



ENEMY
CRIPPLE
&
BEGGAR

SHADOWS IN
THE HERO'S PATH

EREL SHALIT

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The cover image “Emerging” is a painting by Susan Bostrom-Wong, an artist and analyst member of the C.G. Jung Institute of San Francisco. Learn more about Susan and her artwork by visiting: www.SusanBostromWong.com

With careful observation, perhaps you will find layers of images imbedded in the human figure of this fine painting. As with the human shadow, ‘Emerging’ could possibly represent the need to look within to find these vital symbols and hidden aspects of our evolving selves.

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CONTENTS

ACKNOWLEDGMENTS	ix
PREFACE	xi
PART I	
The Hero	17
Who is He, or She, the Hero?	19
The Hero Ideal	23
Hero and Shadow	26
The Sun and the Sword, the Moon and the Mirror	32
The Nixie of the Mill-Pond	37
The Hero Myth	47
The Myth of Perseus	48
The Hero Unfolds	57
The Departure	57
The King	59
Parents and Birth	62
The Hardships of the Hero	64
The King and the Fisherman	66
Layers of the Unconscious	67
The Treasure	73
The Old Principle	74
The Beehive and the Ram	74
PART II	
The Shadow	81
The Shadow and the Hero	87
A Shadow of Many Faces	90
The Undifferentiated Void	90
Ego Formation and the Face of the Shadow	92
Shadow, Persona and Projection	94
Projection	96
Passive Projection	97
Active Projection	99
Identification	100

The Enemy	103
Ego and Shadow	104
Amalek – The Wicked Warrior	106
Evil Deception	110
Archetypal Identification and Denial	111
Samson – The Impoverished Sun	113
Jacob and the Divine Adversary	118
The Hill of Evil Counsel	125
The Setting Sun	127
Caiaphas, the Fathers and Collective Consciousness	129
The Fathers	131
Law of the Fathers, Grace of the Son	136
The Hero Betrayed:	
Personal Greed or Archetypal Scheme?	141
Compassion at the Court of Collective Consciousness	149
The Cripple	153
Wounds and Eros	154
Hephaestus	155
From Mars to Eros	157
Following the Wound	160
The Wounded Healer	165
The Case of Dr. D. and Mrs. M.	166
The Cripple and the Wound	177
H. C. Andersen: The Cripple	178
Death – The Archetypal Cripple	190
Death’s Messengers	192
The Beggar	197
Faceless Interiority	198
The Beggar Healer	203
At the Gateway to the Self	207
The Way Home	213
Prophet Elijah	213
 BIBLIOGRAPHY	 227
INDEX	235

ACKNOWLEDGMENTS

In his “Commentary on *The Secret of the Golden Flower*,” Jung writes, “Everything of which we are conscious is an image, and that image *is* psyche.” He then continues, “the psyche is a world in which the ego is contained.”

This statement reflects Jung’s cyclic perspective, as well as the centrality of the *image* in Analytical Psychology. It is not an ego-psychology; the world of the psyche does not reside in the ego; rather, what we call ego is contained in a world we call psyche. The Jungian approach to man’s psyche is situated at the edge between consciousness and the unconscious—never fully established on the empirical ground of ego-reality, its natural habitat is on mountainous myths, or wandering off into fairy tale forests.

For the same reason, Jungian psychoanalysis has many names, reflecting Hermetic movement rather than Apollonian authority, and the elusive images of the soul take the place of the well-defined mechanisms of the mind.

The hero serves as an image of that aspect of our ego that ventures into the unknown land of shadows, for instance in our dreams at night, to trace its treasures and bring them home to consciousness.

I have chosen the images of *enemy*, *cripple* and *beggar* to convey three essential layers of the *shadow*—the image that Jung chose to describe the unconscious, repressed or unrecognized aspects of the personality, or, as he distinctively defined the shadow, “the thing a person has no wish to be.”

These images are primarily intended to reflect the matter and fluidity of soul, rather than providing empirical structures and systematic definitions; I hope they facilitate weaving the story of the hero’s journey into the soul and the shadow.

I am most grateful to the many analysts, supervisees and colleagues who have allowed the publication of their dreams and clinical material, and I wish to thank those who have granted permission to quote their works. I also wish to thank

all those who have attended my lectures and seminars in Israel and elsewhere, many of whom have shared their valuable reflections with me.

Working with Mel Mathews of Fisher King Press has been a profound experience, vibrant and professional, simultaneously soulful, respectful and efficient. Together with Joseph Pagano, who brought his editor-scalpel, psychological depth and wisdom of age, Mel managed to make the tedious process of editing a gratifying phase of the journey.

Susan Bostrom-Wong, longtime friend and colleague, has generously contributed her painting *Emerging* for the front cover. Susan has been able to bring her depth as an analyst to profound expression as a painter. When I contemplated the front cover on the blank canvas of my mind, this was the very painting (with which I was familiar) that emerged—thank you Susan!

Finally, I owe it all to those very close to me: Sonia, Danny, I'layah, Dandan, No'ah, Gal and Emma.

PREFACE

We shall follow in the footsteps of the *hero* on his (or her) *path* or *way*, and face the *shadows* that the hero (whether in masculine or feminine dress) necessarily encounters.¹

Were the hero to believe he already knows all there is to know, and if he would insist on standing on the firm ground of principles and conventions, he would seldom bother to respond to *the call to adventure*.² Our hero would remain at home, seated like Archie Bunker in the confined and drowsy embrace of the armchair-ego. He would stay away from the unknown, unaware of moonlit nights, and intolerant of the shadow-carrying *Other*. “The usual person is more than content, he is even proud, to remain within the indicated bounds...,” says Campbell.³ “The hero,” says Jung beautifully, “is the symbolical exponent of the movement of libido.”⁴

The hero who searches for new paths in his heart and soul often lets hints and hunches guide him forward. Yet, he also needs to be equipped with *courage* to search beyond the boundaries of common ground and with *humbleness* towards the unknown that lies ahead of him. He must also carry a bagful of questions and concerns, curiosity and conflict, doubt and fear; “Every man hath the right to doubt his task, and to forsake it from time to time; but what he must not do is forget it.”⁵

The hero ventures into the shadow-land, far away from home, beyond the familiar security of ego-boundaries. Or perhaps the shadow is not a land, but an entire continent, with many different landscapes—fields and valleys, seas and forests, some quite recognizable, others remote and mysterious, some seemingly friendly and embracing, others hostile and

¹ As Patricia Berry writes, “there is not a shadow but many (as there is not one conscious standpoint but many...” (*Echo’s Subtle Body*, p. 187f.).

² Joseph Campbell, *The Hero with a Thousand Faces*, p. 49ff.

³ *Ibid.*, p. 78.

⁴ “On Psychic Energy,” *The Structure and Dynamics of the Psyche*, CW 8, par. 68. [CW refers throughout to C. G. Jung, *The Collected Works*]

⁵ Paulo Coelho, *The Fifth Mountain*, p. 53.

intimidating. The forests may become increasingly dense and dark, the sea so wild and stormy that it carries one away, “far from native lands,” to the point where one may contemplate “whether to cast myself out of the ship into the sea and perish there, or ... to endure and bide among the living.”⁶

Some of those in shadow-land are easily recognized as foes we loathe. Yet, often envy, pride, greed, anger, and lust are found in friends whom we’d never believe could possess such qualities—or even more, we discover these universal patterns, those “deadly sins” within ourselves. There are also warriors and cripples, the homeless and vagabonds, and some of awe-inspiring stature.

The land of shadows holds both the chains and the treasure-house of our ancestors, as well as the prospects and the promises, the fears, anxieties and uncertainty about our offspring. It pertains to the shadows we cast onto our enemy so that we may fight him—yes, usually *him*—in order to gain a sense of a free and secure personal identity. And it is the crippling sense of complexes that we may try to dump on the dunghill, outside and away from the central city square and the walls of our ‘ego-state,’ only to be terrified as they stare back at us when we try to gain a moment’s rest. And there, further down the murky path, stands the beggar as if faceless, without the social mask of the persona, lurking in the misty shadow at the gateway to the Self.

⁶ Homer, *The Odyssey*, p. 92.

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PART I

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THE HERO

“Where id was, there ego shall be,” proclaims Freud.⁷ By interpretation, the unconscious is made conscious. Interpretation is the sword of psychoanalysis, splitting the enigmas of the unconscious into intelligible slices of consciousness. A symbol’s multitude of meanings becomes the unitary signs and banners of consciousness. The ego, which in Jungian thought stands at the center of consciousness and conscious identity, may be stiffly bound to the totem of collective consciousness, to norms and conventions. Alternatively, the ego may bravely turn around to face what lies in the unconscious.

For this purpose, the ego needs the *hero*. The notion of the hero in Jung’s analytical psychology represents that particular aspect of the ego that ventures into the darkness of the shadow, searches for “the treasure, the princess, the ring, the golden egg, elixir of life, etc.,” which, as Daryl Sharp says, all are “metaphors for one’s true feelings and unique potential.”⁸ By means of its hero-function, the ego turns toward the Self and a *vital and dynamic relationship* between them is made possible. As Joseph Campbell succinctly says, “The effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world.”⁹

While on the one hand “the hero symbolizes a man’s *unconscious self*,”¹⁰ he also brings victory to consciousness; “The hero’s main feat is to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness

⁷ Freud, *New Introductory Lectures on Psychoanalysis*, SE 22, p. 80. (SE refers throughout to *The Standard Edition of the Works of Sigmund Freud*)

⁸ Daryl Sharp, *Jung Lexicon*, p. 59.

⁹ *The Hero with a Thousand Faces*, p. 40

¹⁰ “The Dual Mother,” CW 5, par. 516.

over the unconscious,” says Jung.¹¹ The hero must defeat the dragon, escape being devoured by it, and then return safely, even if marked by bitter strife, to the kingdom of the ego. As Jung says:

In myths the hero is the one who conquers the dragon, not the one who is devoured by it. And yet both have to deal with the same dragon. Also, he is no hero who never met the dragon, or who, if he once saw it, declared afterwards that he saw nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the “treasure hard to attain.”¹²

And there, upon his return, the hero himself risks being devoured by consciousness, losing his heroic stamina, establishing the new rule with its new norms and conventions, yielding to his own uncompromising kingship.

