriptive clinical language, this is poetically expressed by Blake: "To create a little flower is the labour of ages/Damn braces: Bless relaxes/.... Enough! or Too much" (Blake, c. 1789).

Initial Sensate Focus is aimed at accessing this unconscious, sensorial embrace. It is *not* an attitude of non-demand pleasuring for the partner or for one's self. It is not aimed at enjoyment or relaxation. It is not aimed at being a massage or an erotic encounter. It is not touching for the other person. It is not touching to sexually arouse one's self or one's partner. It "is intended to be an experience in itself, not a prelude to 'sex' or a form of foreplay" (De Villers & Turgeon, 2005, p. i). It is the mystery of sexual and emotional responsiveness that being present to sensory experience and giving maternal energies their due is what allows them to happen. Surrendering to the unconscious is the solution.

Limitations of erotic sexuality. It is true that our yearning for connection with Mother-Limerence is compelling. It is true that surrendering to sensorial absorption is

critical for linking with the unconscious energies of Eros. However, Jung suggested,

To work in harmony with the libido does not mean letting oneself drift with it, for the psychic forces have no uniform direction, but are often directly opposed to one another. A mere letting go of oneself leads in the shortest space of time to the most hopeless confusion. (Jung, 1956/1990, para. 89)

For “Eros is a questionable fellow” (Jung, 1953/1966c, para. 32). Just like his visionary photographic counterpart, Eros left to his own devices renders relatedness enmeshment.

The simultaneous nearness and separation of the lovers... seems to hint at life in the underworld, where one is united with everything that was dear to one and yet cannot enjoy the happiness of reunion because it is all shadowy, unreal and devoid of life (Jung, 1956/1990, para. 634)

For the strongest thing in man is *participation mystique*...; that is stronger than the need for individuality.... This identity, this clinging together, is a great hindrance to individual relationship. If identical, no relationship is possible; relationship is only possible when there is separateness.... [One] sinks into that bottomless pit of identity and after a while discovers that nothing happens at all any longer. (Jung, 1984, pp. 62-63)

This is Mr. Dorn’s concern, that not only will his wife, but also he will ultimately become so enthralled with the sensory envelopment of hugging and cuddling that neither will desire any other physical contact. “Human love presents such a thorny problem to man that he would rather creep into the remotest corner than touch it with his little finger” (Jung, 1956/1990, para. 466). Unbeknownst to him, Mr. Dorn intuitively knows what many men do not, that Eros is not synonymous with sexuality.

That is one of the foolish ideas which men have. They think that Eros is sex, but not at all, Eros is relatedness. Woman has something to say to that! He likes to think that it is a sexual problem, but it is not, it is an Eros problem. (Jung, 1984, p. 172)

Eros is necessary, but not sufficient for sexuality, and an appreciation for limitations of Mother-Limerence in sexual interactions often eludes partners who are

even more psychologically sophisticated than Mr. Dorn. There is another energy required to effect authentically creative sexuality.

Yearning for Father-Liveliness: Logotic sexuality. This complementary energy is the second principle, Logos. If our call to sexuality takes the form of “merging” as it yearns for Eros, it could be contended that it takes the form of “grasping” when longing for Logos (Aanstoos, 2012, p 60). This suggests the power of differentiation and ascension from the force field of immersion. “God is born in solitude, from the secret/mystery of the individual” (Jung, 2009, p. 307, fn. 240). As suggested in the discussion on eminent creativity, this principle becomes more compelling at points than participation mystique. Jung characterizes its power in the following quotation if one interprets the phrase *a man* as representing the attitude of Logos: “For a man it is much harder to submit. It is his nature to fight for a thing he wants and strive to overcome all obstacles by force” (Jung, 1984, p. 373). Keeping the logotic attitude in mind, he elaborated:

A man is usually satisfied with “logic” alone. Everything “psychic,” “unconscious” etc., is repugnant to him; he considers it vague, nebulous, and morbid. He is interested in things, in facts, and not in the feelings and fantasies that cluster round them or having nothing to do with them. (Jung, 1964, para. 258)

At certain points, Jung considers this logotic power representative of radiant creativity itself:

We know that Tom Thumbs, dactyls, and Cabiri have a phallic aspect...because they are personifications of creative forces, of which the phallus is a symbol. It represents the libido, or psychic energy in its creative aspect.... Thus the creative dwarfs toil away in secret; the phallus, also working in darkness, begets a living being; and the key unlocks the mysterious forbidden door behind which some wonderful thing awaits discovery. One thinks, in this connection, of...*Faust*...

MEPHISTOPHELES: Congratulations, before you part from me!

FAUST: That little thing! But why?
 MEPHISTOPHELES: First grasp it; it is nothing to decry.
 FAUST: It glows, it shines, increases in my hand!
 (Jung, 1956/1990, paras. 180, 182)

The aim or creative product. The essence of Logos is illustrated in the second print from the *Rosarium philosophorum* (see Figure 68), the one that traditionally follows the original one presented above. For the purposes of this discussion what is significant is the delineation of separate entities. No longer is there immersion of all sensory experience; differentiation, the hallmark of conscious awareness, is emphasized.



*Figure 68. King and Queen. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 213. Copyright 1966 by Princeton University Press.*

There is the suggestion of the original connection that was and of new relationship that is in the offing (the corporeal union of the left hands and the symbolic linking of right hands, among others), but the most salient characteristic is the presentation of opposing energies: male and female; sun and moon; body and spirit. Conscious discrimination is in ascension. Form begins to contain non-directed energy. Separation between components is emphasized. This is the realm of the Father and logotic sex, and it is this for which Mr. Dorn yearns.

Father-Liveliness. The aim of logotic sex is discrimination and knowledge that facilitate conscious pursuit of sexual experience. Jung encouraged open and considered analysis of sex.

The widespread discussion of the sexual question has brought the extraordinary importance of sexuality in all its psychic ramifications to the forefront of our social consciousness.... People are beginning to see the sexual question in the context of the great human problems and to discuss it with the seriousness it deserves.... They make it possible for young people today to grasp the full importance of the problem of sex much earlier than they could have at any time during the last two decades.... I do not think that discussion of the sexual question is unhealthy. (Jung, 1964, paras. 212, 214)

Sex researchers similarly emphasize the importance of consciously directed differentiation.

[Research] participants offered that “good” and “clear boundaries,” “self-knowledge,” and “self- acceptance” were essential to entering into a “moment of connection where I can’t tell where I stop and the other starts.” Letting go with others meant first being grounded and having a good, solid grip on oneself.... One must first take responsibility for knowing about one’s own arousal. Many people do not seem to have a working knowledge of their own (or others’) bodies; great sex requires an exquisite ability to attend and be attuned to what one finds physically stimulating as well as what is erotically exciting. (Kleinplatz & Ménard, 2007, pp. 74-75)

Sex therapy involves considerable conscious preparation and discernment.

Creative sex takes considerable knowledge, “time and effort-not work, but surely effort” (Kleinplatz & Menard, 2007, p. 77). The Dorns soon discover this. First, they are encouraged to forego as many social, occupational, and family activities as possible, and to verbally commit to making their therapy a priority during the therapy process.

Second, treatment involves the taxing cultivation of an attitude quite different from fusion with the partner that is the aim of erotic sex. Jung (2009) admonished, “[We] should... not use the other for our own supposed redemption. The other is no stepping stone for our feet. It is far better that we remain with ourselves” (p. 338). This is a

consciously fostered attitude of differentiation between the partner and one's self alluded to previously as *touching for one's own interest* (interest defined as focusing on sensations). It is opposed to a fusion-oriented sensibility of touching for the partner's pleasure or arousal.

As previously noted, Masters and Johnson determined in their research investigations that sexual concerns, including loss of desire, usually involve attempts on the part of clients to try and do just that, direct sexual responsiveness in a particular way. This conscious direction of sexual responsiveness is manifested most frequently as the attitude of trying to *touch for the partner's pleasure*, a goal-oriented mindset that interferes with sexual functioning. They proposed, instead and as previously suggested, that the attitude most facilitative of effective sexual expression is just the opposite, namely, touching for one's own interest, interest being defined as focusing on tactile sensations. "It is truly about you; you are not yet tempered; other fires must yet come over you until you have accepted your solitude" (Jung, 2009, p. 341). This is a discriminatory, logotic proposition, reinforcing separation and differentiation rather than relatedness and fusion. In fact, many times I find myself telling clients, "We have to draw a line between the two of you before we can bring you back together in a different and truly intimate way."

Unfortunately, the distinction between these attitudes of touching for one's own interest and touching for the partner's pleasure has not always been clear or appreciated. Logos and Eros are often confused. Apfelbaum (2012) summarized the problems succinctly: "Masters and Johnson's (1970) sensate focus assignments have been widely misunderstood as practice in focusing on the sensations that please one's partner.... It

actually refers to exactly the opposite: avoiding any effort to please one's partner" (p. 6). Apfelbaum correctly understands that Sensate Focus Phase 1 is often misinterpreted as an attitude of *non-demand pleasuring of the partner*.

There are at least two problems with cultivating an attitude of non-demand pleasuring of the partner. First, as noted earlier in this dissertation, "The problem with pleasure is that we ignore the true calculus of pleasure. Most pleasures are brief and ephemeral.... When you apply the test of what lasts, you have quite a different experience" (Hollis, 2008, session 3, side 2, time 16:38f). The second issue is that non-demand pleasuring does not honor the fact that pleasure, like all emotions, is a natural function. The significance of emotions' being natural functions with regard to initial Sensate Focus suggestions is that defining Sensate Focus as non-demand pleasuring is oxymoronic: If one is positing the goal of pleasuring, one is not only making a conscious demand, but one is also making a conscious demand for something that is impossible to achieve through conscious demand, namely, the generation of an involuntary natural function. Defining Sensate Focus as non-demand pleasuring of the partner is doubly oxymoronic: If one cannot order up pleasure for one's self, one most certainly cannot order it up for another person.

Cultivating an attitude of self-focused absorption represents the logotic aspect of sexuality. The emphasis is on the differentiation between the partners, and on the critical nature of this differentiation. It is this paradoxical honoring of their separate experience of sensorial absorption, their moving away from the absorption of and in the partner, that is essential for sexual interaction to move beyond mere mechanics.

The significance of this information about, and cultivation of, the attitude of touching for one's interest usually comes as a surprise to clients. Ms. Dorn resists: "This sounds so selfish!" Much discussion and support is necessary to help her understand that tuning in to her own sensory experience, while it most certainly was self-focused, is different than being selfish as defined by failing to respond to the partner's input; she is reminded of the freedom Mr. Dorn has to direct her hand away if anything she does is uncomfortable. Even Mr. Dorn bemoans this self-focusing: "But I need her to do things to make me aroused!" He is reminded that sex's being a natural function means that his wife cannot make him aroused, and that he will be given more skills for communicating his needs as treatment progresses.

Mr. Dorn begins to understand that while his aims of having stimulating sex and orgasm with his wife are valid, the manner in which he has been promoting them has been counterproductive not only with regard to his wife's arousal, but also with regard to his own. He begins to recognize that not only can he *not* make his wife excited by trying to touch her in a particular way, but also he cannot force himself to experience pleasure. He has to stop trying to do things for Ms. Dorn, and he has to allow sensorial involvement to happen for himself. He begins to breathe sighs of relief. Most surprising to him (although of little surprise to the sex therapists), Mr. Dorn begins having less difficulty experiencing erections. Even more unforeseen to him, he becomes less focused on his erection status altogether. His reports included fewer references to his state of engorgement, and more reports of the meaningfulness of the Sensate Focus sessions to him in general. Ms. Dorn is also reassured. She has been socialized that it is her

responsibility to arouse her husband. Her mental set has been to please him, and this has interfered with her own sexual involvement.

Symbolic Father-Liveliness. What the Dorns begin to experience is not just a sense of renewed confidence in the value of cultivating their personal sexual interests for themselves alone in a particular place and time, or with a specific partner. The impact of learning to touch for their individual interests is ultimately not even about their own sexuality *per se*. “In as much as life springs from sex, man feels himself a life-giver through sexuality” (Jung, 1984, p. 362). Touching for one’s own interest is about accessing this life-giving energy in symbolic form, and about tapping into transpersonal, empowerment energies.

Although the two figures are always tempting the ego to identify itself with them, a real understanding even on the personal level is possible only if identification is refused.... [If] we approach this task with psychological views that are too personalistic, we fail to do justice to the fact that we are dealing with an archetype which is anything but personal. (Jung, 1966a, para. 469)

Empowerment on the archetypal level is about visiting the energies of exploration, curiosity, and the active pursuit of goals above and beyond the particulars of the moment. It is reflected in the Dorns’ increasingly talking about their individual experiences rather than the deficiencies of the partner. They experience greater energy in their lives in general, but the difference is particularly notable for Ms. Dorn. She becomes increasingly willing to explore sexual options to ascertain her reactions to them.

Although she has self-stimulated since she was a late adolescent, she is now willing to try this in the presence of her husband, paying particularly close attention to whether she can become absorbed in the arousal independent of her husband’s (very positive) response to doing so. She is willing to go shopping with Mr. Dorn to purchase the high heels her

husband so covets her wearing, a couple of cleavage-revealing dresses, and even some lingerie, once again maintaining exquisite awareness of her own feelings about these activities regardless of her husband's (very positive) reception. Contrary to negative beliefs about high heels conditioned during her days as a hippie teenager, she actually feels sexier wearing them. She is most pleased with the spill-over effect that her sexual exploration is having on her emotional experience during the fulfillment of her daily responsibilities. She is more optimistic and animated at work, when interacting with her children, and even when paying her bills. People who are able to cultivate awareness of their sexual interests, fantasies, and knowledge of what genuinely resonates for them often report a significant change in their overall wellbeing. Ms. Dorn requests individual therapy in order to parlay her growing sensual self-confidence into greater effectiveness in other areas of her life. Mr. Dorn offers no objections.

Sex researchers suggest that this increased consciousness, energy, and sense of wellbeing is associated with what they refer to as *authenticity*, with partners

being themselves, feeling free to be themselves with their partners, and being relentlessly honest with themselves. Honesty and openness to one's own desires were critical elements in several ways: Firstly, they serve as prerequisites for having great sex; that is, one cannot typically communicate one's desires without some knowledge of them. Secondly, the feeling of being uninhibited and un-self-conscious was freeing and energizing. "The trick is to stop getting in your own way." Thus, participants spoke of feeling uninhibited, of having chosen to turn off their own filters, and being free of self-censoring. Giving authentic expression to one's erotic desires opened up unforeseen possibilities in the encounter with oneself and the partner(s). As one participant said, "It gave me my voice." Thirdly, the act of being emotionally naked with a partner or partners was in itself exquisite. The emotional power of being genuine, being seen and known authentically was described repeatedly as a gift. "I am at my most powerful when I am at my most vulnerable—that is when I feel my greatest strength. I am completely stripped bare and if they can reach in and grab it and play with it, I love it!" (Kleinplatz & Ménard, 2007, p. 74)

The authenticity and honesty that is possible with accessing the empowering energies of the archetypal Father are suggested by the third (see Figure 69) woodblock print of the *Rosarium philosophorum* to which Jung refers as “The Naked Truth.”



Figure 69. The Naked Truth. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 237. Copyright 1966 by Princeton University Press.

In this, the male and female symbols stand separate and *au naturel* in front of one another.

The chaste disguises have fallen away.... Man stands forth as he really is and shows what was hidden.... The advantage of the situation, despite all its dangers, is that once the naked truth has been revealed the discussion can get down to essentials.... This is a great step forward, but at the same time it shows up the “differences” of one’s partner all the more clearly. (Jung, 1954, paras. 451-452)

However, this *Rosarium* image suggests that there is more to logotic sex than honest self-focus; there is the possibility of transcendence. A careful examination of the print reveals a dove bearing the inscription, “Spiritus est qui unificat” (Jung, 1954, para. 451). The situation has assumed a transpersonal nature. No longer is the aim a specific sexual experience with a particular partner at a certain point in time, but rather visitation of an empowering force above and beyond the immediacy of the moment. The minutiae of the moment are merely mechanisms for more mystical meaning.