Freud’s myth circles around psychosexual development and genital maturity, attaining the capacity for love and work. Jung’s myth is the *myth of meaning*, and the meaning that is to be found in the mythical, as it has so pertinently been expressed.

Jung said that the problem of modern man is mythlessness. Without a guiding myth and a sense for the mythical, when exclusively relying on the ego and concrete reality, and by being disconnected from the archetypal energies of the gods, man experiences meaninglessness. “The loss of a central myth brings about a truly apocalyptic condition,” says Edinger.¹³

The central, nuclear myth of Jungian psychoanalysis is the *Hero-myth*, because the psychological essence of the hero is to abandon the kingdom of the ego, to challenge the norms and obsessions of collective consciousness and the persona—the face of social adaptation—and to search for meaning. The absence of meaning is the essence of neurosis, which, Jung says, “must be understood, ultimately, as the suffering of a soul which has

¹¹ “The Psychology of the Child Archetype,” CW 9i, par. 284.

¹² “The Conjunction,” CW 14, par. 756.

¹³ Edward Edinger, *The Creation of Consciousness*, p. 10.

not discovered its meaning."¹⁴ When Sartre says that man is "the incontestable author" who, condemned to freedom, "is responsible for the world and for himself as a way of being,"¹⁵ he speaks of heroic man. For Freud, "heroism involves relations with parents and instincts," says Robert Segal,¹⁶ while for Jung the hero's grand opus concerns the relation with the unconscious. The hero goes forth into the netherworld of the shadow, in spite of being threatened by the monsters that lurk in the darkness of the unconscious, to save an endangered soul, an anima in captivity, or to redeem a dormant myth or mythical motif, which he has to bring into consciousness. The hero thereby creates a new sense of meaning and relatedness.

That is, the Jungian myth of meaning is *consciousness*, not in the sense of an ego-consciousness that replaces the unconscious ("Where id was, there ego shall be"), but in the sense of *the hero who awakens the soul* that otherwise *lies dormant and barren in the unconscious*. We might call this the *ensouled ego*—an ego-consciousness that turns toward the unknown, the gods, the world soul, and the self. Yes, toward sexuality as well, making the blood pulsate, streaming through the soul. It is Prometheus not just stealing the fire from the gods, but a human consciousness that keeps the fire of eros and logos, of heart and spirit, burning.

WHO IS HE, OR SHE, THE HERO?

The Hero is often portrayed as the golden image of youth, radiant in libidinal vitality and charisma; courageous and rebellious, "young, comely, with glowing locks and fiery crown," as the sun-hero has been described.¹⁷ But he may likewise be the mature leader, guiding the nation through crisis, a Winston Churchill pronouncing he has "nothing to offer but blood, toil,

¹⁴ "Psychotherapists or the Clergy," CW 11, par. 497.

¹⁵ Jean-Paul Sartre, *Being and Nothingness*, p. 707.

¹⁶ Robert A. Segal, Introduction, *In Quest of the Hero*, p. xvi.

¹⁷ "The Song of the Moth," CW 5, par. 164.

tears, and sweat"¹⁸ in order to move nations out of their slumber to combat evil, tyranny and madness.

The hero may be the male Prometheus stealing the fire from the gods for the benefit of mankind, but no less, the hero may be female. As Joseph Campbell says, "The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations..."¹⁹

In the story of *Hero and Leander*, the latter is the hero who every night swims from his hometown Abydos across the strait that separates Asia and Europe, to Hero, a maiden in Sestos who serves the goddess of Love. She, no less a hero, is the one who by the light of her torch guides her lover on his journey across the sea.

Lord Byron, who in 1810 at age twenty-two, repeated Leander's feat, makes us aware of how pain and love belong together. Remembering how finally Leander drowned in the rough sea, and Hero threw herself into the waves, he writes:

The winds are high on Helle's wave,
 As on that night of stormiest water,
 When Love, who sent, forgot to save
 The young, the beautiful, the brave,
 The lonely hope of Sestos' daughter.
 O, when alone along the sky
 The turret-torch was blazing high,
 Though rising gale and breaking foam,
 And shrieking sea-birds warned him home;
 And clouds aloft and tides below,
 With signs and sounds forbade to go,
 He could not see, he would not hear
 Or sound or sight foreboding fear.
 His eye but saw that light of love,
 The only star it hailed above;
 His ear but rang with Hero's song,
 'Ye waves, divide not lovers long.'

¹⁸ Winston Churchill, May 13, 1940, in his first speech as newly appointed Prime Minister.

¹⁹ *The Hero with a Thousand Faces*, p. 19.

That tale is old, but love anew
 May nerve young hearts to prove as true.²⁰

Upon her return to Canaan, Ruth the Moabite, widow of Mahlon ('the sickly'), unites with Boaz, ('the strong'). From this union the House of David is eventually established, reflecting the hero's grand return from the shadow into consciousness. Has she not brought with her a blossoming femininity and loyalty, as her name reveals, to the patriarchal but previously barren, sickly and inflated, Land of Canaan?²¹

And Artemis, roaming freely in the forests and the fields, is she not heroically protecting virgin nature against men's ravenous forays, remaining chaste of the male projections of pure, naked femininity that she attracts? Even if some of us men may identify with the pain and tragic fate of Actaeon, Artemis (Diana) leaves us speechless, as does Charles Boer's exceptional translation of the *Metamorphoses*:

Bath Time As Usual For Diana: & here comes
 Cadmus's grandson! tired, straying, unsteady,
 woods unknown; but he finds the grove! fate brings him;
 enters cave: splashing fountains, naked nymphs!
 they beat their breasts: "Man!" loud outcry
 fills entire woods: they surround Diana, covering
 her body with theirs

but the tall goddess towers over others
 by a neck! seen undressed, Diana's face
 goes scarlet dawn, sky color when

²⁰ The Works of Lord Byron, Vol. III, *The Bride of Abydos*, Canto the Second, p. 178.

²¹ The land of Moab and the Moabites trace their feminine ancestry to the mother of Moab (whose name means 'from my father'), the daughter of Lot. As a heroic act of renewal, when she believed no men were alive but her father, she lay with him and Moab was born. As Robert Graves writes, "Lot's daughters are not here reproached for their breach of the incest taboo, since they acted innocently; a midrash even suggests that God aided them" (*Hebrew Myths: The Book of Genesis*, p. 185). For an extensive analysis of the story, see Yehezkel Kluger, *A Psychological Interpretation of Ruth*.

clouds deflect sun; her troops crowd round:
 she, sideways, looks back, wishing
 she had arrows ready: instead throws water,
 soaks virile face, wets his hair, adds
 to water-vengeance words promising disaster:
 "Now say you saw me undressed!
 if you can!"

no more threats: she sprouts old stag
 antlers on his wet head, expands neck, points
 his ears, lengthens arms & legs, spots on body;
 & adds fear: hero flees surprised at his own speed

he sees in water, head antlered & starts to say,
 "Oh dear!" but no word comes; groans
 only; tears streak cheeks not his own;
 his mind alone unchanged ²²

In the male psyche, Diana may serve as a fascinating and fearsome anima, defying capture, making him plunge deep into his own shadow. She heroically defies the fate spoken by the gods by turning poor Actaeon, brought by fate to find her in the grove, into a stag, then setting his own hounds upon him, tearing him to death.

We may compare her with Dora, eighteen-year-old Ida Bauer, victim of abuse, manipulation and psychoanalytic projection: She fought heroically against the fate of seduction, betrayal and deception imposed upon her by her father's authority, as well as Freud's fatherly authority, abandoning the latter after merely three months; leaving him with, as he admits, only a *fragment of an analysis*.²³

The Hero may be the *Heroic Healer*, the brilliant brain surgeon who with his laser-sharp sword, the scalpel, cuts through human flesh and bone and nerve to determine in the operating theater's war between life and death. Or, he may be the *Wounded Healer*, whose cure to heal broken souls is brewed in the pain of his own untreatable wound. Or, the hero may

²² Ovid's *Metamorphoses*, translated by Charles Boer, p. 53.

²³ *Fragment of an analysis of a case of hysteria*, SE 7, pp. 3-124.

be the *Wounding Healer*, whose tool is the *dirty needle*, which Freud put at centre court by means of psychoanalysis' initial dream, the *Dream of Irma's Injection*, with which he introduces the *Interpretation of Dreams*²⁴—like a Churchill in the battlefield of mind and psyche, promising nothing but dirt, mud, guilt and shame, in the struggle to uncover the autonomous complexes in the shadow, which threaten to undermine free will and psychic balance.

THE HERO IDEAL

We often confuse hero with *hero-ideal*. The *hero-ideal* is a *persona*-representation, an outer shell, the knight's armor parading on the stage of collective consciousness, a public image in the world of customs, values and ideals. The *hero-ideal* is an idea or image that an individual, a society or a sub-group may place at the center of its admiration. When a hero becomes a *hero-ideal*, the process of aging has begun, and, as von Franz says, "myths lose their spirit, and just like aging kings, they must die."²⁵ The same is true for the hero: returning home, the mission is fulfilled, and at the peak of vitality, triumph and idealization, the process of stiffening has begun, possibly coming to an end in the form of the old, worn and dying ruler who refuses to step down.

Just like the term *ego-ideal* refers to the ego's attachment to the *persona*, its desired appearance, the *hero-ideal* refers not to the heroic process, but the hero's *appearance*.

We find the hero in myth and tale, bidding farewell as he leaves home, traveling on rough roads and sailing stormy seas, as he encounters hardships and struggles with dragons and monsters, and finally finds and releases the treasure from its imprisonment in the shadow—be it the princess in captivity,

²⁴ *The Interpretation of Dreams*, SE 4, p. 106ff; Robert Bosnak, "The Dirty Needle: Images of the Inferior Analyst," *Spring*, 44, pp. 105-115.

²⁵ Marie-Louise von Franz, *Interpretation of Fairy Tales*.

the grail, the fire of the gods or the diamond in the cave, the new idea or the new dispensation.