The attentiveness or creative person. As noted with regard to aesthetic or fine art, logotic sex arises from the conscious experience of the individual in a form of which that individual is either readily aware or that has been repressed into the personal unconscious but of which he or she is capable of becoming aware. It is that to which Freud was referring when he noted, “When inspiration does not come to me, I go halfway to meet it” (as cited in Zakia, 2007, p. 16). Mr. Dorn has met inspiration halfway. What he lacks in an appreciation of connecting sensorial immersion he has made up for in years of cultivating an active fantasy life involving specific visual and tactile imagery. While he comes to acknowledge the power of immediate sensory involvement to evoke profound contentment and wellbeing, he is initially more focused on specific behavioral scenarios for eliciting arousal that are in accordance with his finely honed fantasies. These include scripted scenarios such as his partner’s dressing up in a red bustiers, wearing black silk stocking with garter belts, sporting the highest stiletto heels imaginable, and then engaging first in oral sex and then in female astride intercourse, while speaking to him in a hushed voice. Mr. Dorn has become so enamored of these stimuli that when he sees a woman in public wearing anything vaguely resembling the components comprising this scenario, he has difficulty not staring at her and becoming aroused.

Mr. Dorn traces his preoccupations back to an incident he had in middle school during which he caught a glimpse up the skirt of a female classmate to whom he was sitting close. This revealed her black stockings and garters. He was able to vividly recall the feel of the soft, black and red skirt as she rose from her chair and brushed by his hand. He also could recall the sultry tone of her voice, as she made a comment to him when leaving the room. He became extremely aroused during this encounter, and vividly

imprinted on his memory. He spent countless hours stimulating to orgasm in association with this imagery. He has encouraged his wife to adorn herself in apparel consistent with his fantasies. He becomes intensely absorbed in the texture of any fabric she is wearing, and has often asked her to engage in oral sex or speaking in sexually explicit terms prior to intercourse.

The advantage of Mr. Dorn's logotic approach to sex is that he was exquisitely aware of what effectively stimulates him. Jung noted,

The onrush of sexuality in a boy brings about a powerful change in his psychology. He now has the sexuality of a grown man with the soul of a child.... He is still experimenting with life, and *must* experiment with it in order to learn how to judge things correctly. (Jung, 1964, para. 217)

Although one can argue that contemporary 21st century culture has afforded women greater support for sexual exploration, this was not the case with Ms. Dorn. She has a limited conscious awareness of triggers for her sexual responsivity despite her active premarital sexual involvements, having devoted virtually no time in her young adulthood to intentionally cultivating her sexual fantasies, patterns, and evocative stimuli. She epitomizes what Jung describes when he suggests,

Despite the onset of puberty, [sexuality] often goes on slumbering in a girl until the passion of love awakens it. There are a surprising number of women whose real sexuality...remains virginal for years... That is the reason why very many women have no understanding at all of masculine sexuality—they are completely unconscious of their own. (Jung, 1964, para. 216)

Ms. Dorn has not consciously pursued accurate sexual information about herself. She is not nearly as cognizant of what she finds stimulating, as is her husband. However, Mr. Dorn's conscious cultivation of his sexual interests has not been in service to meta-conscious progression; he has not lain on his bed self-stimulating to fantasies of his middle school, silken-clad ghostly lover with the intention of accessing archetypal Father

energies. Rather, he has consciously masturbated, but in service to his personal experience of arousal to specific images. This was not consciousness in service to higher consciousness, but consciousness in service to the unconscious. Mr. Dorn has ultimately been no more attentive to meta-consciousness than has his wife.

The assistance or creative process. Jung warns that the “less the sexual complex is assimilated to the whole of the personality, the more autonomous and instinctive it will be. Sexuality is then purely animal and recognizes no psychological distinctions” (Jung, 1964, para. 217). In short, “Sexuality dished out as sexuality is brutish” (Jung, 1964, para. 234). As noted in the discussion on eminent creativity, a *preparation* (Wallas, 1926), education, or information component is critical; everyday creativity is no exception. “It seems to me that the more seriously and thoroughly we discuss this question, which is of such vital importance for man’s health and happiness, the better it will be for all of us” (Jung, 1964, para. 214). This informed component is assisted by repressive energies that raise erotic compulsions above immediate sensory experience and allow them to be redirected and delayed for the purpose of longer-term and intentional goals. Failure to prepare for, learn about, and gain a more conscious awareness of the topic of sexuality can have dire consequences. For example, I once treated a couple with Dr. Masters whose presenting problem was female anorgasmia. The husband was a successful gynecologist and the couple was particularly perplexed about the wife’s lack of responsiveness. It turned out that this eminent gynecologist had no awareness of the location of his wife’s clitoris. No more need be said.

The consciously informed elements of sex therapy are dynamic and laced within the procedures throughout the treatment process. It begins with clients being encouraged

to provide information from their most recent physical examination in order to preclude contributing medical factors. In the case of the Dorns, they are also informed about sexual anatomy and physiology. It is a surprise to Mr. Dorn to learn that his frequent and self-professed approach of “a kiss on the lips, a touch of the breast, and then a dive for the pelvis” (during which he stimulates his wife’s clitoris with the same intensity he stimulates his penis) is often unsuccessful if only for a specific physiological reason: His wife’s clitoris is so sensitive that intense stimulation in the absence of a more give and take interchange is overwhelming. If supplied with intense stimulation too early, the clitoris will, in fact, retract in a protective mode and be unavailable for additional stimulation because there are as many nerve endings on the glans of the clitoris as there are on the head of the penis, but on the clitoris they are much more densely packed.

The widespread belief that the clitoris responds to sexual stimulation with a rapidity equal to that of penile erection is fallacious. This physiologic misconception may have developed from the realization that anatomically the clitoris is a true homologue of the penis. It was a natural error to assume that similar anatomic structures would demonstrate parallel response patterns in a relatively equal time sequence. (Masters & Johnson, 1966, p. 48)

Mr. Dorn is educated that prior to retracting, most women experience the clitoris as exquisitely sensitive but that subsequent to retraction, they may desire intense stimulation. He is also informed that women, including his wife, are not just being “difficult” (to use his word) when they encourage non-demand absorption before and during receiving genital stimulation. This facilitates the clitoris’s being available to receive the stimulation provided. Mr. Dorn is stunned and intrigued by this information. “You mean she’s not kidding when she says that she wants to go more slowly?”

Ms. Dorn, on the other hand, is informed that many men aren’t being “brutish” or “insensitive” (to use her words) when they ask their partners to engage in specific

activities such as scripted scenarios. Ms. Dorn is educated as to the differences that appear to exist between patterns of adolescent masturbatory and fantasy activity for men and women. For example, a recent study (Robbins et al., 2011) suggests that while 62.6% of 14-year-old boys and 80% of 17-year-old boys masturbate, only 43.3% of 14-year-old girls and 58% of 17-year-old girls engage in self-stimulation. As masturbating to specific fantasy images is an effective and frequently employed way of conditioning arousal to specific stimuli especially during the neurologically impressionable adolescent time period, men have a higher probability of emerging from their teenage years with a more finely-honed awareness of the particular cues that assist their becoming sensorally and sexual absorbed. Ms. Dorn remarks, “You mean, he’s not kidding? He’s not just being an insensitive pig? These scenarios really do mean something to him?”

In short, what both partners are educated in is the importance of attending to and honoring their own and each other’s subjective experience. Rather than merely judging the other as “difficult” or “brutish,” they are encouraged to appreciate the objective existence of each other’s and their own phenomenological reality. They are learning to integrate and empathize their experiences.

Empathy is the capacity to receive and experience what another is saying, thinking, feeling, that is, to live their story as well as our own.... Modern neuroscience is now showing the presence of *mirror neurons*. These neurons “act in similar fashion when an individual performs an action and observes another individual performing it”... Thus, humans have a neurological analogue for the bridge between self and other.... One can be greatly relieved and empowered by being connected instead of isolated, working *with* rather than *against*, committed to something together. (Richards, 2007a, pp. 292, 294)

Additionally, couples in sex therapy are informed at length about sex’s being a natural, psychophysiological function. Reference has been made to this concept previously, but a more detailed analysis of it is not only appropriate for this discussion,

but also the most critical feature of sex therapy. The meaning and significance of this precept and its implications for sexual functioning and the treatment of sexual concerns cannot be overstated. As suggested previously, Masters and Johnson define natural functions as neurophysiological processes: (a) with which *one is born*; (b) that *cannot be taught*; and (c) that are *not under immediate, but only under limited, voluntary control*. The Dorns are introduced to the concept that all natural functions are part and parcel of the involuntary, unconscious, or what Jung referred to as the “sympathetic” (Jung, 1984, p. 333) nervous system, as has been noted. Included in natural functions are vegetative processes (e.g., breathing, sleeping, digesting food, and so on) and emotional responses (joy, sexual responsiveness, pleasure; rage, fear, pain). Emotions are distinguished from sensations and feelings in the following ways: sensations are descriptive data *informing* us about developments inside and outside of our bodies to which we need to attend; emotions are the involuntary physiological responses to these data, *motivating* us to move towards (e.g., eat, mate, fight) or away from (e.g., sleep, flee) the external or internal developments; and feelings are the qualitative analyses that assist our *judging* these emotions (e.g., right, good, nice; wrong, bad, nasty), usually according to socially constructed values. The same emotion that may be judged good or right in one setting (e.g., pleasure at being massaged) will not necessarily be evaluated similarly in another (e.g., pleasure at someone’s being injured). Feelings are intimately connected with learning including enculturation. They can be consciously directed to a much greater degree than emotions because they involve higher, neocortical, and voluntary brain processes in larger measure. Emotions and other natural functions can be influenced by voluntary factors, but only over a lengthy period of time of disciplined training (e.g.,

meditation) and only to a limited degree. They are essentially never under immediate conscious control because they involve neurochemical activation originating in lower, limbic, subconscious, and unconscious substrates of the brain not under voluntary direction. In the case of sexual arousal, these involuntary responses include erection, lubrication, orgasm, and, ultimately, desire. One cannot make these or any other natural function happen for one's self or anyone else, any more than one can, on demand, keep them or any other emotion from happening. Although most everyone will nod his or her head in agreement with the precept that sex and all other vegetative and emotional responses are natural functions, few people actually live this: They proceed as if they have control over natural, emotional responses. As a result, sexual and other psychological difficulties arise.

Ms. Dorn is impressed with didactic sessions of this nature if only because she has been able to sit through listening to these details about sex without, in her words, "dying." She has found it particularly helpful to learn that not only are sexual responses natural functions but that, like all natural functions, they wax and wane. Even if her husband is aroused, his erection will increase and decrease regardless of his level of excitement or what either she or he does in terms of activity. This understanding helps relieve her of a significant amount of her sense of responsibility for her husband's erection difficulties.

Limitations of logotic sexuality. Just as with aesthetic photography, logotic sexuality has its limitations.

The fact that the body lends itself to both first-person and third-person viewpoints is of great significance...But we cannot understand the first-person experience of one's own body by reducing it to a third-person perspective, because the body is

not only the object of perception, but the subject of perception as well. (Aanstoos, 2012, p. 57)

The danger in focusing on the acquisition of knowledge about anatomy, physiology, behaviors, positions, accessories, and other objective material and instruction is that one is often left with primarily object-oriented sexual interactions at the exclusion of subjective experience. “There is a focus on...sex acts, sex techniques.... It concerns the peripherals and ignores the essentials of human sexuality” (Kleinplatz, 1996, p. 108). There may develop a myopic focus on attaining “normative performance standards,” a fixation that can “result in mediocre, mundane sexual interactions” (Kleinplatz & Krippner, 2005, p. 304).

Viagra may produce rigid erections while creating new difficulties for the forgotten man, conveniently attached, for the partner who wants to be desired, or for the couple. New pharmacological interventions too often produce the same old effects and side effects (e.g., reductionism, desensitization, alienation, fragmentation, mechanization). (Kleinplatz, 2004, p. 215)

When it comes to the disabling effect that the logotic attitude of focusing for one’s interest can have on sexual functioning and the sexual relationship, Jung summarized it effectively, in the heterosexual- and marriage-centric language of the time, when he laments,

Genesis says that it is that damned snake that has bitten you. You are no longer a child, you have eaten of the evil, and you are conscious of knowledge.... It is “I am I and you are you!” Marriage trouble is just the same thing. It is because “I am I and she is she!” (Jung, 1984, p. 237)

The person emphasizing the Father-Liveliness perspective on sexual interactions may be in danger of being in the position of a resistant patient whom Jung treated:

If I should say to the patient, “Having sexual intercourse with your wife does not prove that you are related to her,” he would not understand.... You have relatedness by your feeling, by your rapport, and that is what feeds Eros. One expects that after sexual intercourse the soul should not be sad, but often the worst

fights and misunderstandings in marriage happen after sexual intercourse, because sexuality does not feed Eros. (Jung, 1984, p. 173)

Logos left to its own devices may become “a deadly boring kind of sophistry,” if not down right repelling and frightening, just as Eros is limited by being “a shadowland” (Jung, 1964, para. 256) of entanglements in the unconscious. As with visionary and aesthetic photography, both logotic and erotic sex have their limitations. While “man certainly experiences himself as a creator in sexuality,” this is only the case if “the sexual act is the meeting of two opposing directions” because authentically creative sex “is the union of two different principles” (Jung, 1984, p. 362). As suggested,

Eros is a questionable fellow and will always remain so, whatever the legislation of the future may have to say about it. He belongs on one side to man’s primordial animal nature, which will endure as long as man has an animal body. On the other side he is related to the highest forms of the spirit. But he thrives only when spirit and instinct are in right harmony. If one or the other aspect is lacking to him, the result is injury or at least a lopsidedness that may easily veer towards the pathological. (Jung, 1953/1966c, para. 32)

Ultimately, just as with the photographic image, amidst this tension between two extremes, the direction of yearning must be rechanneled yet again, this time towards the aim that supersedes the desire for either Mother-Limerence or Father-Liveliness.

Yearning for Self-Liberation: Optimal sexuality and *Sensate Focus*

integrated. It is the union of Logos and Eros, and the subjective wholeness experienced in this regard, for which intimate partners ultimately yearn. Ms. Dorn does not want to become lost in erotic sensory experience just for its own sake; she ultimately wants to have the sensory experience connect her more closely to her husband in service of transcendent completeness that arbitrates yearning for her. Mr. Dorn does not just want to watch his wife parade around in lacy underwear to achieve orgasm *ipso facto*; he ultimately wants to have his constructed scenarios lead to involvement that will link him

more meaningfully with his wife, so as to partake of otherworldly transformation. They want something more than mere *participation mystique* or *la petite mort*. Jung suggested the regenerative nature of the experience for which the Dorns yearn: “The flowing together of the forethinking with pleasure produces the God” (Jung, 2009, p. 250), with the potential for the experient to feel “utterly alive” (Kleinplatz & Krippner, 2005, p. 306) in association with what contemporary sex researchers refer to as *optimal sexuality*. It is this to which creativity researchers refer when they suggest the power of relationship to heal and promote “advances in personal and spiritual development.... ‘you listen, open the heart, dissolve boundaries,’ yet...it is not an indiscriminate merging, but both ‘in and out’” (Richards, 2007a, pp. 286, 292).

Unfortunately, “there is a relative dearth of conceptual models...or empirical data on optimal sexuality” (Kleinplatz & Menard, 2007, p. 72), which is what Self-Liberating sexual expression is termed by contemporary researchers. But forethinking flowing together with pleasure does offer us everyday creative possibilities that can “promote...optimal states of being...growth, or peak experiences” (Kleinplatz & Krippner, 2005, p. 304). The truly creative sexual experience can catalyze life-altering changes because

Previously hidden fantasies, laden with fear, guilt, and shame, are transformed and lose their anxiety-provoking capacity.... One will not respond the same way in the future. New wishes, desires, vulnerabilities, and hidden potentials emerge to be explored and encountered yet again in this dialectical process. (Kleinplatz, 1996, p. 117)

The aim or creative product. “There is close association between sexual instinct and the striving for wholeness” (Jung, 1964, para. 653). Ultimately, the aim of sexuality is accessing the archetype of integration and wholeness, the Self. This is often sex that

moves beyond the resolution of informational disregard, dysfunction, and disorder concerns and into the realm of what researcher Kleinplatz refers to as “optimal sexuality.... sex [that is] more than merely functional or even satisfying but truly memorable and extraordinary” (Kleinplatz & Ménard, 2007, p. 72).