That is, the hero has taken upon himself an undertaking, and returns home with something new or hitherto dormant, thereby rejuvenating the individual psyche or society. Accordingly, Greek hero-myths “are concerned with the origins of cities, families, and tribes,” as Kerényi points out.²⁶ In the psyche, new tracks, new paths of thinking replace old patterns. For example, a woman in her early fifties, who strictly followed her parents’ advice to “keep your job whatever, be sure to get a pension,” had remained in her secretarial position, in spite of feeling that she “dies every day of boredom.”

After many years of hesitant attempts and painstaking deliberations, she had the following dream: “I live in a fortress with a high, decaying wall around. I dig beneath the wall in order to clean up things. Surprisingly, the wall doesn’t fall, but its shape changes; it becomes more open and green, with birds.” Following the dream she resigned from her job, and found a way to earn a modest living and a rich life from her awakening creativity.

In society, the hero may be the messenger of hope who lights the torch of democracy. Sometimes it is amazing how, at the right moment in history, the heroism of a nation, spurting forth through layers of oppression, creates dramatic changes and overthrows worn-out regimes.

We may wonder if the Bolsheviks of 1917 and the militants of Islamic Jihad are heroes in this sense. In some places they have overthrown dubious regimes and brought issues that resided at some depth in the shadow to the foreground. Was there anything heroic about the Nazis, unleashing the violent animal forces of paganism and anti-Semitism from the lion’s den in the shadow, letting them loose at the city center, at the center of concourse? We know that, initially, it attracted Jung’s fascination.

²⁶ Carl Kerényi, *The Heroes of the Greeks*, p. 12.

The mere process of bringing material from the shadow to the surface and taking power does not anoint the hero or crown a king. Destruction of morality and humanity does not turn the rebel or the militant in the world into a hero. Psychologically, there is no rejuvenating heroism in projecting the shadow onto the *Other*—as does the fanatic, the fundamentalist and the terrorist. Neither suicide or homicide, nor genocide or sociocide—the destruction of the “evil other’s” vulnerable social fabric by spreading terror at crossroads and city squares, on buses and ice-cream parlors—imply renewal of the ego, but merely make use of ego functions to concretize destructive projections onto the other.

The simple hero-ideal that we often adhere to and refer to as ‘hero,’ is usually two-dimensional and shadow-less. In the early days of Zionism, for instance, the hero was personified by the pioneer who redeemed a barren myth, recovering the archetype of Mother by digging into her harsh and unfruitful earth in the Land of the Fathers. I have elsewhere elaborated how in this process the mythical was brought into the realm of concrete ego-reality—which is the task of the hero. The common ground shared by psyche and matter, soul and the desert landscape, is evident in Israel’s Proclamation of Independence: The night before independence, the paragraph saying pioneers “made deserts bloom” (lehafriach *schmamot*), was changed by a single letter, so that the text came to read lehafriach *neshamot*, that is, “make souls [or spirits] blossom.” Redemption of the soul was as much part of the Zionist hero-myth as the revivification of the harsh earth.²⁷

But as soon as the hero began to appear as a poster-image, a persona-hero, his head raised from the ground, looking up and ahead with a visionary gaze, then the reality of hardships and despair was disposed of in the shadow. And so the shadow raised its voice in the so-called *Theatre of Doubt*, which spoke about the loneliness, despair and estrangement.²⁸

²⁷ Erel Shalit, *The Hero and His Shadow: Psychopolitical Aspects of Myth and Reality in Israel*, p. 45ff.

²⁸ *Ibid.*, p. 35f.

HERO AND SHADOW

There is no hero without a shadow. Carl Kerényi says, "The glory of the divine, which falls on the figure of the hero, is strangely combined with the shadow of mortality."²⁹ Denial of the shadow and identification with the "golden hero" and "godlike heights," is "certain to be followed by an equally deep plunge into the abyss," says Jung.³⁰

Consequently, it is the enchanting hero-image of youthful narcissism that pays the heaviest of prices, because it knows no shadow, and there is no survival without a shadow. When "the brave die young" motif is acted out in actual reality, as all too often in all too many wars, the pain is devastating, the agony petrifying.

A hero without a shadow is like an ego without a soul. And it is precisely when the ego experiences a loss of soul, for instance a self-experience of emptiness or meaninglessness, that the hero-function needs to be constellated and venture into the shadow in search for meaning and relatedness.

In a way it seems right to describe the hero as narcissistic. He needs to be 'full of himself' in order to move out of the safety and confidence of the couch or the comfort and protection of the armchair. He must dare to trust his own capabilities, in order to oppose the gray and dull routines of common adult life. At the height of narcissism, when the heart pounds triumphantly at the peak of youthful feat, our hero may be seduced into believing that for him there are no obstacles along his road. And unless he manages to survive the transformation assigned to him by fate, he will die, and only if he manages to survive his death, will he be transformed, and only then will he determine his own destiny. Yet, when his mission is fulfilled, the hero dies, taking his position as the new king of consciousness.

If shadowless and inflated by megalomaniac love of self—seemingly the height of supreme beauty and fearless courage—

²⁹ *The Heroes of the Greeks*, p. 3.

³⁰ "Two Essays on Analytical Psychology," CW 7 (2nd Ed.), par. 41.

then his premature death by the kiss of Narcissus is sure to ensue, since there can be no life without a shadow. These are the youthful gods of promise and fertility, burned out in summer's heat, never to reach mature fulfillment. They are Adonis, Attis and Tammuz,³¹ the worshipped and adored, beloved and lamented gods of vegetation. Adonis' death and resurrection were celebrated at midsummer, in the festival called Adonia. As Frazer tells us:

[T]he ceremony of the death and resurrection of Adonis must also have been a representation of the decay and revival of vegetation ... At Byblus the death of Adonis was annually mourned with weeping, wailing, and beating of the breast; but next day he was believed to come to life again and ascend up to heaven in the presence of his worshippers.³²

In Ezekiel's vision of the Temple, the prophet is brought "to the door of the gate of the Lord's house which was toward the north," where he found the women of Jerusalem "weeping for Tammuz."³³ The God of words, who in Genesis creates by saying and by naming,³⁴ cannot easily defeat the heart's yearning for the spirit of fertility, for Tammuz who dwells "in the midst of a great tree at the centre of the earth,"³⁵ and for whose revival the grief-stricken Ishtar was willing to descend into the netherworld to fetch the water of life. At the mourning ceremony, "men and women stood round the funeral pyre of Thammuz lamenting," and as water was thrown over him, represented in effigy, he came alive.³⁶

These young male gods are needed in springtime for new beginnings, vegetation and creation, but they do not last long;

³¹ Adonis, from *Adon*, Lord. Tammuz, from Babylonian *Dumu-zi*, 'the son who rises' (Ernest Klein, *A Comprehensive Etymological Dictionary of the Hebrew Language for Readers of English*, p. 705), 'son of the blood' (Barbara Walker *The Woman's Encyclopedia of Myths and Secrets*, p. 971), 'sprout' (Joan Comay & Ronald Brownrigg, *Who's Who in the Bible*, p. 372).

³² James Frazer, *The Golden Bough*, p. 280f.

³³ A hapax legomenon, occurring only in Ezek. 8:14.

³⁴ Gen. 1:1-31

³⁵ *The Golden Bough*, p. 288.

³⁶ *Ibid.*, p. 287.

either (self-)castrated like Attis, destroyed by wild animals like Adonis, or they die at summer's peak—Tammuz lending his name to the Hebrew month at the height of summer's heat.³⁷

Transformation takes place by the death that the hero experiences when he sheds the known; what was, can be no more. This is the death by which the shadow constellates and life becomes genuine. Can it be better told than in the words of Oscar Wilde's *Happy Prince*, who stands as a statue "High above the city, on a tall column,"³⁸ and tells the Swallow who asks him how come he, the Happy Prince, is weeping, that:

When I was alive and had a human heart, ... I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companion in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.³⁹

There is no shadow in the Palace of No-Sorrow (Sans-Souci), and there is no heroism when not "caring to ask what lies beyond." The Happy Prince must die in order to depart from his paradisiacal palace of pleasure and venture into the shadow of misery, to feel the sadness that enables empathy and care for others. "It is the rarest of exceptions," says Kerényi about the hero, "if he does not fall victim to death; he is always in contact with it, death belongs to his 'shape'."⁴⁰ Death is the essence of the hero's transformation.

While we often are stunned by the hero(-ideal)'s radiant charisma, the transformation pertains to the death of Narcissus.

³⁷ The Hebrew calendar is lunar. The month of Tammuz coincides with June-July.

³⁸ Oscar Wilde, *Complete Fairy Tales of Oscar Wilde*, p. 9.

³⁹ *Ibid.*, p. 12.

⁴⁰ *The Heroes of the Greeks*, p. 14.

To grow up and become an adult means, in painful sadness to the very marrow of one's bones, to let go of youth, giving up some of the breathtaking libido of sweet sixteen. When asked by pregnant Leiriope, Teresias the Seer tells her that her son Narcissus will "live to a ripe old age, provided that he never knows himself."⁴¹ 'To know oneself' entails the painful confrontation, encounter with and recognition of one's shadow, which is essential to maturity; not only the maturity which forms the basis of Western Apollonian civilization and goal-directed consciousness, but also reflective consciousness, in which the ego is acutely aware that it is not the grand-all. And if not before, then at that very moment of self-awareness, the elevating spirit of Narcissus escapes the embrace and abandons us to the pain of our wounds; (secondary) narcissism must die. Narcissism is an indispensable driving force, but it entails denial of one's shadow.

Let me in this context briefly mention Oscar Wilde's wonderful doppelganger novel *The Picture of Dorian Gray*, in which the painted portrait magically relieves handsome Dorian, 'gift of the goddess,' from the grayness of aging. As long as Dorian Gray remains the handsome youngster himself, while projecting his shadow onto the canvas, letting the painting on the wall carry the afflictions of aging, he causes damage and death to others. Terrified by old age, Dorian strikes a Faustian deal, trading his soul for the beauty of eternal youth. His double, the painted portrait, carries the painful shadow of getting old. But only that which remains connected to the instinctual roots of the shadow owns its life. Having externalized his shadow, harm and hell, death and destruction inevitably ensue. As Rank says, the double reflects the soul as duality, the person and his shadow, simultaneously representing "both the living and the dead person."⁴²

Dorian falls in love with the performing skills of the actress Sibyl, but when she is touched by the reality of love, she can no

⁴¹ Robert Graves, *The Greek Myths: Vol. 1*, p. 286.