Self-Liberation. This is imaged in the *Rosarium* as the conjunction of masculine and feminine energies featured in the fifth woodcut (see Figure 70). No longer do participants experience such participation mystique as to be only lost in their watery womb of erotic fusion that is the Mother. No longer are they so distinct from one another.



Figure 70. The Conjunction. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 249. Copyright 1966 by Princeton University Press.

They are no longer logotically-disconnected entities. Rather, they are submerged in deep relational connection while simultaneously retaining differentiated identities. They are simultaneously both two and one and, in so being, produce an altogether creative original experience that partakes of each and yet transcends both. The synthesized image symbolizing the experience of optimal sexuality is represented in *Rosarium* by the final woodblock prints in which transformation is first imaged in hermaphroditic fashion



*Figure 71. The New Birth. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 306. Copyright 1966 by Princeton University Press.*

(see Figure 71). It is the necessity of this distinction between solitude (Logos) and togetherness (Eros), the potential for integrating these energies, and the possibility of transcending both through intimate coniunctio that represents the potential numinous power of the physical acts of sex. It is the ultimate in what is meant on the metaphoric level by the androgynous experience, the welding and reformation of connecting and differentiating energies that promulgate our being “fully ourselves, whatever that may mean for us” (Richards, 2007b, p. 307). This is what contemporary phenomenological psychologists refer to as creative embodied experience.

Embodiment, as lived experience, is a movement of the heart, reaching out to touch, to embrace—as ecstasy. To describe the body of our experience as ecstatic to remember the etymological meaning of ecstasy: ex-stasis, to stand beyond, or to place beyond. It is also to assert the body’s existential character as disclosiveness, as openness onto a world. That is to say, the body reveals, through its openness, the very meaning of being human: That as human beings, we are this openness, that is our being to be, when we are most fully human.

Our embodiment manifests its openness across the most diverse events. The ecstatic as a “placing beyond” is, after all, manifested in both orgasm and panic—and so many variations in between. (Aanstoos, 2012, p. 57)

In considering orgasm, while it cannot be the aim of optimal intimacy, its potential for divine metamorphosis is the reason for which it is so compelling yearned. It is one of the best expressions of the tension and integration of opposing energies that leads to illumination and transcendence, no better expression of Self-Liberation, than the orgasmic experience. However, people rarely give serious consideration to the processes that contribute to the “a ha!” phenomenon of orgasm. It is often thought that orgasm is predominantly linear and sympathetic proposition, as suggested in Figure 72. However, is not a continuous progression but a wonder of the dynamic and ongoing union and disunion and reunion of opposites. What is not common knowledge is that orgasm is an exquisite example of dynamic tension between, in this case, two nervous systems,

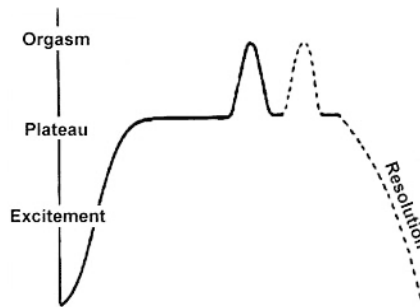


Figure 72. Classic sexual response cycle. Adapted from *Human Sexual Response*, by W. Masters and V. E. Johnson, 1966, p. 5. Copyright 1966 by Little, Brown and Co.

the sympathetic and the parasympathetic. As the recordings in Figure 73 illustrates, during the period of time leading up to and even including orgasm, there is a rapid alteration between sympathetic and parasympathetic energies. Although there is an overall movement in the direction of heightened, sympathetic state of arousal, there are often dramatic swings between the levels of excitation and calmness. It is the sustained experiencing of this alternating systole and diastole that characterizes the pre-orgasmic patterns, and that ultimately produces orgasm.

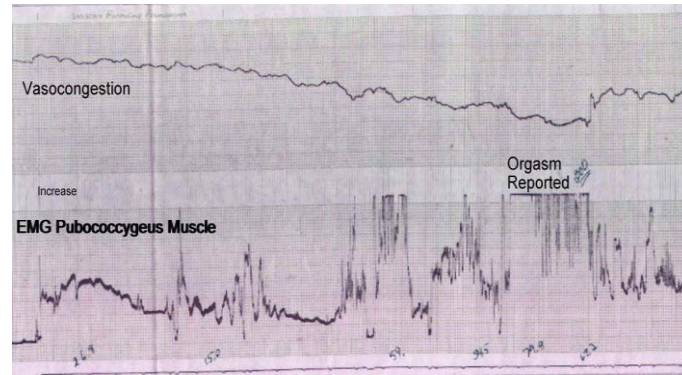


Figure 73. Orgasm. Adapted from <http://www.drgspot.net/vasoemgo.htm>, January 26, 2011. Copyright 2011 by G Spot.

As suggested in Chapter 1, although Jung discussed sexuality to a large extent in terms of its serving as a metaphor for intercourse with divinity, he never lost site of the transformative and meaningful power of sexuality in its material form. He summarized it “[Passions] must be controlled by living them as the toreador controls the bull” (Jung, 1984, p. 25). In *Aion* he elaborated:

When I visited the ancient pagoda at Turukalukundram, southern India, a local pundit explained to me that the old temples were purposely covered on the outside, from top to bottom, with obscene sculptures, in order to remind ordinary people of their sexuality. The spirit, he said, was a great danger, because Yama, the god of death, would instantly carry off these people... if they trod the spiritual path directly, without preparation. The erotic sculptures were meant to remind them of their *dharma* (law), which bids them fulfil their ordinary lives. Only when they have fulfilled their *dharma* can they tread the spiritual path. The obscenities were intended to arouse the erotic curiosity of visitors to the temples, so that they should not forget their *dharma*; otherwise they would not fulfil it.... And since the temple represented the whole world, all human activities were portrayed in it; and because most people are always thinking of sex anyway, the great majority of the temple sculptures were of an erotic nature. (Jung, 1959/1969a, para. 339, fn. 131)

How are the fulfillment of ordinary sexual life facilitated and the likelihood of creatively mediating yearning increased? One way is to ensure that partners have mastered the erotic attitude of sensory absorption and the logotic attitude of touching for their own interest, not for their partner's. Without skills for accessing the energies of

Mother-Limerence and Father-Liveliness, they have a difficult time integrating them and moving beyond to a creative experience that is more than mere mindless unity or differentiated disconnection. However, in addition to the aforementioned Sensate Focus Phase 1 techniques of focusing on sensations and becoming absorbed in one's own reality, clients are provided with approaches for integrating these while simultaneously fostering more intersubjective dialogue. If all that were required for transformational sex were touching for one's self as defined by focusing on sensations, no one would be motivated to seek out a partner. Much as Jung observed in myriad ways, we cannot individuate through others, but we may not individuate without them. This suggests the dialectical importance of the other whose otherness obliges us to engage, incorporate, and enlarge our development. This is the healing power of relational engagement of which Richards (2007a) writes. Kleinplatz and Ménard (2007) noted that

most [research subjects] indicated that it is precisely the degree of connection, energy, "alignment" or "conductivity" between or among the partners that determined how great the sex could be. It was described as a profoundly moving union that entailed being "present *with*" the partner—entirely emotionally accessible—and "not something you do *to* another person.... Mutuality during the encounter seemed critical"... They described an easy ebb and flow between giving and receiving stimulation... In addition, being centered in oneself and feeling respect from the partner allowed participants to expand the limits of previous comfort zones. (p. 74)

For example, the first skill for integrating touching for one's own interest that is suggested to the Dorns is having the touchee's non-verbally communicating with the toucher about anything physically uncomfortable or ticklish by touching or *riding* the toucher's hand with the touchee's hand for a few seconds in order to communicate his or her need for setting limits. The toucher refocuses his/her attention on other absorbing sensations, but does not need to permanently avoid that area that was uncomfortable to

the touchee if sensations in that area are particularly captivating. Moving the toucher's hand away not only eliminates distractions for the toucher, such as concern over protecting or pleasuring the touchee, but also honors the interaction between the partners without either having to let go of focusing on touch sensations or being involved for their own interest. The toucher can touch for his or her own interest because he/she can trust that the touchee will convey physical discomfort.

Once the Dorns master this handriding technique, they progress to nonverbally moving the toucher's hand to areas of the touchee's body that the touchee finds sensorally involving. The toucher does not remain in the area to which the touchee has moved his or her hand, if the toucher does not find the sensations there absorbing; in other words, the toucher is encouraged not to fall into an attitude of touching for the partner's ostensible pleasure.

Next, the Dorns are given instructions for mutual touching. This involves their lying next to each other and touching for their own interest at the same time that their spouse touches for his or her own interest, at first avoiding the breasts, chest, and genitals. This is a deceptively difficult suggestion because it requires that each participant not only focus on sensations where he/she is touching the partner, but also focus on sensations where each is being touched, all the while managing distractions by returning the focus of their attention to either one of these sources of sensations. They are now confronted with a significant dynamic tension among different demands for their attention, learning to endure the tension until they become more adept at letting their attention move where it will, within the constraints established by the therapists. They are honoring the intersubjective space. Eventually, they practice these skills with other areas

of the body, and in other positions. “For adult lovers, effective sexual communication requires a balance between access to one’s inner life, allowing one’s wishes to emerge without being dampened and the capacity to relate with one’s partner(s)” (Kleinplatz & Ménard, 2007, p. 75).

In this way, the Dorns are introduced to the aim of what phenomenologists refer to as “the fulfillment of a complex intermingling of self and other, with variants of reciprocity or mutuality.... [This is the] primordial intersubjective matrix” (Aanstoos, 2012, p. 63). They are being encouraged to replace personal goals with the knowledge that “When two individuals ‘happen’ to each other, there is an essential reminder that reaches out beyond the special sphere of each—the ‘sphere of the between’” (Friedman, 1988, p. 124).

Symbolic Self-Liberation. Despite the fact that orgasm and intercourse may represent manifestations of archetypal Self energies, that handriding and mutual touching may be useful for accessing archetypal Self energies, and that sensorial absorption and enacting scenarios with a particular partner may facilitate experiencing archetypal Self energies, none of these concrete aims is ultimately likely to offer up authentic creativity. Jung is particularly vociferous when it comes to the dangers of, and delusions associated with, identifying optimal sex with a particular partner.

The need for redemption rather expresses itself through an increased need for love with which we think we can make the other happy. But meanwhile we are brimming with longing and desire to alter our own condition. And we love others to this end. If we had already achieved our purpose, the other would leave us cold. But it is true that we also need the other for our own redemption. Perhaps he will lend us his help voluntarily, since we are in a state of sickness and helplessness. Our love for him is, and should not be, selfless. That would be a lie. For its goal is our own redemption. Selfless love is true only as long as the demand of the self can be pushed to one side. But someday comes the turn of the self. Who would want to lend himself to such a self for love? Certainly only one who does not yet

know what excess of bitterness, injustice, and poison the self of a man harbors who has forgotten his self and made a virtue of it. (Jung, 2009, p. 338)

This could be translated as, “Don’t kid yourself; it’s not about that personal partner. It’s not even about the personal you.” Instead, it is about accessing timeless energies above and beyond any specific person, secluded place, or sexual apparatus.

It is all yes and no. The opposites embrace each other, see eye to eye, and intermingle. They recognize their oneness in agonizing pleasure. My heart is filled with wild battle. The waves of dark and bright rivers rush together, one crashing over the other. I have never experienced this before.... [Tears] and laughter are one. / I no longer feel like either and I am rigid with tension. Loving reaches up to Heaven and resisting reaches just as high. They are entwined and will not let go of each other, since the excessive tension seems to indicate the ultimate and highest possibility of feeling. (Jung, 2009, pp. 317-318)

Researchers describe this type of sex as “breathtaking, mind-blowing, and time suspending. This is the flame, the passion that burns but does not consume” (Kleinplatz & Krippner, 2005, pp. 306-307). Abraham Maslow (1971) even suggested, “There are many paths to heaven, and sex is one of them” (p. 169).

Body and world are distinguishable, certainly, but not separable.... We can caress each other, but the caress that gives the other pleasure also pleasures me as well. There is a ‘reversibility’ between one’s own body and the other, exemplified most keenly by the way that we must be “touchable” in order to be “touchers”... This profound understanding of the nonduality of embodied consciousness... Cohen (1984, p. 330) illustrated... with the metaphor of a Mobius strip: “Insides turn into outsides and vice versa. At best these discriminations are provisional, relative.... Subject and object are not two opposed domains to be somehow united, they are both aspects of the same flesh, the flesh seeing itself, turned upon itself, overlapping itself, folded upon itself, reversible.” (Aanstoos, 2012, p. 58)

An approximate image of this embodied consciousness is offered in the 11th woodblock print of the *Rosarium Philosophorum* (see Figure 74) where the differentiated spirits are immersed in the great *Materia*.



Figure 74. Fermentation. Adapted from *The Practice of Psychotherapy: The Collected Works of C.G. Jung* (Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.), by C. G. Jung, 1966a, p. 251. Copyright 1966 by Princeton University Press.

The psychology of this central symbol is not at all simple. On the superficial view it looks as if natural instinct had triumphed. But if we examine it more closely we note that the coitus is taking place in the water, the *mare tenebrositatis*, i.e., the unconscious.... Sol and Luna are in the water, and both are winged. They thus represent spirit—they are aerial beings, creatures of thought. (Jung, 1966a, para. 459)

The brightness of consciousness is joined with the energy of unconscious nature to bring about a genuinely creative product. Whereas when the aim remains personal and corporeal, the creation is the novel, but nonetheless unsophisticated mixture that is the hermaphrodite image suggested previously. When the goal assumes transpersonal dimensions, the result is an entirely original and meaningful composite that is represented in the *Rosarium* (see Figure 75) as the figure of the green and golden lion eating the sun of conscious empowerment, descending into the maternal depths of the unconscious and returning as a reborn, Christ-like figure of an altogether transformed and genuinely creative nature.

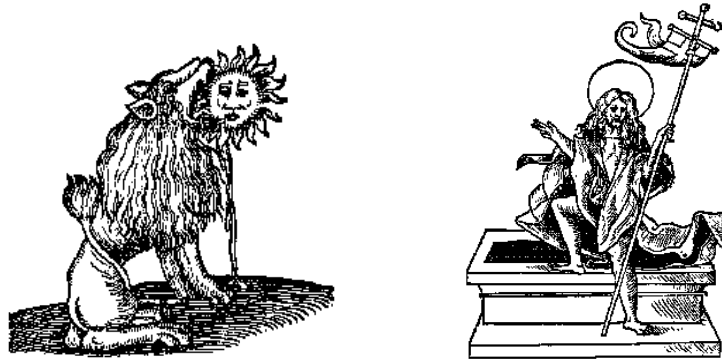


Figure 75. Meaningful transformation. Image 1—The Green and Golden Lion. Adapted from <http://www.levity.com/alchemy/rosary5.html>, November 1, 2013. Copyright 2013 by Alchemy; Image 2—After my passion and manifold torments I am again risen. Adapted from <http://www.levity.com/alchemy/images/ros20.gif>, November 1, 2013. Copyright 2013 by Alchemy.

The coniunctio in this form “is a culminating point of life and at the same time a death” (Jung, 1967, para. 457) of what previously was.

The attentiveness or creative person. “Creativity is the encounter of the intensely conscious human being with his or her world” (May, 1975, p. 56). It is attentiveness to the unconscious, incubational experiences, to the conscious, preparatory skills, and to the integration of these energies that characterizes creatively sexual individuals. This meta-level of consciousness

“Involves not only heightened arousal but the awareness of the potential for intense arousal and the choice of entering into it.” A man noted that he felt himself to be like a flower, opening, blossoming with each word, with each caress from his lover. A woman described her delighted arousal brought about by the give and take of leaning into her lover’s chest, and his leaning into her own. (Aanstoos, 2012, p. 61)

Authentically creative individuals are often guided in the direction of “mature” sexual consciousness where “maturity...means consciously defining who you are in a relationship, thinking for yourself with consideration for your partner, managing your

own anxiety, behaving with responsibility, integrity, self-respect, and respect for your partner” (Shaw, 2012, p. 185), and being conscious all the while of what one is doing.