⁴² Otto Rank, *Beyond Psychology*, p. 71.

longer perform. Dorian's love for her thus comes to an end, and he turns away from her, leaving her to suicide.

And when Dorian after several years shows the portrait to its painter, Basil, the latter begs him to repent his sin. Rather than expressing remorse, Dorian kills his creator.

Any archetypal identification, for instance with eternal youth and supreme beauty, entails projection of the shadow, which leads to loss of soul, which in turn causes the very uprising of the shadow—beauty turns into ugliness, the charms of youth into the agony of old age, euphoria into despair.

Only as godlike beauty ultimately is returned to its proper place, to the painting on the wall, Dorian is forced to reclaim the yoke of old age, and dies. His old and ugly dead body is found in front of the picture of young Dorian. The image of the hero as carrier of youth and glamour must die. Likewise, every psychological hero, that is, that inner function which enables us to depart from the ego, to venture into the shadow and retrieve what has been lost, and to bring it home into conscious living and our conscious identity, he as well must die when the mission has been fulfilled. When successful, the hero dies by being transformed into the king, the dominant principle of consciousness, who, as mentioned, eventually stiffens into collective norms, rules and regulations, into the adamant truths that replace the many thoughts; truths that when embraced become false, making people grotesque.⁴³ And then, as is inevitable in the cycle of the psyche, he as well must abdicate the throne—if need be, defeated by the new hero.

The dreamer of the following dream experienced the pain of relinquishing an outdated identity. He had to accept the new features that initially were brought to him by the transformative capacity of the trickster:

I am at the seashore. It is as if in the Middle Ages. From the sea a big ship, like a frigate, with strong silent strength, approaches the coast. I stand on the beach facing the sea, throw a spear, but it falls in front of the ship into the sea. I am weak, the ship invincible. Behind me, a group of archers

⁴³ Sherwood Anderson, *Winesburg, Ohio*, p. 6.

with bow and arrow. They hit me from behind, and I fall to the ground, I think I died. I am caught between those behind me and the ship in front of me. Someone, dressed like a court jester comes ashore from the ship. Surprisingly, he helps me up and we escape through a playground carousel. We get to a hiding place, a cave, and then head towards [the ancient ruins of] Apollonia, where I take off the feathers with which I have been covered, and I wake up.

At middle age, this man had been stiffened by a well-adjusted persona for far too long, causing him both the comfort and the weakness of convention. Only when he experienced the conflict between the spears that from behind straightened his back for a perfect social performance, and the appearance of silent strength moving towards him from the sea, could the heretofore dormant playfulness and latent dynamics of transformation wake up, and guide him toward a more truthful, featherless sense of self, as revealed at Apollonia.

At Apollonia, north of Tel Aviv, one finds the remains of a crusader city and fortress. Originally called Arshuf, the settlement was established during the Persian period, sixth-fifth centuries BCE. It prospered during the Roman and Byzantine periods, eventually falling to the Crusaders in 1101. In 1197 it was the scene of battle between the Crusader army under the command of Richard the Lion-Heart and the Muslim army under Salah-ed-Din (Saladin). Eventually, the Mamluks defeated the Crusaders after a forty-day-siege in 1265, following which the wall and the fortress were destroyed. The site has since not been resettled.

Arshuf was named after the Canaanite-Phoenician fertility god Reshef, who during the Hellenistic period was identified with Apollo, master archer, god of prophecy and knowledge, protector of young men. Identified with fever and fire his name is translated in the Bible as 'hot thunderbolts,' and 'sparks that fly upwards.'⁴⁴ But Reshef was also a demon, a god of plague and burning coal.⁴⁵

⁴⁴ Psalms 78:48; Job 5:7.

⁴⁵ In Habakkuk 3:5 Reshef appears as burning coal together with Dever, pestilence, before God as he is about to execute judgment on

THE SUN AND THE SWORD, THE MOON AND THE MIRROR

Besides the more commonly accounted for masculine, solar aspect of the hero's journey, we may refer to a feminine, lunar attribute as well. They represent different attitudes vis-à-vis the unconscious.

The *sun-hero* has a dual relationship to the Great Mother, as exemplified by Heracles; his name means *Glory of Hera*, yet the goddess drives him to madness. He sets out on the mission to break free from the bonds of the *Great Mother*, to face her magnitude, ready to draw his sword in combat with her however awesome she seems to be, and to enhance his ego-consciousness. The sun-hero, while not always able to fulfill the entire mission of his journey, works towards replacing id and the unconscious with ego. He must abandon the comfort and the security of the kingdom of childhood, about which Jung writes:

For him who looks backwards the whole world, even the starry sky, becomes the mother who bends over him and enfolds him on all sides ... As such a condition must be terminated, and as it is at the same time an object of regressive longing, it must be sacrificed in order that discriminated entities - i.e., conscious contents - may come into being.⁴⁶

On his way to consciousness the hero encounters monstrous and malicious obstacles that, as Jung says, rise in his path and hamper his ascent, wearing "the shadowy features of the Terrible Mother, who saps his strength with the poison of secret doubt and retrospective longing."⁴⁷ He risks being devoured by the Earth Mother, destroyed by the gods, to burn in the flames of passion set afire by the nymphs, or die in battle with his competing Martian warriors. His world is patriarchal, goal-directed and lawful, thus he may lose direction and plunge into unconsciousness, teased and tantalized by the feminine

earth (cf. Geoffrey Wigoder, *Illustrated Dictionary & Concordance of the Bible*, p. 276).

⁴⁶ CW 5, par. 646.

⁴⁷ "The Dual Mother," CW 5, par. 611.

seductress intruding from afar, as became the tragic fate of Samson.

It is the sun-hero's undertaking to break away, to free himself from the archetypal world. Simultaneously, as part of his mission, he must gather the strength required to bring the very same archetypal energy into the ego and human consciousness. Thus, the hero has one foot in divinity, one in the world of mortals. It is the hero's task to dismember the archetypal energies and transpose them as increasingly human complexes into the personal world and the realm of the ego. This is what Prometheus does when he brings fire to man. His name means *forethinker*; the Promethean fire is the capacity to *plan* the use of that natural transformative energy, fire, for the benefit of mankind, to create consciousness and acculturation, heating and cooking, creating new materials and fresh ideas.⁴⁸ But also when the complex has become autonomous, split-off from consciousness and detracting energy from the ego, the hero is called for. The man who compulsively clung to a job far below his capabilities because of his fear of losing it was constantly threatened by dismissal until he gathered his strength to fight the complex that nearly destroyed him.

The sun-hero may be the obstinate two-year-old who repeatedly says no and no to being dressed, "*I dress.*" Or the five-year-old who pulls the hero's phallic sword with which he fights the beasts within—as they are projected upon the little kindergarten-brutes of the real world without. The sun-hero is unmistakably masculine, a *He*, whether a boy or a girl.

The solar hero brings something new, something formerly unknown into the consciousness of the individual or that of society. By means of the adventures of the sun-hero, man has, for instance, accomplished scientific achievements and expanded geographical boundaries. The solar aspect of the hero pertains to patriarchal consciousness. With his sword, the hero cuts and divides, which is structurally essential for the establishment and expansion of consciousness.

⁴⁸ Cf. *The Hero and His Shadow*, p. 151.

But there is a lunar aspect or phase of the hero's journey as well, which may likewise unfold when the hero abandons the conventions of the royal throne and the safe rule of ego, when he stands up against and turns away from collective consciousness. This is the case, for instance, with Buddha, whose way is enlightened by reflection rather than by the splendor of the sword. It pertains to conceiving, rather than "deliberate doing," and, says Neumann, "time must ripen, and with it, like the seeds sown in the earth, knowledge matures."⁴⁹

This is the *moon-hero*. He, or in fact *She*, because it pertains rather to the feminine, whether in man or woman, ventures into the dangerous paths, the forests and the rivers, the hills and the valleys, the labyrinths and the netherworlds, the pandemonium, the chaos and the torment outside the boundaries of collective consciousness, beyond norms and conventions. She is maybe not the skillful goal-directed archer Apollo, but rather his twin sister Artemis, the hunter goddess roaming in the wilderness and the forest, armed with silver bow and arrows. This may be the sense of drifting around the outskirts of town, sneaking into backyards, to hike around in foreign places in the geography of the world or in the psychography of the soul, learning "how to observe nature, the way it grows and changes."⁵⁰ It is dangerous; as happens to Artemis, by mistake, you may kill your loved one, or if you come too close you may be transformed into a stag, because it is an oscillating journey between death and rebirth, waxing and waning, appearance and disappearance, love and disaster, reflection and deflection, healing and wounding. The ground easily quakes, and on winding roads and behind thorny bushes the forces of love and madness, pain and desire, despair and anticipation struggle with savage ferocity. The lunar hero pertains to relationship and unification, but breakup and falling apart, as well.

The hero's lunar quality refers to the mirror and reflection, rather than the sword and division. As we shall see later, Perseus is equipped with both.

⁴⁹ Erich Neumann, *The Fear of the Feminine*, pp. 92, 94.

⁵⁰ Verena Kast, *The Mermaid in the Pond*, p. 55.