Before reflecting on the level of attentiveness that is most characteristic of Self-Liberational sexuality, a comment regarding psychological assessment bears mentioning. Because of the meta-consciousness that is required in order to facilitate more expansive sexual experiences, there are three psychological conditions that are important to rule out because they often impede cultivating a higher level of attentiveness. Just as there is the medical evaluation that is required prior to treatment in order to preclude physical obstacles, so too is there a psychological evaluation to rule out clinically significant depression, psychosis, and substance abuse. These conditions make therapy difficult especially when the focus is on optimal sexuality.

Individual limits to reaching our most intense sexuality depends on a number of competencies: the ability to maintain friendship with your life-partner; the skills to mend relationships problems as they occur; the ability to recognize, deal with, and accept what cannot be resolved, the maturity to calm yourself and tolerate your partner’s [and your own] anxieties; the integrity to resist pressure to conform with what does not fit you, yet move mentally and emotionally toward your partner instead of distancing; observe contradictions and conflict with good will ; and remain independent in a committed lifelong relationship. Reaching for sexual depth requires us to acknowledge ourselves and our partners as whole and growing, not as defectives needing to change. (Shaw, 2012, p. 175)

Apfelbaum (2012) provided a useful perspective on the level of attentiveness that is required for optimal sex. Much of sexuality, and much of the treatment of sexual difficulties, is based on *bypassing*, or “blocking out complaints and frustrations, and focusing on the most favorable image of our partner, or of some other real or imagined partner” (p. 5).

Once foreplay begins, we move cautiously, even in slow motion, avoiding eye contact; being mostly silent (except for “sex talk”) or speaking in hushed tones, in low light, acting as if everything is okay; avoiding any awkwardness, even

pauses, let alone interruptions, stoically enduring discomfort. When passion does take over, we do not celebrate it as the outcome of our conformity to these rather unforgiving conditions. (p. 6)

This is reminiscent of the level of attentiveness associated with Mother-Limerence and Father-Liveliness sexuality: either unconsciousness in service to immersion or deliberate pursuit of being what is imaged as the perfect sexual partner. Each of these evades the other. There is a “hidden curriculum” of silence, as people often follow a covert body of social rules about “how to act, what to expect, what is and what is not okay, how to get yourself across...they just run us, seeming inevitable” (Apfelbaum, 2012, p. 7). Apfelbaum cites what he referred to as a “rather comic narrative” (p. 13) offered up by one of the renown pioneers in sex therapy that he suggests vividly conveys the bypassing mentality brought to many sexual interchanges and sex therapy cases.

The person who is conflict-free about sex mentally does the opposite of the inhibited one, in the sense that he does *not allow* negative feelings or thoughts or distractions to intrude upon his sexual pleasure. He arranges the weekend to be free of business intrusions; he avoids arguments with his partner—in fact, he acts so as to bring out the best in her. In order to put her in a receptive mood, he focuses only on her positive attributes—makes her feel special—all in the service of his pleasure. (Kaplan, 1974, pp. 84-85)

A woman must “learn to ‘shut out’ the nuances of her partner’s behavior, at least to the extent that it will not inhibit her sexual response; she must learn, in short, to develop a more autonomous pattern of sexual functioning” (Kaplan, 1979, p. 358). Apfelbaum respectfully suggested that what is required, instead, is a higher, not a lower, level of consciousness of all aspects of the sexual experience, including the difficulties, the vulnerabilities, the desire for the partner to do something different, and the communication of all these complexities. “If, instead, we try to *attend* to the nuances” (Apfelbaum, 2012, p. 19) we are offered “a solution...the promise of making sex less

about functioning and more a source of relief from stress, even from the stress of sex itself” (p. 20). Despite the emphasis on being present to sensations that characterizes the level of consciousness of erotic sex, and on touching for one’s own interest that is part and parcel of logotic attentiveness, the previously cited intersubjective matrix must be honored through the communication of vulnerabilities. This facilitates the exchange of accurate information between partners that is referred to as *Sensate Focus Phase 2* (Weiner & Avery-Clark, 2014, p. 11), where the emphasis is no longer just on the individual’s cultivating of sexual responsiveness but also includes focusing on relating anxieties and concerns with the partner.

That is a body insight: a direct experience of the erotic potential created by broadening awareness rather than narrowing it, and of the entirely unexpected pleasure felt at the moment of *counterbypassing* [italics mine]—that is, saying something as extremely proscribed as “I’m feeling hopeless,” and having it responded to receptively. It can have a permanent effect and gives people another way of looking at sex. Short of that, having a way to let your partner know what you are experiencing can be strangely relaxing.... [It breaks] the silence enforced by the hidden curriculum. (Apfelbaum, 2012, p. 17)

In somewhat more Jungian-consonant terms, Apfelbaum summarized his position with regard to attentiveness by suggesting the need for both unconsciousness and consciousness in service to the unconscious that is endemic to erotic and logotic sex and that has been referred to as *Sensate Focus Phase I*, and consciousness in service to consciousness that is part and parcel of optimal sex and that is distinguished as *Sensate Focus Phase 2*.

We can recognize two essential functions of sex. One is relief from relationships..., while the other is relief from separateness. Another way to put this antinomy is to say that there are two necessary sexual abilities: One is being able to depersonalize (objectify) your partner, to treat him or her as a body, and the other is being able to “personalize” (“subjectify”) your partner—that is, to be in empathic contact with him or her. (Apfelbaum, 2012, p. 18)

There is no question that attentiveness to intersubjective space has been formally neglected in sex therapy, and that the “Third Movement: Phenomenology of Sexuality” of which Aanstoos (2012) writes is a long awaited reminder of the need to professionally respect the complexities of sexual interactions. However, one of the reasons that Masters and Johnson so heavily target the Sensate Focus Phase 1 skills of focusing for one’s own interest is that people, including therapists, already often have, if not a formal awareness of at least an intuited appreciation for, the subjectification of the partner that is part and parcel of Sensate Focus Phase 2. What is usually more deficient, at least in the early stages of sex therapy, is the attentiveness to the objectification of the partner. This is one contribution to Masters and Johnson’s approach being criticized for appearing so mechanistic: It seems so...well... clinical and objective! However, to return for a moment to the importance of the meta-consciousness associated with touching for one’s interest, what Masters and Johnson attempt to convey is the importance of attentiveness associated with objectified or *disinterested* intimacy, namely, intimacy that is characterized by each partner’s being sufficiently aware of and responsive to his or her own subjective experience that he or she less likely to project any agenda of responsibility for mothering or fathering onto the partner, thereby facilitating at least some semblance of objectivity with regard to the partner’s need to pursue what is most meaningful for him or her. The term *disinterested* is often misinterpreted as insensitivity or selfishness. However, it is anything but: “Disinterested love’...is...love wholly invested in the well-being of the Other, without the shadow of self-interest cruising beneath the surface like a surly shark” (Hollis, 1998, p. 30). Jung reflected,

Is “disinterested” love at all possible? If so, it belongs to the highest virtues, which in point of fact are exceedingly rare. Perhaps there is in general a tendency

to think as little as possible about the purpose of love; otherwise we might make discoveries which would show the worth of our love in a less favourable light” (Jung, 1953/1966c, para. 50)

Perhaps it is the need for cultivating greater attentiveness to this objectification process both of partner and of one’s self that compels many participants in sex therapy to concurrently or subsequently seek individual therapy as well. This is the case with Ms. Dorn. Sex researchers note that often “optimal sexuality may be heightened in sex therapy by helping clients to grow as individuals” (Kleinplatz & Ménard, 2007, p. 77) as well as partners. One sex therapist goes so far as to urge clients not only get individual therapy in addition to sex therapy for themselves but that they also find a sex therapist who is undergoing his or her own individual transformation (Mahrer, 2012). All of these suggestions are intended to encourage the cultivation of a level of heightened attentiveness to the complexities involved in optimal sexual experience.

The assistance or creative process. As suggested in the discussion on the creative process of eminent photography, neither regression nor repression of instinctual energies ultimately generates authentic mediation of yearning. Rather, it is the pursuit of focused preparation married to consciously directed regression and incubation (i.e., introversion) that eventually paves the way for creative illumination and ultimate sexual integration. Logos is united with Eros at a critical juncture, when regression into sensation is combined with the empowerment of conscious self-focus at a point of sensitivity to initial conditions, giving birth to a qualitatively different and healing experience of optimal sex. “Great sex is identifiable in that ‘it leaves you bigger than you were before’ ... and enables you to see ‘flashes of illumination’ opening up previously hidden vistas” (Kleinplatz & Ménard, 2007, p. 76).

One example of this is, again, orgasm. Just as orgasm is a quintessential expression of archetypal Self energies, it is also a vivid representation of the illumination stage, when regressive and repressive assistance combine and transform into a qualitatively different and integrated *other*. There is a point at which the experient surrenders to an alternative, timeless reverie. Orgasm does not occur unless people are able to tolerate “the fluidity of great tension building in their bodies interspersed with the willingness to release” (Kleinplatz & Menard, 2007, p. 74). Orgasm is a perfect symbol of the waxing and waning of dynamic energy until a critical level is reached, of the accrual of focused attention interlaced with non-directed free and easy wandering that is inherent in an edge of chaos creation.

However, it is not orgasm or any specific sexual activity *per se* that characterizes the power of introversion associated with optimal sex. When research subjects are questioned about the most meaningful interactions they have ever had, they report that they were

“making out” with their partners endlessly. Not only was there no orgasm—there was not even genital contact. The intense, erotic pleasure they each recalled so vividly... came from the sheer delight of sexual exploration for its own sake, with no performance-oriented goals on the horizon.... The nature of the sexual acts partners engaged in was seen as virtually irrelevant, as long as there was mutual consent.... *none* of the participants believed that intercourse, nor any other sex act, played an important role in great sex. (Kleinplatz & Ménard, 2007, pp. 73, 75-76)

In sexual introversion, exploration, and ultimately optimal sex, there *is* a dipping into prerational and irrational absorption while simultaneously maintaining a conscious position in terms of planning, awareness, and communication with a partner.

Communication with the partner honoring the space between increasingly becomes the focus. Study subjects report,

great sex required excellent communication, and it was seen as crucial to the success of a sexual encounter whether the relationship lasted 3 hours, 3 years, or 35 years.... For adult lovers, effective sexual communication requires a balance between access to one's inner life, allowing one's wishes to emerge without being dampened and the capacity to relate with one's partner(s). Participants spoke in terms of the abilities to listen, respond, being able to give and to receive feedback, to be nonjudgmental, to organize information and having the ability to give positive regard, thereby, "making people inspired to give back more." Verbal and nonverbal communication were prized, and the helpfulness of "show and tell." (Kleinplatz & Ménard, 2007, p. 75)

In addition to the *being present* to which sex researchers refer as the essential quality of erotic sex, and the *authenticity* to which they refer for logotic sex, they also highlight the importance of this *communication* when it comes to optimal, integrated, sexual creativity.

Many described an intoxicating mix of pleasure and danger. To give themselves over to the power of the encounter, participants needed the safety to be vulnerable, to share their bodies and feelings, and to take risks. To the extent that all intimacy involves a "leap of faith," sexual intimacy seemed a particularly palpable demonstration of this choice. Letting go of one's social personae, being entirely defenseless or surrendering a false self requires courage, trust in the partner, and security in the relationship.... Recognizing that volatility and even danger are implicitly involved in sexual intimacy may be pivotal in one's choice of partners: As one participant said, "The fear of closeness prevents some from being really open in the relationship and thus dictates the safe but [ultimately dismal] choice of marriage partners." However, for those who dare, sexual intimacy provides the strictures in which one could discover what one is capable of being and becoming, that is, it opens "an avenue wherein to test limits." (Kleinplatz & Ménard, 2007, p. 75)

As the Dorns become adept at adding activities to their Sensate Focus Phase 1 repertoire, and as they master nonverbally interacting, they are provided with additional suggestions to dialogue with each other. This included the possibility of intercourse. In the interpersonal realm, sexual intercourse has often been regarded as a metaphor for the "ultimate form of merging" (Kleinplatz & Ménard, 2007, p. 76). There is no question that intercourse can also be a powerful expression of Self-Liberation, most certainly on this metaphoric level. However, the emphasis here is the experience of the Self through the

physical act of intercourse itself. In order for truly illuminatory intercourse to take place, the concepts and skills that have been cultivated through erotic and logotic sexual preparation and incubation must be applied to genital-to-genital contact. The Dorns are encouraged to think of their genitals, as they do their hands in the initial Sensate Focus sessions, using them to attend to the touch sensations taken in by their own genital skin, and then to focus on the tactile sensations that they are experiencing when making contact with their partner's genital using their own. They have never done this in a non-demand, touching-for-their-own-interest fashion. They are also encouraged to engage in intercourse in the same way, proceeding slowly, focusing on particularly the warmth and the firmness of pressure, and not pressing for full insertion immediately. When they arrive at complete insertion they are instructed to remain motionless for a period of time, resisting any physiological or conditioned compulsion to engage in thrusting motions. They are urged to withdraw from intercourse, resume other activities and positions associated with Sensate Focus, and then to return to insertion at different times in the session, all in an effort to cultivate an exploratory mindset from which they could nonverbally communicate.

Perhaps an even more powerful activity through which to explore the sexual experience of Self-Liberation energies is kissing. Kissing is one of the last behaviors investigated in sex therapy. It is discouraged prior to this point in Masters and Johnson's approach to sex therapy because it often represents such a complex and intimate integration of sensory absorption, limit setting, and the ebb and flow of yes and no in communication between partners that it is difficult to engage in without evoking pressure to feel romantic and aroused. All of the physical contact up to this point in therapy is

enacted through touching with the hands. However, as Sensate Focus progresses, couples are able to tolerate and incorporate more intimate and intersubjectively responsive interactions while maintaining an exploratory, mindset. Non-demand kissing-for-one's-own-interest becomes possible. As has been noted,

The nature of the sexual acts partners engaged in was seen as virtually irrelevant, as long as there was mutual consent, and in any case, preferences are, "as individualistic as fingerprints." However, one notable exception emerged: Many participants spontaneously mentioned kissing as a barometer of intimacy. "Kissing is about being tender, about passion." "It's the closeness of the lips, the eyes... it creates arousal and connection." "When couples stop kissing, they stop having great sex." (Kleinplatz & Ménard, 2007, p. 75)

When are two people imaginably closer and yet reminded of their distinct selves than when they are face to face, looking into each other's eyes, and kissing each other's lips? The dynamic tension between connection and separation, between submission and empowerment, between regression and intention, is nowhere more palpable than in the kiss of introversion. It is the ultimate in intimacy as shared vulnerability. The opportunity for illuminating is ripe.

Jung suggested that one of the reasons kissing is often subjectively experienced as such a moving encounter is that it harkens back to desirous instinctuality that precedes anything of a sexual nature and that is closer to the essence of existence itself, namely, the nutritive connection with Mother-Limerence.

The fact that the infant finds pleasure in sucking does not prove that it is a sexual pleasure, for pleasure can have many different sources.... Kissing, for instance, derives far more from the act of nutrition than from sexuality.... The regression goes back to the deeper layer of the nutritive function, which is anterior to sexuality, and there clothes itself in the experiences of infancy. In other words, the sexual language of regression changes, on retreating still further back, into metaphors derived from the nutritive and digestive functions. (Jung, 1956/1990, paras. 652, 654)

The power of the non-demand, sensorial, and self-focused attitude, while

engaging in activities like intercourse and kissing on the Dorns intimate interactions is significant. Ms. Dorn is able to surrender to the tactile immersion for which she so desperately yearned. Her complaints of lack of sexual interest diminished significantly and she confesses she has deviated from the suggestions to such a degree that she is not only easily aroused during sex, but is even initiating it. The therapists are shocked (not)! Mr. Dorn professes increasing confidence in his ability to be present to the sensory experience for what it offers, to effectively express his interests, and to receive willing attention and responsiveness from his wife to his disclosures. He finds remarkable the sense of calmness, pleasure, and meaningful connection he feels to his wife even when orgasm or dramatic scenarios were not part of their activity. He also finds remarkable the fact that he has not perished. The therapists are shocked (not) yet again! Mr. Dorn is extremely pleased that he experiences less frequent difficulties arriving at full engorgement; however, he is most pleased by the fact that when he is having arousal concerns, he knows what to do to manage them. They both report that, despite a quarter century of wedded bliss, they are having genuinely imaginative intimacy for the first time.

Sexuality fulfills itself as a playful conjoining, a merging of energies, rhythms, bodies, fluids, pulsations, culminating in such an alteration in the field of experience that, at times, it is no longer clear whose sexual organs are whose, whose movements, whose tingling, whose orgasm. There is a coming in and out not only of body parts, but of consciousnesses as well, in the sense that egoic awareness of separate personhood alternately flits in and out, as the experience of flow immerses one so fully in the immediate sensory field that there is, at times, no leftover self-reflection. Waves of pleasure sweep the lovers up within a flow that has no definite boundaries, not even that of linear temporality. Orgasms may or may not be a constituent, and, when present, they may or may not mark a finality to the experience...It is rich with a variegated plethora of improvisationally occurring openings, each tantalizingly ripe with fulfilling tactile contours. (Aanstoos, 2012, p. 63)

Ms. Dorn reports that on several occasions she has lost complete awareness of time, location, and activity when in the throws of embracing absorption. During one encounter when she is astride her husband, she feels compelled to reach up into the air and pull down on what she experiences as the beams of light emanating from, and the arms of the compass being held in the hands of, Urizen, the representation of divine reason in Blake's watercolor, *The Ancient of Days* (Blake, 2000, p. 174). It is for her as if passionate instinctuality were merged with celestial rationality in a moment of sublime transcendence or, as she put it in the vernacular, pardoning herself all the while, "I never felt so fucked in all my life." Mr. Dorn reports that he often feels transported to another dimension of reality.

In this phase of sexual experiencing, such a transcendence of self can occur that the descriptor ecstasy can be taken, quite literally, as a "going beyond". This self-transcendence is the fulfillment of a complex intermingling of self and other, with variants of reciprocity or mutuality.... In the mutuality variant, this dialectic is intensified through the reversibility of the flesh. (Aanstoos, 2012, p. 63)

In one session, Mr. Dorn is simultaneously aware that it is his wife who is enticingly draped over his bed and wearing his coveted cleavage-revealing, silky red baby doll lingerie and black stockings at that moment, while also becoming lost in the fantasy of his first sight of stockings and the feel of feminine texture in his seventh-grade classroom. The elements of time matter not in his immersion. The visual images and tactile sensations cascade into a stream of resplendent reverie. He summarizes the experience in so many words: "I could have died and it would have been just fine!"

In addition to being present, authenticity, and mutuality, participants in great sex often experience it as a transcendent, mystical, altered state of consciousness (Wade, 2004).

Great sex appears to involve a combination of heightened altered mental, emotional, physical, relational, and spiritual states in unison, akin to what Maslow (1971) described as peak experience.... [For research participants,] the transcendent quality of great sex.... involved... being in a state some recognized as parallel with heightened meditation.... For the participants, great sex involved being awash in “awe,” “ecstasy,” “bliss,” “peace,” and the “sublime.” For some, the juxtaposition of religious and sexual imagery seemed inevitable. It was as if they had no other words with which to describe the experience, for example, “infinite,” transcendent, eternal, “like worship.” Others deliberately chose the vocabulary of their religions, equating great sex with the sacred, as in, “The ultimate is experience of Divinity,” “Great sex is a gift from God,” “It is a way to practice my spiritual path,” or “It was revelatory—an epiphany.” One individual commented, “Sexual liberation . . . reinforced my connection with the Divine” and of note, facilitated sexual choices hardly mandated by that participant’s religious doctrines. (Kleinplatz & Ménard, 2007, pp. 75-76)

As is the case with a truly creative photograph, in optimal sex, “the trance doesn’t last long... because life always calls you back to its commands” (Doisneau as cited in Hill & Cooper, 1992, p. 80). The glow is preceded by the after. Nonetheless, if the skills for suffering the tension of the opposites between regression and repression, between Eros and Logos, are canalized into introversion, the entrancing glow can be revisited, and possibly its effects lasts beyond the moment of illumination and its intimation.

Chapter 5: Discussion

*“How is the profound cleavage in man and the world to be understood,
how are we to respond to it and, if possible, abolish it?”*
(Jung, 1966a, para. 534)

It is 3:30 in the morning and a client of mine is hiding in the restroom of a dingy rest area off an interstate, crying. She is on an all-night drive with her boyfriend with whom she has had a heated argument. They have not spoken for several hours, and the tension is unbearable. Amidst her tears, she finds herself sniffing to herself, “I just want to be home.” She continues in her sorrow for several more minutes, and then turns her attention to all manner of things to say to her boyfriend to regain control over the situation, productive statements like, “You never listen to me!” and “You drive on, leave me here, and I will find some other way to get back!” As she suffers her predicament, her focus drifts to a project on which she is working. She finds herself thinking of how to fix a problem she is having with it. She suddenly comes up with a new way of resolving this concern, and her mood lightens. She notices a tiny smile manifesting at the corners of her mouth. Then an idea drops into her consciousness about something she could say to her boyfriend that might break through the stalemate: “Look, I’m feeling very overwhelmed. I’d really like you to do the driving for a while so I can get some sleep. Then I’d like to talk.” She leaves the rest room feeling re-centered. In the span of 20 minutes, my client has cycled through the three types of yearning: the longing to regress to the unconscious embrace of Mother-Limerence; the desire to repress her distress through conscious offensive that is Father-Liveliness; and the yearning to integrate these and progress to a broader perspective that are Self-Liberating energies. By the time she leaves the restroom, she has renewed energy for originally re-addressing what is most meaningful to

her, both her project and her relationship. She has arrived at this point because she has allowed herself to experience and suffer the tensions associated with each type of yearning, affording her psyche the opportunity to organically enlarge her experience.

Investigative Issues 1, 2, and 3: Summary and Discussion

This dissertation posed four sets of questions. The first included: (a) Does Jung explore the issue of *yearning*; and (b) if so, how does he define and classify it? Clearly Jung did this in great detail, suggesting that, as libido, yearning is the fundamental energy of human existence, arising the instant there is a separation between subject and object that is intrinsic to life itself. Yearning is the subjective experience of the psychic instinct to resolve the tension opposites that is mortal life.

The second set of questions involved: (a) Do Jung's definitions and classifications have any relation to *creativity*; and (b) if so, what are these connection? Jung suggested that not only is yearning the elemental life energy but it manifests in a variety of forms all of which are potentially interactive both with one another and with the external environment. This potential holds the possibility for objectively original, transformative expressions of yearning, and for original expressions that are subjectively experienced as meaningful, all of which amounts to the possibility what Jung refers to as creative, progressive yearning.

The third set of questions included: (a) If Jung suggests that yearning and creativity are related, do Jung's definitions and classifications of creative yearning relate to *contemporary* definitions and classifications of creativity; (b) if so, what are these relations; and (c) if so, do these definitions and classifications have any bearing on: That for which we yearn; how we can approach yearning; and that to which yearning is in

service?

Jung's definitions and classifications of yearning and its creative expressions are congruent in many ways with contemporary creativity data that suggest not only that for which we yearn, but also the resources we can bring to bear on approaching yearning, and what we can do to mediate it. Jung and contemporary psychologists essentially agree on creative yearning's customarily having an aim, object, or goal towards which it is inclined. This intimates that for which we yearn, the resources we can use to approach yearning, and the nature of yearning. In distilling this information, and describing it using Jungian archetypal language combined with contemporary terminology, the original aim is Mother-Limerence, and ultimately symbolic Mother-Limerence. On occasion, Jung turned to the work of Friedrich Nietzsche who forcefully captured the inescapable, gravitational pull of this type of longing:

My heart doth faint and falter!
On Whom shall I call for help?
Mother! Mother
(Jung, 1956/1990, para. 602)

The resources we can bring to bear on yearning for the Mother are often remaining in or returning to unconscious immersion, and what we can do in response to this yearning is to tap frequently into regressive proclivities. However, to do so unconsciously and indefinitely is to embody another of Nietzsche's reflections, the infamous and terrible wisdom of Silenus: the best thing is to die as soon as possible or, better yet, never to have been born in the first place. This is much as Freud (1961) suggested with his introduction of the term *Thanatos*, or death drives, the yearning for the abyss of mindless unity.

To the elements it came from
 Everything will return.
 Our bodies to earth,
 Our blood to water,
 Heat to fire,
 Breath to air. (Arnold, 1852)

As suggested earlier and from Jung's perspective, for Freud this "opposition between the ego or death instincts" that long for annihilation, and the counterpoint that is Eros, "the sexual or life instincts" (Freud, 1961, p. 53) represents virtually all there is to psychic dynamics. Creativity is essentially a sublimated byproduct of this battle waged within the psyche, with Eros's attempting first order, lateral redirection of desire away from annihilation and into culturally developmental agendas. The goal is usually homeostasis; enlargement and qualitative transformation are not on the radar. I have argued that, for the most part, Jung and contemporary researchers do not consider this authentically creative desire.

Investigative Issue 4: Original Transformation

What they do consider to more closely approach creative yearning is the additional and incorporated pursuit of Father-Liveliness in the sense that one of the primary criteria for creative yearning is originality. The aim of Father-Liveliness is newness and differentiation that pulls us out of the relatedness and familiarity of Mother-Limerence: new information, innovative perspectives, original approaches, and discovering "realms beyond our conditioned, habitual ways of seeing" (Gross & Shapiro, 2001, p. 39). This is one role that the artist plays, in this case, the poet:

All this is assimilated by the psyche of the poet, raised from the commonplace to the level of poetic experience, and expressed with a power of conviction that gives us a greater depth of human insight by making us vividly aware of those everyday happenings which we tend to evade or to overlook because we perceive them only dully or with a feeling of discomfort. (Jung, 1966b, para. 139)

One experiences things differently as a result of originality. To weave the fourth set of questions into this summary and conclusion (i.e., can Jung's and contemporary definitions and classifications be integrated and applied to other subjects of significance to Jung such that these other subjects can be better understood and appreciated in terms of yearning and creativity?), photography is one exemplary vehicle through which originality can be explored. "Discover[ing] new ways of apprehending the world" (Gross & Shapiro, 2001, p. 39) is what all eminent camerapersons hope to achieve. Raymond Gehman remarks, "What more can an artist ask for? To effect change within a person's perceptions, to stop someone in mid-footstep and move them toward inspired thought and action! Far out!" (personal communication, May 1, 2009). The photograph can become an image through which there is an invitation to resolve the paradoxes of Mother-Limerence and Father-Liveliness for an illuminating "Transformation of Things" (Gross & Shapiro, 2001, p. 13).

One of the magical things about photography is the transformation that takes place when you photograph something. Something that inherently has very little going for it, in terms of interest you take in it, can become infinitely more interesting when rendered as a photograph. (Grant Mudford as cited in Gross & Shapiro, 2001, p. 62)

"Seeing beyond seeing" (Gross & Shapiro, 2001, p. 133) may be the photographer's *raison d'être*:

It is part of the photographer's job to see more intensely than most people do. He must have and keep in him something of the receptiveness of the child who looks at the world for the first time or of the traveller [*sic*] who enters a strange country. (Berner, 1975, p. 119)

These new ways can take the form of the manner in which one shoots, the framing of the subject, the effect of equipment used, and many other manifestations. For example,

“Many people will go to Monument Valley, and if it’s raining or snowing they pack it up and go home. A really serious photographer will make the storm work to his or her advantage” (Jacka as cited in Goodpasture, 1994, p. 52). Maslow “argues that by framing the object, one cuts it away from its surroundings and thereby from one’s ‘preconceptions, expectations and theories of how it *should look*’” (as cited in Gross & Shapiro, 2001, p. 122).

Photographer Gross describes this originality of perspective as the *Hasselblad Experience*, borne of his misery at having to transist from his conventional 35mm reflex camera to one similar to the legendary model used on the 1969 Apollo moon mission. It is one of the best cameras ever made:

I thought that this camera would give me the power to perform daily miracles. The delusion was painfully short-lived.... If I wanted to succeed with this camera, I would have to relinquish my entrenched perspective and adjust my vision to the perspective built into the camera. I would have to abandon past securities and adapt myself to the camera’s peculiar exigencies.... Ironically, each inconvenience became a valuable opportunity to develop essential photographic skills.

To begin with, the Hasselblad’s inverted viewfinder taught me a new way of seeing.... My usual cues were unavailable because the image was inverted, and I was obliged to compose a subject within the viewfinder by directly thinking of it as it would look as a final print. Having to look through a viewfinder at belly height game me a fresh perspective from which I could explore my subjects from unconventional angles.... The daunting absence of a light meter was to become another boon. I was forced to become more aware of the intensity of the light on my subjects and had to learn to translate this intensity into a workable exposure value (EV). This increased my appreciation of shadows and other contrasting elements. (Gross & Shapiro, 2001, pp. 3-4)

However, seeing things differently may require nothing more than simply carrying a camera around one’s neck:

When you begin viewing the world through a camera lens, your senses sharpen as your mind and eyes are forced to focus on people and things never before noticed or thought about. I discovered that even if I didn’t always take a picture, the

simple act of carrying a camera and searching for something photograph greatly sharpened my powers of observation and allowed me to experience much more of life. (Reno, 1994, p. 38)

Investigative Issue 4: Resonant Meaningfulness

As much as we yearn for transformative originality, the differentiation cannot be “random or idiosyncratic as in someone muttering nonsense” (R. Richards, personal communication, January 31, 2014)! It must be meaningful in that it psychologically moves and physiologically affects the experient. This is the subjective experience of resonance and involves a circling back from the originality of Father-Liveliness to the familiarity of Mother-Limerence.

Why are you moved?... The answer is clear. You are moved because whatever it is is about you in some way, and it causes in you a sense of resonance. And that resonance is not something you choose, you can't force it to happen, but when it happens you know that something has happened for you, and that that is a personal experience. (Hollis, 2008, session 3, side 2)

The source of resonance is within the individual, with what is deeply familiar within the individual, not with what is novel. It involves conscious attention to the unconscious.

For the layman who has done his utmost in the personal and rational sphere of life and yet has found no meaning and no satisfaction there, it is enormously important to be able to enter a sphere of irrational experience. In this way, too, the habitual and the commonplace come to wear an altered countenance, and can even acquire a new glamour. For it all depends on how we look at things, and not on how they are in themselves. The least of things with a meaning is always worth more in life than the greatest of things without it. (Jung, 1966a, para. 96)

The power of an authentically creative proposition is derived not only from the fact that it is transformationally original, but that it also links people to what is already recognizable within themselves. This relatedness may be to what is familiar through personal history or, more powerfully, through human history as archetypal experience

when connective energy “digs deep for understandings and associations” (Dacey & Lennon, 1998, p. 230). In whatever way “we discover our own mystery, we have a vital link again” (Hollis, 2008, session 3, side 2, time 14:12f). A genuinely creative experience “is the direct result of identifying one’s own complexes with those [imaged in the creation]... and the thrilling yet satisfying feeling that what is happening to somebody else may very well happen to you” (Jung, 1956/1990, para 48). The best of these connecting moments is

when you come across something, a thought, a feeling, a way of looking at things that you’d thought special, particular to you, and here it is, set down by someone else, a person you’ve never met, maybe even someone long dead, and its as if a hand has come out and taken yours. (Hector as cited in Bennett, 2004)

British author de Botton (1997) referred to this as the “*Marquis de Lau phenomenon* (MLP)” the “possibility of making...connections” (pp. 22, 25) between one’s own personal experience and something larger than one’s self. Lucien Daudet accompanied his friend Marcel Proust to an art gallery one day, and they viewed a Ghirlandaio painting entitled *Old Man and Boy*. “Proust considered the Ghirlandaio for a moment, then turned to Daudet and told him that this man was the spitting image of the Marquis de Lau, a well-known figure in the Parisian social world” (de Botton, 1997, p. 21). Such a moment of felt linking “can properly affect rather than simply distract us from life... worlds that had seemed threateningly alien reveal themselves to be essentially much like our own, expanding the range of places in which we feel at home” (de Botton, 1997, pp. 25-27). Proust extrapolates from transcendent moments like these to suggest the power of creativity in general, and in this particular case literature, to connect us to something that is already about us.