In its lunar aspect, the hero does not attack the unconscious. It entails a conscious turning towards the unconscious, quietly and humbly awaiting what in the course of time arises and unfolds in the hero's reflective mirror. As Campbell says:

The mirror, reflecting the goddess and drawing her forth from the august repose of her divine non-manifestation, is symbolic of the world, the field of the reflected image. Therein divinity is pleased to regard its own glory, and this pleasure is itself inducement to the act of manifestation or "creation."⁵¹

The following is the dream of a sixty-year-old man, slowly finding his way home to himself after having "been away" for a long time, during an extraverted career:

I feel an urge to return home. I have been away for a long time. As I get home, I see that a man sits on a chair in the attic, watching the dark sky through a telescope—there is a big opening in the roof. He calls me to look, and I try to look carefully through the telescope, but I see nothing. I turn and turn the telescope, yet, I can't see anything. He shouts and yells at me and I feel very embarrassed, and he tells me angrily to go and sit and wait next to a little girl who sits on a bench. She looks like she is in a dream state, just looking up at the sky. First I look at her, and then I lose the focus, and like her I just look at the dark sky, and then, suddenly, a very bright star shines far far away but very very clearly, and then I see the moon, so close, almost as if I could touch it.

Naturally, the lunar aspect of the hero is closely related to matriarchal consciousness, as elaborated in depth by Erich Neumann.⁵² Queen Jocasta, *Shining Moon*, as representative of the feminine side of consciousness, has been discussed elsewhere.⁵³ However, Neumann is mainly concerned with matriarchal or moon-consciousness as something preceding patriarchal consciousness, pertaining to "enchantment and magic, ... inspiration and prophecy" rather than "its recurrence in the psychology of individuation, which is a reappearance

⁵¹ *The Hero with a Thousand Faces*, p. 213.

⁵² 'The Moon and Matriarchal Consciousness,' in *The Fear of the Feminine*, pp. 64-118.

⁵³ Erel Shalit, *The Complex*, p. 55.

at a higher level, as is always the case where, in the course of normal development, we again encounter something already experienced."⁵⁴ I believe the lunar and the solar elements constitute complementary aspects of the hero and his/her journey, even if the one may precede or dominate the other.

In fact, as regards the lunar aspect of the hero's journey, he naturally ventures into darkness only as the sun sets, rather than at dawn. Yet, the hero needs to be equipped with some of the day's light to withstand the night's depressive darkness, and with summer's warmth for the cold loneliness of winter not to overwhelm him.

He travels at night-time, west to east, in the reflective light of the moon rather than in the unambiguous light of day. "The alchemical work starts with the descent into darkness (nigredo), i.e., the unconscious" says Jung.⁵⁵ Only thereafter "one arrives at the east and the newborn sun," says Edinger.⁵⁶ Ayala, a forty-year-old woman, dreams:

It is midnight, midsummer night. I am barefoot, walking from the sea eastward, on a thorny field. My feet hurt, I am bleeding. Then, suddenly, a path opens up, crossing the field in the centre, dividing it in two, lit up by the light of the moon. As I walk along, still feeling the pain in my feet, a man suddenly appears from the dark and blocks my way. He is religious, completely shrouded in his Tallith [the prayer shawl], even his head is covered. He barely notices me, and he does not move to let me pass. I have to stop and wait, and listen to him reciting a prayer. I look at him as he prays, and very quietly he looks at me, in a warm and kind way. I feel his quiet prayer fills me up within, and he then blows the shofar [the ram's horn], and I feel a wave of excitement.

While the dream was experienced during an afternoon nap, it takes place during summer's brief night. The dreamer is guided along her path by the moon. The peripeteia occurs when her road is blocked, but she need not actively struggle with her adversary. Rather, this woman, who had experienced

⁵⁴ *The Fear of the Feminine*, pp. 74, 92.

⁵⁵ CW 9ii., par. 231.

⁵⁶ Edward Edinger, *The Aion Lectures*, p. 116.

a deep narcissistic wound due to lack of adequate mirroring in early childhood, allows herself in the dream to be mirrored by the religious man's chanting prayer. Jung says:

Christ, or the self, is a "mirror": on the one hand it reflects the subjective consciousness of the disciple, making it visible to him, and on the other hand it "knows" Christ, that is to say it does not merely reflect the empirical man, it also shows him as a (transcendental) whole.⁵⁷

The dream-ego, the *I* in our dreams, is our recurrent nightly hero, our messenger who ventures into dreamland, and returns home with a letter from the Self.⁵⁸ In the above dream, Ayala encounters her adversary who emerges from the shadow, not as an enemy to be fought, but as a mirroring or reflecting other. This is the hero's lunar rather than solar attribute. It may even be that the dream ego will not really bring anything new into consciousness, but her soul becomes *inspired* and *excited*, i.e., setting the breath of life in motion. From the lunar perspective, the event, such as in this dream, needs less to be interpreted, but rather be libidinized by the moisture of the Self.

The Nixie of the Millpond

"In the marvelous tale 'The Nixie of the Pond'," writes Neumann, the wife "must wait until the moon is full again. Until then she must silently circle about the pond, or she must spin her spindle full. Only when the time is 'fulfilled' does knowledge emerge as illumination or enlightenment."⁵⁹

The circling about the pond implies a lunar attitude towards the unconscious, just like dreams, "as manifestations of unconscious processes... rotate or circumambulate round the centre."⁶⁰ . . .

⁵⁷ CW 11, par. 427.

⁵⁸ The Talmudic dictum says: "A dream not interpreted is like a letter not read."

⁵⁹ *The Fear of the Feminine*, p. 94.

⁶⁰ CW 12, par. 34.

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INDEX

A

- Abel 88
Abraham 75, 76, 87, 132, 133
Achilles 156
acorn 50, 68
Acrisius 48, 53, 57, 59, 65, 66,
78, 105, 118
Actaeon 22
Adam 87
Adonis 27
adversary 37, 121, 123, 146, 165
Aegyptus 78
Aeschylus 50
Aganippe. See Eurydice
aggression 94
Ahab 217
AIDS 98
fear of 98
aithiops 55
alchemical 36, 201, 202
alchemy 202
as a code word 202
Alighieri, Dante (see also Dante)
The Divine Comedy: Inferno 141
The Divine Comedy: Purgatory
64
Amalek 88, 105, 107, 108, 109,
110, 111, 113
legend of 111
Amalekites 107, 109, 110, 111
Amnon 88
Amon-Ra
the sun-god 75
Amor and Psyche 191
the tale of 75
Andersen, Hans Christian
The Child in the Grave 190
The Cripple 178
The Little Match-Seller 178
The Shadow 74
The Ugly Duckling 178, 187
Andromeda 55, 56, 73, 74
angel 64, 114, 115, 120, 214
anima 22, 67, 73, 78, 91, 114,
117, 118, 139, 140, 169,
195, 211, 214
animae 47, 71
seduced by 118
animus 67, 91
anti-depressant 94
anti-Semitic 97, 106
anxiety 61, 151
Aphrodite 56, 75, 178, 191
Apollo 31, 45, 56
Apollodorus
The Library of Greek Mythology
53
Apollonia 31
Apollonian 44
archaic 69
archetypal
breath of life 139
energies 62, 68
image of the devouring, petri-
fying feminine 72
parents 47
archetypal energy 18, 33, 62,
68, 72, 93, 156
of aggression 160
of incestuous love 160
archetypal identification 30, 84,
111ff, 155
and Denial 111
archetypal image 91f
of consciousness 92
of the beggar 208, 213, 222
of the cripple 177
of the divine child 154
of the enemy 106
of the devouring feminine 72
of the hero 87, 125

of the wanderer 213
 of the warring brothers 105
 of the wounded healer 165
 archetypal scheme 141
 archetypal traitor 127
 archetype 70
 father 62, 131, 134*f*, 149
 mother 25, 44, 47, 63, 87
 of death 190
 of meaning 209
 of the self 87, 209
 of the son 135
 Arendt, Hanna
 Eichman in Jerusalem 138, 223
 Ares 156
 Argos 57, 78
 Arion 68
 Artemis 21
 Asclepius 53
 Asherah 56, 214, 216
 ashrama
 the fourth ashrama of the Hindu 204
 aspis. See round shield
 Athena 51, 53, 69, 70, 156, 157
 shield of 52
 Athena's aegis 70
 Athena's temple 68, 70
 Atlas 52, 68
 land of 54
 Attis 27
 autoerotic 71
 Azazel 88

B

Ba'al 214, 215, 216, 218
 as god of rain and fertility 215
 Babel
 Tower of 88
 Barabas 98
 Barabbas 136, 149
 Bauer, Jan
 Impossible Love 211
 Beatrice 64
 bee
 symbol of 75

Beebe, John
 'Attitudes toward the unconscious' 50, 69, 71, 72
 Integrity in Depth 63
 beehive 57, 74, 75, 77
 beggar xii, 47, 101, 197*ff*, 224*f*
 archetypal image of 208, 213, 222
 as healer 203, 204
 as homeless 198, 204
 as Daemon 198
 as other 207
 as shadow at the gateway to the self 208*f*
 as the cripple 199*f*
 as the wanderer 209
 Buddha 205
 empty-handed 199, 204
 in Chinese mythology 203
 King Solomon 209*f*
 Messiah 222
 Bellerophon 53
 Berry, Patricia xi
 Echo's Subtle Body xi, 90
 betrayal 142, 146, 148, 151
 blood 53, 69, 144
 dripping 54
 Bloom, Harold
 Jesus and Yahweh: The Names Divine 136
 Boer, Charles 21, 54
 Metamorphoses 21
 Bolsheviks 24
 Bosnak, Robert 23, 81
 Brahmam 205
 Buber, Martin
 Leket: From the Treasure House of Hassidism 148
 Buddha 34, 205
 Byron, Lord 20
 The Bride of Abydos 21