In reality, every [experient] is, while he is [experiencing creativity], the [creator] of his own self. The [creator's] work is merely a kind of...instrument which he offers to the [experient] to enable him to discern what, without the [creation], he would perhaps never have experienced in himself. (de Botton, 1997, pp. 24-25)

Jung suggests that when we abide an MLP moment

We suddenly feel an extraordinary sense of release, as though transported, or caught up by an overwhelming power. At such moments we are no longer individuals, but the race; the voice of all mankind resounds in us.... It summons up a voice that is stronger than our own. Whoever speaks in primordial images speaks with a thousand voices. (Jung, 1966b, paras. 128-129)

Once again, interlacing the fourth set of questions into this discussion (i.e., can Jung's and contemporary definitions and classifications be integrated and applied to other subjects of significance such that these other subjects can be better appreciated in terms of yearning and creativity?), sexuality is another quintessential vehicle through which meaningful resonance can be explored in terms of providing a link to the archetypally familiar. A case in point is the 1988 film *Pleasantville* (Soderbergh, Ross, Kilik, Degus, & Ross, 1998). The Stepford-like, dissociated inhabitants of an apparently idyllic and wholesome 1950s small town are portrayed in black and white imagery and are endlessly engaged in perfected activities. The basketball team has never lost a game, much less missed a shot. There is not a hair out of place, all is conditioned, and nothing is other than should be. However, there is also a remarkable absence of vitality. Nothing is left to spontaneity. There is no emotionality. All is repressed. Then, through a clever plot twist Betty, the June Cleaver-like mother and housewife, finds herself drifting to the instinctual realm in a number of ways, not the least of which is masturbation. Not only is her first climax synchronistically linked to a tree spontaneously combusting on her front lawn but she becomes colorized in the process. Her connection to something that is deeply within her has brought her back to life. As one research subject described a resonant moment

like this, being sexually responsive “gave me my voice” (Kleinplatz & Menard, 2007, p. 74). Being sexually responsive gave *Pleasantville* Betty bright red lips.

Becoming whom one was meant to be feels like coming home; there is a sense of harmony, of being entered in and transcending one’s body... A union with the divine within and with one’s partner is recognized instantly as a reunion... A sense of uniqueness here exists with universality. It is an integration and celebration of sexuality and spirituality. (Kleinplatz & Krippner, 2005, pp. 306, 307)

The Creative Resolution of Yearning

It could be argued that when the transformationally original is integrated with what amounts to its psychic opposite, the meaningfully resonant, through meta-conscious introversion in service to integrative progression, yearning is experienced in a creative fashion such that it is effectively resolved. “Making connections between opposites [is] crucial... a specialized case of making connections in general, of seeing resemblances between previously unassociated conditions or objects” (Jamieson, 1993, p. 112). This is yearning for Self-Liberation, the aim of which is the felt union borne of the differentiation between the new and the old. The results of this dissertation suggest that perhaps the only experience that brings a true resolution to yearning is a “meeting or union of conscious and unconscious, the one thing needful to compensate the conscious attitude and create wholeness” (Jung, 1956/1990, para. 614). This is often the ultimate in uniting opposing tensions, and the essence of creative yearning from Jung’s perspective. Russ (1993) underscores “the importance of tension in facilitating creative effort” (p. 14).

When you live in tension, that is the best possible atmosphere for high creativity. That’s where the void is and that’s where God is: in between. We need a two-eyed view. Otherwise there will be no charge, no electricity; there will be no joy. (McNamara as cited in Welwood, 1990, p. 45)

Felt Union of Opposites in Eminently Creative Photography

This union of the original and the meaningful is effected in photography by suggesting previously unrecognized relations between opposing energies along a number of familiar dimensions, and then holding these tensions within the frame of the photograph itself, facilitating an illuminating experience.

Photography is the ideal medium in which to challenge assumptions, because of all art forms, it is one people most expect to represent reality... The creative photographer grapples with these expectations, shaping or altering reality by the way he or she approaches a subject... Photographs can... challenge our assumptions of the world by making unexpected connections. A photographer can bring together seemingly unrelated ideas, objects, or events in a way that leads to a new conception. (Boas as cited in Gross & Shapiro, 2001, pp. 61, 77)

Opposing degrees of sharpness, differing shapes, discrepant shadings, and disruptive colors is one way to effect creates tension that suggests novel perception. The power-packed punch of polarities can be experienced as the connection of an ordinary subject with an extraordinary atmosphere, effected through unexpected angles, colorings, shadings, and shapings. “This is precisely what the great artist does. He is able to bring together clashing colors, forms that fight each other, dissonances of all kinds, into a unity” (Maslow, 1968, p. 140). Connections are also borne of the tension of opposites with regard to the laws of perceptual organization and the violation of these laws. The destabilization of figure and ground, or positive and negative (interval) space, unexpectedly jars our assumptions and offers paradoxically illuminating experiences that “express the idea contained in the phrase ‘light-dark,’ [suggested by] the Japanese word ‘Notan’ (dark, light)... Dark and lights in harmonic relations...that is Notan” (Dow, 1919, p. 53). In these instances, figure and ground may share contour lines. Tension, and the enticement to reconcile the tension, can also result from the juxtapositioning of

diametrically opposed subjects: which is figure and which is ground. And there is enervating excitement when the fact of the photograph itself (freezing motion in time) is contrasted with the appearance of motion in the content of the photograph, as suggested in Gehman's STROBEnBLUR photographs.

Felt Union of Opposites in Everyday Creative Sexuality

The everyday creator can also link dissonances: "My subjects had put opposites together... resolv[ing them] into unities" (Maslow, 1968, p. 139). "It is precisely the degree of connection, energy, 'alignment' or 'conductivity'...that determine[s] how great the sex could be...as a profoundly moving experience" (Kleinplatz & Menard, 2007, p. 74). It can be the neurophysiological connection between the accrual and the letting go of tension, "'a willingness to enter into altered states of consciousness,'... 'achieving a high,' 'trance states,'... 'a portal to an alternate reality,'" (Kleinplatz & Menard, 2007, pp. 75-76) that accompanies arousal and orgasm. However, the connecting moments of optimal sex are not borne merely out of holding the tension of the physiological opposites until illuminating orgasms. Braving the physiological polarities for the sheer rapture of exploration can be transformative. As noted previously, research participants have reported that their best sex was when they were in high school,

"making out": after all, the goal was hardly tension release for those who had barely "progressed" to genital contact as yet. But the continued, indeed *prolonged*, sexual/erotic encounters clearly served some delightful purpose, no matter how frustrating they may have been. (Kleinplatz, 1996, p. 111)

It is immersion in this very tension between arousal and frustration that renders creative sexual interactions so riveting. This is one message of Tantric Yoga, "a discipline intended to lead toward moral and spiritual purification but may, in some

instances, involve prolonged sexual union (as a metaphor for ultimate, cosmological oneness)” (Garrison as cited in Kleinplatz & Krippner, 2005, p. 307).

Creative sexual energy can also come from relational tension and connection. In this realm of interpersonal dialectic, the power of relationship to heal is compelling (Richards, 2007a).

Optimal sexual experience may involve those moments of deep connection in which partners are...accessible, embodied, intimately engaged and responsive to whatever lies deep within...each other...a profoundly moving union...[where seductive tension arises from] an easy ebb and flow between giving and receiving stimulation ...entering into a “moment of connection where I can’t tell where I stop and the other starts. (Kleinplatz & Menard, 2007, pp. 74, 76-77)

Or, most powerfully, the energy and unity of sexuality can be *intrapersonal*, “creat[ing] the opportunity ‘to connect in with some essential truths about yourself’... ‘as restoring a sense of primacy’.... Those moments in which partners are psychologically... responsive to whatever lies deep within themselves.... ‘I’m looking for a...ride to me’” (Kleinplatz & Menard, 2007, pp. 74, 75, 77), asserted research participants. “Without [this connection], I am diminished, stopped from expressing essential parts of myself” (Sturtevant, 1989, p. 222).

Felt Union of Opposites: A Personal Example

The original and the familiar, the transformational and the meaningful, the conscious and the unconscious were united for me through a photographic image of a young woman’s elegant sensuality in a moment I experienced as a powerfully creative resolution of yearning. A wooden bust of a Black African woman's head sat for 40 years by the fireplace in my parents' living room. It looked very much like these in Figure 76 (Queen Mother), complete with coiffure that gracefully arched up and forward about two feet off the back of her neck and head. I could not relate to the bust in any way, shape or



Figure 76. Queen Mother. Adapted from http://www.liverpoolmuseums.org.uk/wml/humanworld/worldcultures/africa/graphics/large/queenmother_profile.jpg, May 1, 2009. Copyright 2009 by Liverpool Museum.

form, except to subliminally note that to me it was ugly. Then I received the photograph (see Figure 77) of the Red Girl in the Hall (R. Gehman, personal communication, April 30, 2009). I was stunned. I literally could not speak. In a fraction a second, more quickly than I could read the title of the image, the decades-old perception of my parents' African bust completely changed.



Figure 77. Red girl in hall. Waynesboro, PA, 2009, by R. Gehman (reprinted with permission). Copyright 2009 by Raymond Gehman.

I email backed within minutes:

I immediately thought of that wooden head sculpture if you can imagine looking at it from behind, from the same angle that you look at the young beauty in your photograph, only yours is of a White Beauty. But the flavor of it is very much the same, the sense of the elegant swish up of the hair as if it were forming a headdress...It has the air of regal-ness, like this young lady is actually of royal blood. (R. Gehman, personal communication, May 1, 2009)

An unappealing, all-to-familiar figure was suddenly transformed into a splendid, aristocratic presence. However, the photograph was powerful not just because it linked me horizontally and in innovative fashion to my history with the bust, but also because it connected me vertically to something inside with which I already had a resonating but unrecognized intimacy, namely, the transpersonal experience of royal elegance (see Figure 78).



Figure 78. Royal elegance. Image 1—Bakuba girl. Adapted from http://www.origomundi.com/images/visuals/consultant/Bakuba_girl, May 14, 2009; Image 2—Nefertiti. Adapted from http://www.dargate.com/224_auction/224_pics/125, May 1, 2009; Image 3—Congo woman. Adapted from <http://kay-dee.net/costumes/purple>, May 14, 2009; Image 4—Village woman. Adapted from <http://village.africanpath.com>, May 14, 2009.

Suddenly, the bust made sense to me; it *meant* something to me. As Gombrich emphasized, “We can only recognize what we know” (as cited in Zakia, 2007, p. 10). I experienced this as simultaneously inspiring and comforting, having something so “threateningly alien” reveal itself after so many years “to be essentially much like [my] own” (de Botton, 1997, pp. 26-27) familiar world.

Conclusion

“It is not the old, mindless unity...but a felt reunion; not empty unity, but full unity; not the oneness of indifference, but the oneness attained through differentiation”
(Jung citing Karl Joël, 1956/1990, para. 500, fn. 31)

This dissertation began with Hollis’s suggestion that “*What we wish most to know, most desire, remains unknowable and lies beyond our grasp....* for the human dilemma is insoluble” (Hollis, 2000, p. 3). Jung weighed in confirmingly: “All the greatest and most important problems of life are fundamentally insoluble (Jung, 1967, para. 18).

Nonetheless, both Jung and Hollis, together with contemporary creativity researchers, offer intimations that that for which we yearn may be the felt reunion attained through differentiation of the new and the familiar, of the original and the meaningful, of the chthonic and the celestial, of the subjective and the objective, of the unconscious and the conscious, of Father-Liveliness and Mother-Limerence. Meta-consciousness is possibly the most important resource we can cultivate to experience this oneness attained through differentiation, and all of this process is in service to creative progression and enlargement. A libidinal transformation of this nature, where the time-bound seems to drift off into the everlasting, has the potential for powerfully raising “a man not only above himself, but also above the bounds of his mortality and earthliness”

(Jung, 1956/1990, para. 171). This is why May (1975) proclaimed, “Creativity is a yearning for immortality” (p. 27)! One of the creativity researchers suggests that the power of creative yearning lies in the fact that the creator, “living in both planes at once...[is] able to catch an occasional glimpse of eternity looking through the window of time” (Koestler, 1978, p. 146).

At this level, time and eternity are united and synchronicity prevails. It is perfectly evident that this is a borderline state the one can only glimpse from afar; once you are totally in it you are out of the ego world as we know it. (Edinger, 1995, p. 281)

Jung submitted, as suggested, that this as a religious experience tantamount to carrying “a god around in yourself...; it is a guarantee of happiness, of power, and even of omnipotence, in so far as these are attributes of divinity (Jung, 1956/1990, para. 130). “In this way life becomes immortal” (Jung, 1956/1990, para. 671).

So it would appear that these are some possible answers to the questions addressed in this dissertation. We most likely yearn for the meaningful transformation that is divine immortality. Creativity is its wings. And these wings may teleologically transport us. However, what is meant by immortality? Empedocles appears to have had immortality on his mind when he legendarily hurled himself into the smoldering lava of Mount Etna (Editing Empedocles, n.d.). However, is his yearning for immortality a leap into the abyss-mal volcano of obliteration? Into visionary photographic images? Into sensual erotic connection? Or is it a striving for perfection? To be master of the principles of aesthetic visual images? To orchestrate impressive sexual scenarios? In either case, it appears to reflect this desire for original and immediate metamorphosis without having to suffer the ambiguities of pulsating polarities characteristic of people, and particularly of lovers who commit suicide.

This world is a cruel place,
 And we're here only to lose.
 So before life tears us apart let
 Death bless me with you
 Won't you die tonight for love?
 Baby join me in death. (Valo, 2003)

Empedocles, depending on the spin given the saga, either does not achieve the divine status he anticipates (his humanness is indelibly etched into the minds of those who persevered without him when they came upon one of his sandals thrown back by disgruntled Mother Nature) or is merely consumed by the flames ("Great Empedocles, that ardent soul, Leapt into Etna, and was roasted whole," Russell, n.d.). Jung's *Sehnsucht für Ewigkeit* eschews Empedocles's misguided desire for divine perfection as well as his impulsive longing for chthonic completion. The paradox of these catapults into oblivion or anticipated perfection is that one is not around to reap whatever benefits of union there might be, as far as can be discerned. This is not the *Sehnsucht für Ewigkeit* that Jung had in mind. His eternal is, as he interpreted it, not Freud's Thanatotic leap into nothingness. It is not a Babel-like denial of human imperfections through which such that we rise so far above ourselves that we abandon our "humanity" (Jung, 1956/1990, para. 171).

Instead, it aspires towards the felt reunion of wholeness suggested by the oneness braved through differentiation. It is immortality, as the meaningful transformation that is possible by human consciousness's bearing witness to and becoming integrated with unconscious instinctuality.

Within the soul from its primordial beginnings there has been a desire for light and an irrepressible urge to rise out of the primal darkness. When the great night comes, everything takes on a note of deep dejection, and every soul is seized by an inexpressible longing for the light. That is the pent-up feeling that can be detected in the eyes of primitives, and also in the eyes of animals. There is a

sadness in animals' eyes, and we never know whether that sadness is bound up with the soul of the animal or is a poignant message which speaks to us out of that still unconscious existence.... It is a maternal mystery, this primordial darkness. That is why the sun's birth in the morning strikes the natures as so overwhelmingly meaningful. The *moment* in which light comes *is* God. That moment brings redemption, release. (Jung, 1961, p. 269)

This same sensibility is expressed by Rilke in his question, "Earth, isn't this what you want: to arise within us, *invisible*? Isn't it your dream to be wholly invisible someday?—O Earth: invisible! What, if not transformation, is your urgent command" (Rilke, 1923)? This is the *Sehnsucht für Ewigkeit* that *requires human meta-consciousness* for its integrity.