C

Caiaphas 127, 129, 130, 131, 141, 143, 149
 Cain 88, 146

- Caldwell, Richard S. 54
Hesiod's Theogony 54
 call, the 58, 69, 74
 inner 140
 of the Self 146
 to adventure xi, 47
 Campbell, Joseph xi
 The Hero with a Thousand Faces
 xi, 17, 20, 35, 47, 63, 209
 cancer 112
 fear of 98
 Cassiopeia 55
 Castor 57
 castrated 28, 187
 castrating 75
 castration 72, 73, 132, 135
 cat 172
 cellar
 image of 164
 Cepheus
 land of 54
 Ceto 73
 Cetus
 sea-monster 55
 Chamisso, Adelbert 63
 *Peter Schlemihl: The Shadowless
 Man* 63, 83
 chariot
 of fire 220
 Chimera 53
 Chinese mythology 203
 Christ 37
 Chrysaor 53, 73
 Churchill, Winston 20
 circumambulation 43
 claustrophobia 65
 Clytemnestra 57
 Coelho, Paulo xi
 The Fifth Mountain xi
 Cohen, Haim
 The Trial and Death of Jesus 129
 comb 44
 complex(es) 95, 101, 147, 173,
 as wounds 158
 autonomous 33, 100, 160
 etymology of 159
 concentration camp 103, 110,
 139, 223
 conflict 61
 consciousness
 feminine 74
 masculine 74, 134
 constellation 47
 contamination 98
 counter-transference 169, 176
 erotic 171
 crescent moon 43
 cripple 101, 153, 155, 196, 225
 and complexes 160
 and death 190ff
 and Eros 159
 as archetypal image 177
 dream of 162
 etymology of 155
 Cripple, The (H. C. Andersen)
 178ff
 crippled 155, 191
 crippled child 156
- ## D
- Daemon 198
 Danae 48, 56, 62, 65, 67, 164
 Danaus 78
 dancer 51
 Dante 64, 141 (see also Alighieri,
 Dante)
 Daughters of Phorcys 51
 David 87, 133
 and Goliath 105
 as adulterer 87
Dead Sea Scrolls 110
 Deardorff, Daniel
 The Other Within 192
 death 54, 196
 Deborah 75
 decapitated 53, 61
 decapitation 72
 as castration 72
 defenses 61
 Delilah 114, 116, 117
 Delphi 48, 50
 temple at 45
 Demeter 50, 68

- denial 111
 depression 60, 94
 Devil 121, 143
 Diana 21
 Dickens, Charles
 Oliver Twist 178
 Dictys 49, 56, 66, 67, 105
 dirty needle 23, 123
 discus 57, 74
 divine father 47
 divine child 154
 divinity 84
 Dodona in Epeirus 50
 doubt 64
 dragon 60, 69
 dread 61
 dream-ego 37, 86, 125, 163, 164,
 225
 dream of
 alchemy 201
 Apollonia 30
 beggar 198
 cellar 163
 child and lion cub 154
 cloud of fire 64
 cripple 162
 cul-de-sac 86
 cut off hands 104
 dark sky 35
 dog on old rug 157
 dog and bird 164
 Dr. D.
 clinic in a mess 172
 dark alley 176
 Fortress 24
 healer on the dunghill 87
 Irma's Injection 23, 81
 Jesus 206
 little girl 162
 mirror and adversary 122
 moonlit path 36
 Mrs. M. 169
 Nixie of the Mill-Pond 40f
 newborn baby 164
 oak tree 124
 Palestinian girl 212
 Perseus 55
 Prophet Elijah 222
 The Cripple 181
 "the raw-city-village" 211
 the tramp with the key to the
 cathedral 212
 treating wounded child 103
 dungeon 67
- E
- Earth Mother 32
 Edinger, Edward 18
 Ego and Archetype 120
 Goethe's Faust 121
 The Aion Lectures 36
 The Bible and the Psyche 116,
 215
 The Christian Archetype 148
 The Creation of Consciousness 18
 The Eternal Drama 62
 Edinger on
 God-image 158
 Edshu 209
 ego
 and Self 17, 44, 74, 117, 118,
 120, 121, 135, 158, 215
 and Shadow 104
 masculine 67
 ego-consciousness 19, 32, 59, 60,
 96, 125, 126
 ego formation 92
 ego-ideal 23
 Eichmann 138
 Ein-Dor
 medium at 88
 witch at 61
 Electryon 57
 Elijah 77, 214, 215, 216, 217,
 219, 220
 the prophet 213
 Elisha 220
 empathy 99
 enemy 37, 100f, 103-151, 154,
 157, 159, 200, 203, 207,
 225
 archetypal image of 106
 enragement 61

Eros 58, 84, 157, 159, 195
 death of 174
 Esau 107, 118, 119
 esophagus 76
 Ethiopia 54, 55
 ethnic cleansing 98
 Euryale 53
 Eurydice 48
 Eve 87
 evil 107, 110, 111, 145
 denial of 112
 the shadow of 112
 evil deception 110
 Ezekiel 27

F

father archetype 62, 131, 134,
 135, 149
 fathers
 Law of the 136
 fear 45, 61, 64, 69
 Feldman, Louis
Remember Amalek! 109
 feminine 32, 74
 lunar attitude 44
 lunar attribute 32
 fire 64
 fisherman 49, 56, 67
 flute 44
 fratricide 88
 Frazer, James 27
The Golden Bough 27
 Freud 17, 72, 82, 123, 194
An Outline of Psychoanalysis 194
Beyond the Pleasure Principle 194
Fragment of an Analysis 22
The Interpretation of Dreams 23,
 81
*New Introductory Lectures on
 Psychoanalysis* 17
 Frey-Rohn, Liliane 82
From Freud to Jung 82
 Fromm, Erich
The Forgotten Language 147
 fugitive 146

G

Gaea, Gaia 45, 51, 157
 Gamliel, the old 149f
 Gandhi 200
 as wanderer 208
 Garden of Eden 88
 Gerry, Peggy
*Reflections on the Symbolism of
 the Bee* 74
 Gethsemane 128, 141, 143
 Ginzberg, Louis
Legends of the Bible 105, 219
 Gnostic, *Gospel of Judas* 141
 God
 as the Archetypal Father 127,
 132
 image of 158
 man in His image 92
 the face of 120, 121
 The house of 120
 the shadow of 92
 goddess of fertility 214
 goddesses of feminine wisdom 73
 goddess' tree, valley of 105
 God-image 112, 158
 golden apples 54, 68
 Golden Calf 88
 Golden Ram 57, 74, 75, 77
 Goliath 105
 Gordon, Rosemary
Dying and Creating 192, 195,
 196
 Gorgon(s) 49, 51, 52, 56, 68, 70,
 72
 Gorgophone 57
 Graeae 50, 68, 69
 grandfather 74
 graven image 65
 Graves, Robert 29
The Greek Myths 29
 Great Mother 44, 75, 105, 125
 womb of 45
 greed 145
 Grimm Brothers 38
Death's Messengers 192
Tale of The Golden Bird 201

The Nixie of the Millpond 37
 Grossman, David
 Lion's Honey: The Myth of Samson
 116
 Guggenbuhl-Craig
 Eros on Crutches 191
 Power in the Helping Professions
 165
 Guggenbühl-Craig on
 being crippled 191
 guilt 45, 61, 144, 151

H

Hades 49, 52, 71
 Hall, James
 'The Complex and the Object'
 100, 159
 Hamilton, Edith
 Mythology 48, 56
 Hans Christian Andersen 187
 (see also Andersen, Hans
 Christian)
 Harding, Esther
 *The Value and Meaning of Depres-
 sion* 94
 hardship 64
 Helen of Troy 57
 Helicon, Mount 53
 Hellas 56
 Hellner-Eshed, Melila
 A River Issues Forth from Eden
 208
 Hephaestus 155, 156, 157, 160,
 178
 as crippled god 155
 Hera 32, 62, 155, 156
 Heracles 57, 114
 Heraclitus 196
 *Fragments: The Collected Wisdom
 of Heraclitus* 58
 Hermes 50, 51, 52, 69, 70
 winged sandals 70
 hermit 204, 209
 hero xi, 62, 126, 137, 139, 146,
 150, 225

as an archetypal image 125
 spiritual struggle of 151
 the birth of 64
 the myth 47
 the task of 18, 33, 137
 Hero and Leander 20
 hero-ideal 23
 Hesiod 53
 Hesperides 54, 68
 hieros gamos 214
 Hillman, James
 *Archetypal Psychology: A Brief Ac-
 count* 200
 Hill of Evil Counsel 141, 143, 151
 Himmeler, Heinrich 112
 Hippocrene 53
 Hippodamia 49, 57
 Hipponous 53
 Holofernes 88
 Homer 62
 honey 115
 hoplon. See round shield
 horse 53, 68
 horsepower 68
 Hugo, Victor
 The Hunchback of Notre-Dame
 178
 Hydra 61
 Hyperborea 52

I

impotent 73
 inflation
 narcissistic 99
 initiation 65
 Inner Voice 138, 198
 insomnia 64
 integrity 63
 Intifada 104
 Isaac 75, 76, 107, 113, 132
 Isaiah
 the prophet 205
 Ishmael 107, 113

J

Jacob 87, 106, 118, 119, 120, 121, 132
 and The Divine Adversary 118
 as deceiver 87
 Jacob's ladder 214
 Jacoby, Mario
Individuation and Narcissism 99
 Jason 62
 Jennings, Hargrave
Ophiolatrea 68
 Jezebel 214, 216, 217
 Job 88
 Jordan River 119, 218
 Joseph (Old Testament) 164
 Joseph (father of Jesus)
 as personal father 127
 Joshua 109
 Jowett, Benjamin
Dialogues of Plato 86
 Judas Iscariot 106, 127, 128, 136, 141, 142, 143, 144, 145, 146, 148, 149, 150
 as reflection of Jesus 148
 kiss of 128
The Gospel of Judas 141
 Judith and Holofernes 88
 Jung, C. G. xi, 36
Man and his Symbols 119
Memories, Dreams, Reflections 181, 213
The Collected Works xi, 17-19, 26, 32, 36-38, 43, 52, 59, 66, 81-83, 85, 87, 89, 93-94, 96-97, 99, 103, 111, 115, 121, 123, 136, 138, 154, 158-159, 176-177, 187, 190-192, 194-195, 203, 208, 214, 220, 224
 Jungian analysis
 the task of 158
 Jung on
 angels 115
 circumambulation 43
 complexes 159
 conventional morality 59

death 195
 divine power and evil 224
 Elijah 214
 first World War 103
 Freud 81
 God-image 158
 heroism 154
 hero, self, shadow 87
 Kore 51
 libido 195
 life and death 192
 maiden 51
 projection 96
 psychic infections 166
 recognition of the shadow 158
 the beggar 203
 the hero 138
 the origin of evil 106
 the personal unconscious 83
 the shadow 82, 83, 89
 transference
 kinship libido 177
 wounded wounder as agent of
 healing 123

K

Kabbalah 206
 kabbalistic
 mysticism 89
 Kafka, Franz
The Blue Octavo Notebooks 220
 "The Departure" 58
 Kaplan, Aryeh
Rabbi Nachman's Stories 209
 Kast, Verena 34
The Mermaid in the Pond 34, 42
 Kanaan, Hagi 92
 Kennedy, John F. 96
 Kerényi, Karl
Asclepios, Archetypal Image of the Physician's Existence 166
Hermes: Guide of Souls 70
The Gods of the Greeks 155
The Heroes of the Greeks 24, 48
 Kerr, John
A Most Dangerous Method 172

- king 49
 Ahab 214
 and the Fisherman 66
 Nahash the Serpent King 60
 Solomon 214
 Saul 60
 Solomon 56, 133, 209
 the king's shadow 66
- Kingsley, Charles
The Heroes or Greek Fairy
Tales For My Children 50, 52
- kore 51
- Kronos 53
- L**
- Ladon 51
- Laius 121, 160
- Lao-Tzu 214
 and the dancing girl 214
- Laplanche & Pontalis
The Language of Psychoanalysis
 82
- L'Équipier*, the film 159
- Lev Kenaan, Vered
Pandora's Senses 212
- libido 60, 94, 157, 195
 turning inward 94
- Lilith 87
- lion 115, 154, 155
- lion cub 154
- logos 57
- love transference 166
- Lucifer 142
- M**
- Maat 73
- Marlowe, Christopher
The Jew of Malta 98
- Mars 84, 121
 to Eros 157
- Mary Magdalene 132
- masculine 32
 solar aspect 32
- maternal 69
- McGuire, William
The Freud/Jung Letters 72
- Medha 73
- medication
 anti-depressant 94
- Mediterranean 54, 219
- Medusa 53, 54, 56, 57, 68, 70,
 72, 73, 78
 children of 53
 the head of 49
- Messiah 220, 221, 222
 as beggar 222
- metaphysics 92
- Metis 73
- Miller, David L.
Jung and the Interpretation of the
Bible 119
- miraculous birth 47
- mirror 121, 122, 151
- mirroring 37
 mother-and-child 70
- miserable child 157
- monotheism 87, 218
- monster(s) 69, 95, 190
 sea 55
- moon 43, 66, 70
- moon-hero 44
- Moses 70, 76, 87, 107, 108, 109,
 140, 217
 as man-slaughterer 87
- Mother
 archetype 25, 44, 47, 63, 87
- Mother Earth 98, 133, 136
- motherhood 75
- Mount Moriah 76
- Mount Sinai 76, 217
- Muses 53
- Mycenae 48, 57, 74, 77
- mysticism 89
- mythology
 Chinese 203
- N**
- Nahash
 the Ammonite king 60
- narcissism 26, 29, 84
- narcissistic 26, 37

- gratification 71
 inflation 99
 Narcissus 50
 Nazis 110
 as Masters of Deception 110
 Nemesis 191, 194
 Neumann, Erich 34, 120
 Amor and Psyche 75
 Art and the Creative Unconscious
 166
 Depth Psychology and a New Ethic
 87, 113
 The Fear of the Feminine 34, 35,
 36, 44
 The Great Mother 65, 75
 The Origins and History of Con-
 sciousness 51, 81, 131, 135
 neurosis 69
 Nicene Creed 129
 Nietzsche 69
 nigredo 36
 nirvana 204
 Nixie of the Millpond, the 37
 nymph(s) 21, 32, 50ff, 55, 69ff
 Stygian 52, 69ff
- O
- oak(s) 50, 125
 talking 68
 Odyssey 62
 Oedipal 49, 142
 Oedipus 121, 160, 187
 opus 220
 oracle 45, 48, 50, 55, 67, 121
 other, the 84, 113, 116, 120, 154
 as enemy 106
 as enemy-aspect of the shadow
 126
 as grand and awesome 120
 demonized 112
 Ovid
 Metamorphoses 54
- P
- Pagels, Elaine
 The Origin of Satan 142
 pain 64
 Pan 56
 Pandora 156
 panic 61
 Paracelsus 209
 parent(s) 62
 participation mystique 100
 paternal authority 62
 patriarchal 66, 74
 Pausanias
 Description of Greece 55
 Pegasus 53, 73
 Penelope 57
 peripeteia 36
 Permessos 53
 Perses 57
 Perseus 48-78, 105
 persona 86, 96, 198, 199
 Peter Pan 83
 petrification 72
 petrified 50
 phallic 50, 135
 Pharisees 147, 149
 Philistines 114, 117, 118
 Phoenicia 218
 Phoenicians 56
 Phoenix 218, 219
 land of the 218
 Plato 85
 poisoning 98
 Pollux 57
 Polydectes 49, 56, 67, 68, 105
 Polydegmon 49
 Pontus 51
 Poseidon 53, 68
 priestess 48, 50
 princess
 the rescue of 47
 Proetus 48, 59, 66, 105, 118
 projection 96ff
 active 99
 as identification 100
 passive 97, 98
 Prometheus 20, 33
 Psyche 75, 191
 puer 168

- Python
 dragon-like serpent 45
- Q
- Quasimodo 177
 Queen Jocasta 35
- R
- ram 74, 75, 76
 ram's horn 76
 Rank, Otto
The Double 92
 'The Student of Prague' 160
 rebirth 54
 reflected image 70
 Remus 105
 repetition-compulsion 69, 123
 Reshef 31
 return
 of hero 18, 44, 47, 138
 home 35, 47, 119, 225
 Rilke, Rainer Maria
 'The Song of the Beggar' 197
 'The Voices' 153
 River Styx 71
 Romulus 105
 Rosh Hashana 76
 round shield 48
 Ruth the Moabite 21, 105
- S
- Sabbath 147, 148
 Salome 214
 Samson 105, 113ff
 Sartre 19
Being and Nothingness 19
 Satan 88, 142, 143
 as adversary 146
 satanic 121
 Saul 60, 88
 saxum seriphium 68
 scapegoat 88
 Schärf-Kluger, Rivkah
Psyche in Scripture 209
Satan in the Old Testament 121
 Scholem, Gershom
Alchemy and Kabbalah 203
Zohar: The Book of Splendor 90
 Schwartz, Howard
Lilith's Cave 71
 "The Other Side" 71
Tree of Souls 220
 Scythian plains 50
 sea-monster 68, 73
 sea-nymphs 55
 Segal, Robert 19
Depth Psychology and a New Ethic
 131
In Quest of the Hero 19, 63
 Self 37
 and Shadow 113
 self-alienation 94
 senex 74
 Seriphus 56
 island of 49, 66, 68
 serpent(s) 45, 69, 98
 black serpent 214
 in paradise 146
 sea 55
 shadow 67, 81, 85
 ability to carry and contain 70
 and ego formation 92
 and Self 223
 and the Bible 87
 and the Hero 87
 as beggar 101
 as cripple 101
 as enemy 101
 as gateway to the self 101
 as gateway to the transcendent
 114
 aspects of 100
 dark feminine 78
 persona and projection 94
 submission to 213
 the false 83
 the fisherman's 66
 the king's 66
 the undifferentiated 91
 wandering through 211
 Shalit, Erel 25

- The Complex* 35, 69
 'The Complex and the Object'
 100, 159
*The Hero and His Shadow:
 Psychopolitical Aspects of Myth
 and Reality in Israel* 25
 'Will Fishes Fly in Aquarius' 58,
 66, 223
 shame 45
 Sharp, Daryl 17
 Jung Lexicon 17, 91, 95, 99, 100
 Shekhinah 134
 shield
 the protective 65
 shofar 75, 76, 220
 Sicarii 130, 143, 145
 snake(s) 68. See also serpent(s)
 poisonous 54
 tail 53
 Sodom and Gomorrah 88
 Song of Songs 214
 Spielrein, Sabina 171, 195
 Jung's letter to 171
 spinning wheel 44
 Statius, the poet 64
 Stein, Murray
 on Hephaestus 156
 Stheno 53
 stranger 134, 140, 208, 212
 as Xeinos 212
 struggle
 with the dark unconscious 47
 Stygian nymphs 52, 69ff
 suicide 61, 63
 Sun-god 75, 114, 156
 Hephaestus as 156
 sun-hero 32, 44, 114
 the task of 105
 sword 52, 53, 151, 165
 sickle-shaped 52
 the golden 73
- T**
 Tamar 88
 Tammuz 27
 Tao, the 224
- Tartaros 68
 Temenos 123
 Terrible Mother 32
 Thanatos 194, 195
 Themis 45
 Thetis 156
 Thracian mountains 50
 Tower of Babel. See Babel
 trachea 76
 traitor
 as archetype 127
 transference 169
 -counter-transference 171
 love 166, 176
 negative 123
 neurosis 170
 treasure 47, 73
 trickster 30, 50
 Tripp, Edward
 *The Meridian Handbook of Classi-
 cal Mythology* 51
 Twain, Mark
 The Innocents Abroad 56
- U**
 underworld 71
 untouched 63
 uroboric 105
- V**
 Viracocha 209
 Virgil 64
 virgin 63
 mother 47
 von Bredow, Wickard 139
 von Franz, Marie-Louise
 Interpretation of Fairy Tales 23,
 125
- W**
 wander 218
 wanderer 146, 208
 as archetypal image 213
 wandering 200

- Water, the film* 159
 weakness 45
 Whitmont, Edward C.
 ‘The Mystery of Evil,’ 111*f*
 wicked warrior 107
 Wiesel, Elie
 A Beggar in Jerusalem 198
 Messengers of God 120
 Wilde, Oscar 28
 Happy Prince 28
 The Picture of Dorian Gray 29
 Wise Old Woman 44
 wizard 61
 womb 65
 Wotan 209
 wound 170
 of guilt 188
 wounded 191
 dog 164
 narcissistically 175
 wounded child 103, 154, 159,
 163, 187
 as image of crippledness 192
 wounded healer 22, 123, 165,
 203, 204
 woundedness 158
 wounding healer 123, 125, 146,
 165
 as the adversary 204
 wounds
 and Eros 154
 of the doctor 166

X

Xeinos 212

Y

Yafu 54, 55, 73

Yahweh 218

Z

Zarephat 218

Zelda, selected poems

 “*The Crippled Beggar*” 199*f*

Zeus 48, 50, 56, 62, 77, 155, 156

*Zohar, the Kabbalistic Book of
 Splendor* 89, 208

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Our hunger for the forbidden fruit grows as we get older and our need for it increases. By midlife, we often sense that something important is missing. Then the “unacceptable,” “sinful” parts of ourselves that have been rejected begin to clamor with ever greater insistence to participate in our lives. Promethean guilt is the guilt we incur for the sins that we need to commit if we are to achieve, both for our selves and for our society, some of the social, political, economic, scientific, psychological, and other changes and developments that we most deeply need to sustain and nourish us. Myth tells us that Prometheus stole fire from the gods and made it available for human use. He suffered for this sin, but human society would have suffered if he had not committed it. There indeed are sins that are destructive to society, but the paradox is that there are also sins that inure ultimately to society’s benefit. Those sins that benefit us could not be committed without a creative, Promethean spirit that is supported, when necessary, by an obstinate and irreverent insolence toward authority (political, theological, pedagogical, and parental) and that is informed by a love for freedom. Life inevitably confronts us with the Promethean dilemma: Do we live our lives without fire and the heat and light it provides or do we sin, and subsequently incur guilt, in order to obtain for ourselves and for society those important changes and developments most needed.