Rilke comes to a stunning conclusion. We are here because "this fleeting world" apparently *needs* us, we who are paradoxically, "the most fleeting of all." Each of us is here to observe, to bear witness to all things, if only once, and no more. (Hollis, 2000, p. 47)

Our meta-consciousness appears essential for meaningful transformation, for resonant originality. It is this definition of immortality for which we may well ultimately yearn, one that requires our presence in the face of the presence of all else. One last poem suggests the crucial natural for Jung's definition of immortality of consciousness's-bearing-witness, in this case, using the metaphor once again of lovers:

The praisers of women in their proud and beautiful poems,
Naming the grave mouth and the hair and the eyes,
Boasted those they loved should be forever remembered:
These were lies....

I will not speak of the famous beauty of dead women.
I will say the shape of a leaf lay once on your hair.
Till the world ends and the eyes are out and the
Mouths broken,
Look! It is there! (MacLeish, 1930)

This is not divine immortality as it is usually portrayed. Rather, it is immortality as the psychologically eternal where the present is in its fullest, and it is experienced as

such. In this, a person is whole. Jung proposed that it is in this experience that yearning is creatively and effectively resolved if it ever is.

There is only one problem. Jung lamented, “The great difficulty here...is that no one knows how the paradoxical wholeness of man can ever be realized” (Jung, 1970, para. 679). This is because the bearing-witness-to energy of Self-Liberation for which we creatively yearn is, ultimately, a spiritual proposition. However, even if we are ever able to catch a glimpse of eternity from afar on the wings of creatively meta-conscious desire, we are admonished that any purchase we make on mediating our desires is ephemeral. We are once again reminded, “The trance doesn’t last long...because life always calls you back to its commands” (Doisneau as cited in Hill & Cooper, 1992, p. 80). As noted previously, even the originally meaningful bearing witness will, in time, be destroyed because of the restlessness of the creative spirit. Jung added that, without the quickening of this creative energy, humankind would indulge in its greatest passion: *idleness*. Therefore, we may live happily individuated ever after, but only until the next *Zeigarnik* fairy tale that is sure to begin shortly.

And yet, perhaps there is a reason to have hope that we can stand in the presence of infinite values. Even though the trance may only last a moment, maybe, as suggested at the conclusion of the Results sections on eminent photography and everyday sexuality, “somehow...the effect does last. I think that it could be classed as a feeling. For me it is a kind of ‘religion of looking’” (Doisneau as cited in Hill & Cooper, 1992, p. 80). Is it possible that creative yearning “no longer connects back to the beginnings, but points towards the unconscious as the creative matrix of the future” (Jung, 1956/1990, para. 459) that is already forming and that can leave not only us with a new way of looking,

touching, and even more, but also those who come after us with creative resolutions of yearning?

References

- Aanstoos, C. M. (2012). A phenomenology of sexual experiencing. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (2nd ed., pp. 51-68). New York, NY: Routledge.
- Affect. (n.d.). In *Dictionary.com, Unabridged*. Retrieved from <http://dictionary.reference.com/browse/affect>
- Albert, R. S., & Runco, M. A. (1986). The achievement of eminence: a model based on a longitudinal study of exceptionally gifted boys and their families. In R. J. Sternberg & J. E. Davidson (Eds.), *Conceptions of giftedness* (pp. 332-357). New York, NY: Cambridge University Press.
- Andreasen, N. C. (2005). *The creating brain: The neuroscience of genius*. New York, NY: Dana Press.
- Appetite. (n.d.). In *Online Etymology Dictionary*. Retrieved from <http://dictionary.reference.com/browse/appetite>
- Apfelbaum, B. (2012). On the need for a new direction in sex therapy. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (2nd ed., pp. 5-20). New York, NY: Routledge.
- Arnold, M. (1852). Editing Empedocles. Retrieved March 16, 2014, from <http://en.wikipedia.org/w/index.php?title=Empedocles&action=edit§ion=13>
- Asimov, I. (n.d.). Message Board Snopes. Retrieved February 16, 2014, from http://msgboard.snopes.com/cgi-bin/ultimatebb.cgi?ubb=get_topic;f=32;t=000470;p=1
- Avery-Clark, C. (1983, February). *Sensate Focus: Overview*. Material from presentation by Robert C. Kolodny, M.D., Postgraduate Training in Sex Therapy, Masters & Johnson Institute, St. Louis, Missouri (available from C. Avery-Clark, Ph.D., 7000 Palmetto Park Road, Suite 407, Boca Raton, FL 33433).
- Barron, F. (1969). *Creative person, creative process*. New York, NY: Holt, Rinehart & Winton.
- Barron, F. (1988). Putting creativity to work. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 76-98). New York, NY: Cambridge University Press.
- Barron, F., & Harrington, D. M. (1981). Creativity, intelligence and personality. *Annual Reviews of Psychology*, 32, 439-476.

- Bem, S. (1975). Androgyny versus the tight little lives of fluffy women and chesty men. *Psychology Today*, 17, 351-358.
- Bennett, A. (2004). *The history boys*. Retrieved December 8, 2012, from <http://a-thousand-words.tumblr.com/post/66775994495/when-nobody-else-celebrates-you-learn-to>
- Berner, J. (1975). *The photographic experience*. New York, NY: Doubleday & Co.
- Blake, W. (c. 1789). The proverbs of hell. Retrieved March 16, 2014, from The Academy of American Poets website: <http://www.poets.org/viewmedia.php/prmMID/19361>
- Blake, W. (c. 1803). The Auguries of Innocence. Retrieved March 16, 2014, from http://en.wikipedia.org/wiki/Auguries_of_Innocence
- Blake, W. (2000). *The complete illuminated books*. New York, NY: Thames & Hudson, Inc.
- Braff, P. (1986, December 7). Jung as the root of abstraction expressionism. *New York Times*, p. 40. Retrieved from <http://web.ebscohost.com.ezproxy.humanisticpsychology.org:2048/ehost/detail?vid=1>
- Cann, E. (2009, May 17). I Heart Adam Lambert. *Boston Globe Sunday Magazine*. Retrieved from http://www.boston.com/bostonglobe/magazine/articles/2009/05/17/i_heart_adam_lambert/
- Cartier-Bresson, H. (1932). *Behind the Gare Saint-Lazare*. Retrieved October 19, 2013, from <http://www.afterimagegallery.com/bressonbehind.htm>
- Cartier-Bresson, H. (1998, October). "I'm not responsible for my photographs." *Modern Photography*, 94.
- Clarke, A. (1833). *The new testament of our lord and saviour Jesus Christ*. New York: NY: B. Waugh & T. Mason.
- Conrad, D. D. (1994). Ruth Bernhard. *Camera & Darkroom*, May, 28.
- Conscious. (n.d.). In *Collins English Dictionary - Complete & Unabridged* (10th ed.). Retrieved from <http://dictionary.reference.com/browse/conscious>
- Cropley, A. J. (1997). Creativity and mental health in everyday life. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 231-246). Greenwich, CT: Ablex Publishing Corporation.

- Crovitz, H. F. (1970). *Galton's walk*. New York, NY: HarperCollins.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: HarperPerennial.
- Cytowic, R. E. (2002). *Synesthesia: A union of the senses* (2nd ed.). Cambridge, MA: MIT Press.
- Dacey, J. S., & Lennon, K. H. (1998). *Understanding creativity*. San Francisco, CA: John Wiley & Sons, Inc.
- de Botton, A. (1997). *How Proust can change your life*. New York, NY: Vintage Books.
- Desire. (n.d.). In *Online Etymology Dictionary*. Retrieved from <http://dictionary.reference.com/browse/desire>
- De Villers, L., & Turgeon, H. (2005). The uses and benefits of "Sensate Focus" exercises. *Contemporary Sexuality*, 39, i-vi.
- Dow, A. W. (1919). *Composition*. Garden City, NY: Doubleday, Page, and Company.
- Edinger, E. F. (1992). *Ego & archetype: Individuation and the religious function of the psyche*. Boston, MA: Shambhala.
- Edinger, E. F. (1995). *The Mysterium lectures*. (J. D. Blackmer, Ed., J. D. Blackmer, Trans.). Toronto, Ontario, Canada: Inner City Books.
- Edinger, E. F. (1996). *The Aion lectures: Exploring the Self in C. G. Jung*. Toronto, Ontario, Canada: Inner City Books.
- Editing Empedocles. (n.d.). Retrieved March 16, 2014, from <http://en.wikipedia.org/w/index.php?title=Empedocles&action=edit§ion=13>
- Energy. (n.d.). In *Collins English Dictionary - Complete & Unabridged* (10th ed.). Retrieved from <http://dictionary.reference.com/browse/energy>
- Eysenck, H. J. (1997). Creativity and personality: Word association, origence, and psychoticism. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 107-118). Greenwich, CT: Ablex Publishing Corporation.
- Feingersh, E. (1979). What makes a good picture? In H. V. Fondiller (Ed.), *The best of popular photography* (pp. 272-274). New York, NY: Ziff-Davis Publishing Company.

- Flach, F. (1997). Disorders of the pathways involved in the creative process. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 179-190). Greenwich, CT: Ablex Publishing Corporation.
- Flaubert, G. (1965). *Madame Bovary* (P. de Man, Trans.). New York, NY: W. W. Norton and Company.
- Forelli, C. (1996-1997). A photographic portfolio by Chip Forelli. *LensWork Quarterly*, (Winter), 16.
- Franck, F. (1973). *The Zen of seeing: Seeing/drawing as meditation*. New York, NY: Random House.
- Freud, S. (1958). The relation of the poet to day-dreaming. In *On creativity and the unconscious* (Collected Writings, pp. 44-54). New York, NY: Random House. (Originally published in 1908)
- Freud, S. (1961). *Beyond the pleasure principle*. (J. Strachey, Ed., Trans.). New York, NY: W. W. Norton & Company.
- Friedman, N. (1988). Dialogue, confirmation, and the image of the human. *Journal of Humanistic Psychology*, 28, 123-135.
- Getzels, J., & Jackson, P. (1962). *Creativity and intelligence: Explorations with gifted students*. New York, NY: Wiley.
- Goodpasture, V. (1994, February). Jerry Jacka: Capturing the Southwest's spirit. *Photographer's Forum*, 52.
- Gross, P. L., & Shapiro, S. I. (2001). *The Tao of photography*. Berkeley, CA: Ten Speed Press.
- Hill, P., & Cooper, T. (1992). *Dialogue with photography*. New York, NY: Cornerhouse.
- Hollis, J. (1998). *The Eden project: In search of the magical other*. Toronto, Ontario, Canada: Inner City Books.
- Hollis, J. (2000). *Archetypal imagination*. College Station, TX: Texas A&M University Press.
- Hollis, J. (2005). *Finding meaning in the second half of life: How to finally, really grow up*. New York, NY: Gotham Books.
- Hollis, J. (2007). *Archetypal presences* [CD recording]. Houston, TX: The Jung Center of Houston.

- Hollis, J. (2008). *Ego and archetype* [CD recording]. Houston, TX: The Jung Center of Houston.
- Hollis, J. (2009). *What matters most: Living a more considered life*. New York, NY: Gotham Books.
- Hoppe, K. D., & Kyle, N. L. (1997). Dual brain, creativity, and health. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 275-286). Greenwich, CT: Ablex Publishing Corporation.
- Huizinga, J. (1955). *Homo ludens; a study of the play-element in culture*. Boston, MA: Beacon Press.
- Jamieson, K. R. (1993). *Touched with fire: Manic-depressive illness and the artistic temperament*. New York, NY: Free Press.
- Jung, C. G. (1954). *The development of personality (The collected works of C. G. Jung, Vol. 17, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1960). *The psychogenesis of mental disease (The collected works of C. G. Jung, Vol. 3, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1961a). *Freud and psychoanalysis (The collected works of C. G. Jung, Vol. 4, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1961b). *Memories, dreams, reflections (A. Jaffé, Ed., R. & C. Winston, Trans.)*. New York, NY: Vintage Books.
- Jung, C. G. (1964). *Civilization in transition (The collected works of C. G. Jung, Vol. 10, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1966a). *The practice of psychotherapy (The collected works of C. G. Jung, Vol. 16, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1966b). *The spirit in man, art, and literature (The collected works of C. G. Jung, Vol. 15, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.

- Jung, C. G. (1966c). *Two essays on analytical psychology (The collected works of C. G. Jung, Vol. 7, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1953)
- Jung, C. G. (1967). *Alchemical studies (The collected works of C. G. Jung, Vol. 13, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1968). *Psychology and alchemy. (The collected works of C. G. Jung, Vol. 12, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1953)
- Jung, C. G. (1969a). *Aion: Researches into the phenomenology of the self (The collected works of C. G. Jung, Vol. 9ii, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1959)
- Jung, C. G. (1969b). *The archetypes and the collective unconscious (The collected works of C. G. Jung, Vol. 9i, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1959)
- Jung, C. G. (1969c). *Psychology and religion: West and East (The collected works of C. G. Jung, Vol. 11, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1958)
- Jung, C. G. (1969d). *The structure and dynamics of the psyche (The collected works of C. G. Jung, Vol. 8, 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1960)
- Jung, C. G. (1970). *Mysterium coniunctionis (The collected works of C. G. Jung, Vol. 14, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1971). *Psychological types (The collected works of C. G. Jung, Vol. 6, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press.
- Jung, C. G. (1973). *Experimental researches (The collected works of C. G. Jung, Vol. 2, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., L. Stein, Trans.)*. Princeton, NJ: Princeton University Press.

- Jung, C. G. (1976). *The symbolic life (The collected works of C. G. Jung, Vol. 18, H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1950)
- Jung, C. G. (1984). *Seminar on dream analysis* (W. McGuire, Ed.). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1990). *Symbols of transformation: An analysis of the prelude to a case of Schizophrenia (The collected works of C. G. Jung, Vol. 5, rev. 2nd ed., H. Read, M. Fordham, G. Adler, & W. McGuire, Eds., R. F. C. Hull, Trans.)*. Princeton, NJ: Princeton University Press. (Original work published 1956)
- Jung, C. G. (2009). *The red book: Liber Novus* (S. Shamdasani, Ed., M. Kyburz, J. Peck, & S. Shamdasani, Trans.). New York, NY: W. W. Norton & Company.
- Kaplan, H. S. (1974). *The new sex therapy*. New York, NY: Brunner/Mazel.
- Kaplan, H. S. (1979). *Disorders of sexual desire*. New York, NY: Brunner/Mazel.
- Kinney, D. K., Richards, R., Loring, P., LeBlanc, D., Zimbalist, M., & Harian, P. (2000-2001). Creativity in offspring of schizophrenics and controls. *Creativity Research Journal, 11*, 17-25.
- Klee, P. (n.d.). Retrieved from <http://www.goodreads.com/quotes/307605-it-is-the-artistic-mission-to-penetrate-as-far-as>
- Kleinplatz, P. (1996). The erotic encounter. *Journal of Humanistic Psychology, 36*, 105-123. Retrieved May 4, 2009, from <http://jhp.sagepub.com/cgi/content/abstract/36/3/105>
- Kleinplatz, P. (2004). Beyond sexual mechanics and hydraulics: Humanizing the discourse surrounding erectile dysfunction. *Journal of Humanistic Psychology, 44*(2), 215.
- Kleinplatz, P. (2012). Advancing sex therapy or is that the best you can do? In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (2nd Ed., pp. xix-xxxvi). New York, NY: Routledge.
- Kleinplatz, P., & Krippner, S. (2005). Spirituality and sexuality: Celebrating erotic transcendence and spiritual embodiment. In S. G. Mijares & G. S. Khalsa (Eds.), *The psychospiritual clinician's handbook: Alternative methods for understanding and treating mental disorders* (pp. 301-318). Binghamton, NY: The Haworth Reference Press.