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Artists plumb the depths of soul which Jung calls the collective unconscious, the inheritance of our ancestors' psychic responses to life's drama. In this sense the artist is priest, mediating between us and God. The artist introduces us to ourselves by inviting us into the world of image. We may enter this world to contemplate briefly or at length. Some paintings invite us back over and over again and we return, never tiring of them. It is especially these that lead us to the Great Mystery, beyond image. *Re-imagining Mary: A Journey through Art to the Feminine Self* is about meeting the Cosmic Mary in image and imagination, the many facets of the Mary image that mirror both outer reality and inner feminine soul. Jungian analyst Mariann Burke explores symbolic meanings of paintings and sculptures by several famous artist from the renaissance period on up to our modern age including: Fra Angelico, Albrecht Durer, Henry Ossawa Tanner, Nicolas Poussin, Parmigianino, Duccio di Buoninsegna, Salvador Dali, Andy Warhol, and Frederick Franck.

Aspects of Mary explored include: Mary not only as Mother of God, a title from the Judeo-Christian tradition, but as Mother God, a title reaching back to an ancient longing for a Female Divinity. In western Christianity this Mary bears the titles and the qualities worshipped for thousands of years in the Female images of God and Goddess. These titles include Mary as Sorrowful One and as Primordial Mother. Recovering Mary both as light and dark Madonna plays a crucial role in humanity's search for a divinity who reflects soul. Also discussed is Mary as the sheltering Great Mother that Piero della Francesca suggest in the *Madonna del Parto* and *Mater Misericordia*. Frederick Franck's *The Original Face* and the *Medieval Vierge Ouvrante* also suggest this motif of Mary as Protector of the mystery of our common Origin. Franck's inspiration for his sculpture of Mary was the Buddhist koan—"What is your original face before you were born?"

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In the present day, our culture's evolving masculine spirit seems to be sputtering out. We began with that powerful, creative spirit, and somewhere along our path, phallus has been rendered impotent. The unicorn, that wondrous masculine symbol, has been reduced to a limp-horned stuffed animal found in novelty stores—or worse yet, discarded to a dusty old shelf of a second-hand thrift shop.

Resurrecting the Unicorn addresses the impoverished state of masculinity in the 21st century. Without a strong masculine image, our souls become fragmented and we lose our way. In fact, this is how many men feel today—and women, too—as we all have these inner components. When we are in such a state of psychological confusion and imbalance, we must begin again to search for the “Holy Grail.” The Grail is the symbolic container of the psycho-spiritual contents that can nourish, balance, and renew our lives.

All the compensatory posturing, chest-pounding or drum-beating in the world won't revive this great masculine spirit! This can only be accomplished by developing a deeper relationship to soul. The mental landscape of metaphors—dreams, stories, myths, fairy tales—deal with the eternal truths of human nature and are the language of soul. In *Resurrecting the Unicorn*, Bud Harris guides us deep into the realm of metaphors so we can examine the evolution and development of human consciousness and reclaim discarded, yet much needed, aspects of our humanity.

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a Jungian Perspective by Erel Shalit

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"Enemy Cripple & Beggar provides an informed and thoughtful perspective concerning literary good and evil alongside society's norms and mores. An original work by Erel Shalit, *Enemy Cripple & Beggar* is a unique blend as a literary and psychology manual, making it highly recommended for both personal reading lists and community library collections."

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In *Enemy, Cripple, & Beggar: Shadows in the Hero's Path*, Erel Shalit provides new thoughts and views on the concepts of *Hero* and *Shadow*. From a Jungian perspective, this Fisher King Press publication elaborates on mythological and psychological images. Myths and fairy tales explored include Perseus and Andersen's *The Cripple*. You'll also enjoy the psychological deciphering of Biblical stories such as Amalek - *The Wicked Warrior*, Samson - *The Impoverished Sun*, and Jacob & the *Divine Adversary*. With the recent discovery of *The Gospel of Judas*, Dr. Shalit also delves into the symbolic relationship between Jesus and Judas Iscariot to illustrate the hero-function's inevitable need of a shadow.

The *Hero* is that aspect of our psyche, or in society, who dares to venture into the unknown, into the shadow of the unconscious, bringing us in touch with the darker aspects in our soul and in the world. In fact, it is the hero whom we send each night into the land of dreams to bring home the treasures of the unconscious. He, or no less she, will have to struggle with the *Enemy* that so often is mis-projected onto the detested *Other*, learn to care and attend to the *Cripple* who carries our crippling complexes and weaknesses, and develop respect for the shabby *Beggar* to whom we so often turn our backs - for it is the 'beggar in need' who holds the key to our inner Self.

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The Sister from Below *When the Muse Gets Her Way*

a Jungian Perspective by Naomi Ruth Lowinsky

ISBN 978-0-9776076-2-3

“Naomi Lowinsky has given us a remarkable, fearless, and full autobiography. Speaking in poetic, psychologically sensitive, scholarly dialogues with her shapeshifting muse, she has created a new form. Through it she beckons us to attune with her as she explores her own personal and archetypal journeys, sounding the passionate depths of the Self that Everywoman may traverse when she lives authentically. This is a beautiful book to treasure and spread among worthy friends.”

—Sylvia Brinton Perera, Author of *Descent to the Goddess* and *The Scapegoat Complex*.

Who is this Sister from Below? She’s certainly not about the ordinary business of life: work, shopping, making dinner. She speaks from other realms. If you’ll allow, She’ll whisper in your ear, lead your thoughts astray, fill you with strange yearnings, get you hot and bothered, send you off on some wild goose chase of a daydream, eat up hours of your time. She’s a siren, a seductress, a shape-shifter . . . Why listen to such a troublemaker? Because She is essential to the creative process: She holds the keys to the doors of our imaginations and deeper life—the evolution of Soul.

The Sister emerges out of reverie, dream, a fleeting memory, a difficult emotion—she is the moment of inspiration—the muse. Naomi Ruth Lowinsky writes of nine manifestations in which the muse visits her, stirring up creative ferment, filling her with ghosts, mysteries, erotic teachings, the old religion—bringing forth her voice as a poet. Among these forms of the muse are the “Sister from Below,” the inner poet who has spoken for the soul since language began. The muse also appears as the ghost of a grandmother Naomi never met, who died in the Shoah—a grandmother with ‘unfinished business.’ She visits in the form of Old Mother India, whose culture Naomi visited as a young woman. She cracks open her Western mind, flooding her with many gods and goddesses. She appears as Sappho, the great lyric poet of the ancient world, who engages her in a lovely midlife fantasy. She comes as “Die Ür Naomi,” an old woman from the biblical story for which Naomi was named, who insists on telling Her version of the Book of Ruth. And in the end, surprisingly, the muse appears in the form of a man, a long dead poet whom Naomi loved in her youth.

This forthcoming Fisher King Press publication conveys the experience of the creative life in which active imagination—the Jungian technique of engaging with inner figures—is an essential practice for cultivating the evolution of soul.

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Timekeeper

a novel by John Atkinson

ISBN 978-0-9776076-5-5

“Within the first few pages, John Atkinson’s *TIMEKEEPER* had weaved its essence around my heart and refused to let me go. Written in the same spirit as Sue Monk Kidd’s *The Secret Life of Bees*, *TIMEKEEPER* is a magnificent tale of a young boy who can’t read, or at least he hasn’t found the means to do so up to this point in his life. Misunderstood by his teachers and elders, and physically beaten into the ground by his father, Johnnyboy runs away from home at the age of fourteen and sets off into the unknown to find himself. What he couldn’t find in his own father, the universe provides for him in a multitude of miraculous ways. In spite of all his suffering and adversities, Johnnyboy’s spirit remains intact. . . better yet, like a boxer taking a relentless barrage of punches, he spits his beating into the ringside pail and comes out dancing like never before into the next rounds/chapters of this magnificent tale of redemption. Readers, Booksellers, Journalists, Reviewers, Critics, and even you Movie Makers, about all I can tell you is: Better get ready ’cause the *TIMEKEEPER* is coming to town!”

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To learn more about Malcolm Clay be sure to visit:

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Journey to the Heart

a novel by Nora Caron

ISBN 978-0-9776076-6-2

In her debut novel, *Journey to the Heart*, Nora Caron challenges the conventional model of the happily-ever-after story by . . . well, she creates her own fairy tale and with her in-search-of-the-real-thing protagonist, Lucina, we are guided through the labyrinth of illusions and disillusion that many encounter in our modern age.

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Journey to the Heart is all about kissing frogs, seduction, and the quest for wholeness. This refreshing novel is sure to quench the thirst of many people, young and old, longing to find deeper meaning and greater fulfillment in life.

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