- Kleinplatz, P., & Ménard, A. D. (2007). Building blocks toward optimal sexuality: Constructing a conceptual model. *The Family Journal, 15*, 72-78. Retrieved from <http://jhp.sagepub.com/cgi/content/abstract/15/1/72>
- Knowledge. (n.d.). In *Collins English Dictionary - Complete & Unabridged* (10th ed.). Retrieved from <http://dictionary.reference.com/browse/knowledge>
- Koestler, A. (1978). *Janus*. New York, NY: Random House.
- Krippner, S., Richards, R., & Abraham, F. D. (2012). Creativity and chaos in waking and dreaming states. *NeuroQuantology, 10*(2), 164-176.
- Lewis, C. S. (1981). *Pilgrim's regress: An allegorical apology for Christianity, reason, and romanticism*. Grand Rapids, MI: William B. Eerdmans Publishing Company.
- Libido. (n.d.). In *Online Etymology Dictionary*. Retrieved from <http://dictionary.reference.com/browse/libido>
- Living Being Media™ (n.d.). Healing pictures. *Living Pictures Online Photo Magazine*. Retrieved February 4, 2014, from Living Being Media: <http://www.livingpictures.org/healingpictures.htm>
- Longing. (n.d.). In *Dictionary.com, Unabridged*. Retrieved from <http://dictionary.reference.com/browse/longing>
- MacLeish, A. (1930). Not marble nor the gilded monuments. Retrieved March 16, 2014, from <http://www.rjgeib.com/thoughts/marble/adele.html>
- Mahrer, A. R. (2012). Goodbye sex therapy, hello undergoing my own transformation. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (pp. 231-252). Philadelphia, PA: Brunner-Routledge.
- Maier, T. (2009). *Masters of sex: The life and times of William Masters and Virginia Johnson, the couple who taught America how to love*. New York, NY: Basic Books.
- Marx, K. (1994). *Right brain/left brain photography: The art and technique of 70 modern masters*. New York, NY: Amphoto.
- Maslow, A. H. (1954). *Motivation and personality*. New York, NY: Harper and Brothers.
- Maslow, A. H. (1968). *Toward a psychology of being*. New York, NY: Van Nostrand Reinhold.
- Maslow, A. H. (1971). *The farther reaches of human nature*. New York, NY: Penguin.

- Masters, W., & Johnson, V. E. (1966). *Human sexual response*. New York, NY: Little, Brown and Company.
- Masters, W., & Johnson, V. E. (1970). *Human sexual inadequacy*. New York, NY: Little, Brown and Company.
- Masters, W., & Johnson, V. E. (1986). *Sex therapy on its 25th anniversary: Why it survives*. St. Louis, MO: Masters & Johnsons Institute (available from The Kinsey Institute for Research in Sex, Gender, and Reproduction, Indiana University, 1165 E. Third Street, Bloomington, IN 47405).
- May, R. (1975). *The courage to create*. New York, NY: Bantam Books.
- Mednick, S.A. (1962). The associative basis of the creative process. *Psychological Review*, 69, 220-232.
- Moore, T. (1998). *The soul of sex*. New York, NY: Harper/Collins.
- Nisker, W. (1990). *Crazy wisdom*. Berkeley, CA: Ten Speed Press.
- Objective. (n.d.). In *Thesaurus.com*. Retrieved from <http://thesaurus.com/browse/objective>
- Passion. (n.d.). In *Dictionary.com, Unabridged*. Retrieved from <http://dictionary.reference.com/browse/Passion>
- Reno, K. (1994, August). The casual observer: A street photographer's worldview. *Camera & Darkroom*, p. 28.
- Reynaud, F. (2011). *The tree in photographs*. Los Angeles, CA: The J. Paul Getty Museum.
- Richards, R. (1990). Everyday creativity, eminent creativity, and health: "Afterview" for Creativity Research Journal special issues on creativity and health. *Creativity Research Journal*, 3, 300-326.
- Richards, R. (1996). Does the lone genius ride again? Chaos, creativity, and community. *Journal of Humanistic Psychology*, 36(2), 44-60.
- Richards, R. (1999). The subtle attraction: Beauty as a force in awareness, creativity, and survival. In S. W. Russ (Ed.), *Affect, creative experience, and psychological adjustment* (pp. 195–219). Philadelphia, PA: Brunner/Mazel.
- Richards, R. (2000-2001). Millennium as opportunity: Chaos, creativity, and Guilford's structure of intellect model. *Creativity Research Journal*, 13(3 & 4), 249-265.

- Richards, R. (2001). A new aesthetic for environmental awareness: Chaos theory, the beauty of nature, and our broader humanistic identity. *Journal of Humanistic Psychology, 41*, 59-95.
- Richards, R. (2007a). Relational creativity and healing potential: The power of Eastern thought in Western clinical settings. In G. Pappas, B. Smythe, & A. Baydala, (Eds.), *Cultural healing and belief systems* (pp. 286-308). Calgary, Alberta, Canada: Detselig Enterprises.
- Richards, R. (2007b). Twelve potential benefits of living more creatively. In R. Richards (Ed.), *Everyday creativity and new views of human nature* (pp. 289-319). Washington, DC: American Psychological Association.
- Richards, R. (2010). Everyday creativity: Process and way of life – Four key issues. J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge handbook of creativity* (pp. 18-215). Cambridge, England: Cambridge University Press.
- Rilke, R. M. (1923). Duino Elegy #9. Retrieved March 16, 2014, from <http://www.artofeurope.com/rilke/ril2.htm>
- Rimbaud, A. (1871). Vowels. Retrieved March 22, 2014, from <http://www.doctorhugo.org/synaesthesia/rimbaud.html>
- Robbins, C., Schick, V., Reece, M., Herbenick, D., Sanders, S. A., Dodge, B., & Fortenberry, J.D. (2011). Prevalence, frequency, and associations of masturbation with partnered sexual behaviors among US adolescents. *Archives of Pediatric and Adolescent Medicine, 165*(12), 1087-1093.
- Rogers, C. R. (1994). Toward a science of the person. In T. W. Wann (Ed.), *Behaviorism and phenomenology: Contrasting bases for modern psychology* (pp. 109-140). Chicago, IL: University of Chicago Press.
- Soderbergh, S. (Producer), Ross, G. (Producer), Kilik, J. (Producer), Degus, R. (Producer), & Ross, G. (Director). (1998, September 17). *Pleasantville* [Motion picture]. Los Angeles, CA: New Line Cinema.
- Rothenberg, A. (1990). Creativity, mental health, and alcoholism. *Creativity Research Journal, 3*, 179-201.
- Rowe, W. (2010). *Zen and the magic of photography: Learning to see and to be through photography*. Santa Barbara, CA: Rocky Nook, Inc.
- Rowland, S. (2008). Introduction. In S. Rowland (Ed.), *Psyche and the arts: Jungian approaches to music, architecture, literature, painting and film* (pp. 1-11). New York, NY: Routledge.

- Ruehlmann, B. (2000, February 22-28). Stopping the spinning world. *Port Folio Weekly, The News and Opinion Magazine of Hampton Roads*, 18(8), 22-23.
- Runco, M. A., Ebersole, P., & Mraz, W. (1997). Creativity and self-actualization. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 265-274). Greenwich, CT: Ablex Publishing Corporation.
- Runco, M. A., & Richards, R. (1997a). Introduction. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. xiii-xviii). Greenwich, CT: Ablex Publishing Corporation.
- Runco, M. A., & Richards, R. (1997b). Part II Introduction. In M. A. Runco & R. Richards (Eds.), *Eminent creativity, everyday creativity, and health* (pp. 97-98). Greenwich, CT: Ablex Publishing Corporation.
- Russ, S. W. (1993). *Affect and creativity: The role of affect and play in the creative process*. Hillsdale, NJ: Erlbaum.
- Russell, B. (n.d.). Editing Empedocles. Retrieved March 16, 2014, from <http://en.wikipedia.org/w/index.php?title=Empedocles&action=edit§ion=13>
- Striving. (n.d.). *Dictionary.com, Unabridged*. Retrieved from <http://dictionary.reference.com/browse/strive>
- Schnarch, D. (1991). *Constructing the sexual crucible: An integration of sexual and marital therapy*. New York, NY: Norton.
- Schnarch, D. (1997). *Passionate marriage*. New York, NY: Norton.
- Shahid, S. (Ed.). (2006, March 15). Coleridge "Imagination and Fancy." Retrieved January 2, 2014, from <http://www.online-literature.com/forums/showthread.php?16344-Coleridge-quot-imagination-and-Fancy-quot>
- Shaw, J. (2001). Approaching sexual potential in relationship: A reward of age and maturity. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (pp. 185-209). Philadelphia, PA: Brunner-Routledge.
- Shaw, J. (2012). Approaching your highest sexual function in relationship. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (2nd ed., pp. 175-194). New York, NY: Routledge.
- Siegel, D. (2010). *Mindsight*. New York, NY: Bantam.

- Sturtevant, J. (1989). Biographies. In L. Thornton, J. Sturtevant, & A. C. Sumrall (Eds.), *Touching fire: Erotic writings by women* (pp. 210-222). New York, NY: Carroll & Graf.
- Subjective. (n.d.). In *Thesaurus.com*. Retrieved February 12, 2014, <http://thesaurus.com/browse/subjective>
- Tennov, D. (1979). *Love and limerence: The experience of being in love*. Lanham, MD: Scarborough House. (Originally published 1979)
- Thomson, L. (1998). *Personality type: An owner's manual*. Boston, MA: Shambhala.
- Treadway, D. (2012). Hearts' desire. In P. J. Kleinplatz (Ed.), *New directions in sex therapy: Innovations and alternatives* (2nd ed., pp. 253-266). New York, NY: Routledge.
- Valo, V. (2004). Join me in death [HIM]. On *Razorblade Romance* [CD recording]. New York, NY: Universal Music Group.
- Wade, J. (2004). *Transcendent sex: When lovemaking opens the veil*. New York, NY: Paraview Books.
- Wallas, G. (1926). *The art of thought*. New York, NY: Harcourt, Brace & World.
- Weiner, L., & Avery-Clark, C. (2013). *The art of Sensate Focus: Revisited and revised in contemporary times*. Poster presentation at *Embracing the Sensuality of Diversity in Identities and Culture*, the 45th Annual Conference of the American Association of Sex Educators, Counselors, and Therapists, Miami, Florida.
- Weiner, L., & Avery-Clark, C. (2014). Sensate Focus: Clarifying the Masters and Johnson model. *Sexual and Relationship Therapy*, 1-13. doi:10.1080/14681994.2014.892920.
- Welwood, J. (1990). *Journey of the heart: Path of conscious love*. New York, NY: Harper.
- Weston, E. (1979). Thoughts on photography. In H. V. Fondiller (Ed.), *The best of popular photography* (p. 280). New York, NY: Ziff-Davis.
- Wilmot, L., & Bentley, E. (2012). *Love & limerence: Harness the limbic brain*. West Sussex, England: Lathbury House.
- Yearning. (n.d.). In *Dictionary.com, Unabridged*. Retrieved from <http://dictionary.reference.com/browse/yearning>
- Zakia, R. D. (2007). *Perception and imaging*. Boston, MA: Elsevier, Inc.

Appendix A

Raymond Gehman Interview Questions

Posed and Addressed November 15, 2007-February 17, 2013

- I. Approach to Photography
 - A. What is the most salient characteristic about you as a photographer?
 - B. What do you most like about yourself as a photographer?
 - C. What are you looking for when you photograph?
 - D. What precisely do you look for when shooting an image?
 - E. What are the components of a photograph that resonates?
 - F. What photography rules were you taught or do you follow when shooting either your more classic *National Geographic* photographs and/or your more recent images?
 - G. What rules do you break?
 - H. What emotions do you try to elicit in the viewer when photographing?
 - I. What thoughts? What experiences?
 - J. What effect do your *National Geographic* photographs have on you? Your more recent photographs?

- II. Personal History as Related to Development of Interest in Photography
 - A. What influenced you most in your childhood in the direction of becoming a photographer?
 - B. What about in your adolescence and early adulthood?
 - C. How did the Army affect your photography?
 - D. Describe the moment when you knew you wanted to be a photographer
 - E. Have there been any personal relationships that influenced your photographic career?

- III. Professional History as a Contract Photographer at *National Geographic*
 - A. Describe the influences on you as you developed your career: Where did you work? What people and events affected you?
 - B. What was your *National Geographic* internship like?
 - C. How did you come to work for *National Geographic* magazine?
 - D. What type of photography did you do at *National Geographic*?
 - E. What influenced you most in terms of the types of photography you pursued?
 - F. What are the types of photography you pursued?
 - G. How would you compare the types of photography you pursued to those of the best known photographers, for example, Ansel Adams?
 - H. What is your most spectacular or favorite photograph? Your second most?
 - I. Your favorite assignment?
 - J. Your least favorite assignment?
 - K. How do you prepare for or research a shoot?
 - L. Do you have a name for your *National Geographic* work?

- IV. Professional History as a Freelance Photographer at *National Geographic* and as a Fine Art Photographer
- A. You've moved beyond just working for *National Geographic*. How did that come about?
 - B. What are the differences between the images you shoot for *National Geographic* and those you do apart from *National Geographic*?
 - C. When did you switch over to digital photography?
 - D. How is it you came to shoot your new images?
 - E. What have been the themes of your new images?
 - F. Describe any new techniques you use in shooting your more recent photographs.
 - G. What is the new development with your more recent work that you are most proud of? That you regard as most original, stimulating, and creative?
 - H. Have there been any photographers that have significantly influenced your more recent work?
 - I. When you are working with digital and your most recent ideas, what are you trying to accomplish that is different from your earlier, classic work?
 - J. Do you have a name for your more recent work?
- V. Outside of Photography
- A. What do you like to do outside of photography? Your avocations?
 - B. How does this connect with your photographic work?
 - C. Are there any questions that I have not asked you that you think are important for me to pose?

Appendix B

Footnotes

¹*Yearning* refers to: having an earnest or strong desire or longing; feeling tenderness; or being “moved or attracted.... It stresses the depth and passionateness of a desire” (“Yearning,” n.d.). The word comes from the Old English *giernan* and the Middle English *yernen*, both derivatives of *georn*, or being eager. These are similar to: the Old Norse word for desiring, *girna*; the Greek word for rejoicing, *chaírein*; and the Sanskrit word for desiring, *háryati*.

²*Longing* refers to a “strong, persistent desire or craving, especially for something unattainable or distant” and having a “persistent or earnest desire” (“Longing,” n.d.). Longing suggests “a wholehearted desire for something that is or seems unattainable” (“Yearning,” n.d.). The word stems from the Old English word *langian*, to grow longer, that became the Middle English word *longen*, to be suitable or proper.

³*Appetite* refers to a desire, liking, taste, or willingness. It comes from the Latin *appetitus* which means “desire toward...to long for” and represents a combination of “ad- ‘to’ + petere ‘go to, seek out’” (“Appetite,” n.d.).

⁴*Striving* suggests “to exert oneself vigorously; try hard.... to make strenuous efforts toward any goal.... to struggle vigorously, as in opposition or resistance” (“Striving,” n.d.). It is derived from the Middle English word *striven* that is, in turn, descended from the Old French word *estriver* (to quarrel or compete) and the Germanic *streben* (to strive).

⁵*Passion* refers to “any powerful or compelling emotion” such as “fervor, zeal, ardor... ire, fury, wrath, rage” (“Passion,” n.d.). It derives from the Latin *passus* that

means suffering or submission, and is often associated with Christ's torment on the cross.

⁶*Affect* refers to a "feeling or emotion," ("Affect," n.d.), particularly one that is influential, holds sway, or brings about modification. It derives from a combination of the Latin *afficere*, a mental or emotional state, and *facere*, to make or do.

⁷*Desire* means wishing, craving, and longing in general, or, from the mid-14th century on, feeling lustful or sexually motivated in particular. It derives from the Latin *desiderare*, to long or wish for as in the original sense of "await what the stars will bring,' from the phrase *de sidere* 'from the stars,' from *sidus* (gen. *sideris*) 'heavenly body, star, constellation'" ("Desire," n.d.).

⁸*Libido* is most often associated with the sexual instinct but for Jung it refers to all instinctual urges, especially those associated with the psyche. He uses it much in the original sense of the Latin word *libere*, "to be pleasing, to please," ("Libido," n.d.). Both the word *libido* and the word *love* are derivatives of an even earlier Latin word, *lubere*, which also referred to being pleasing or to please.

⁹*STROBE n BLUR* is the logo Gehman uses for his flash and long exposure photographic technique, and it is currently in the process of being officially approved as his trademark.