



OUT OF THE SHADOWS

A STORY OF
TONI WOLFF AND EMMA JUNG

ELIZABETH CLARK-STERN

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A Story of Toni Wolff and Emma Jung

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by Elizabeth Clark-Stern

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Out of the Shadows: A Story of Toni Wolff and Emma Jung
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Out of the Shadows is a work of creative imagination, based on real events. The playwright acknowledges research drawn from the works of C.G. Jung, Emma Jung, Toni Wolff, Marie-Louise von Franz, Barbara Hannah, Murray Stein, James Hillman, Jean Shinoda Bolen, Marion Woodman, and *Jung* by Dierdre Bair.

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Acknowledgment to the Seattle Jung Society, the Northwest Alliance for Psychoanalytic Study, and the Mother House Fund for the devotion and sponsorship that made this work possible. And to my dear, ebullient therapist/artist colleagues, Catherine Sprietsma Adler, Robin McCoy Brooks, and the original cast and crew and consultants, for their creativity, collaboration and loving support.

ORIGINAL CAST:

EMMA JUNG. Rikki Ricard

TONI WOLFF. Elizabeth Clark-Stern

Directed by. Shierry Nichol森

Project Sponsor/ Artistic Consultant. Lee Roloff

Sound Operator. Donna Lee

Sound Recording. Brent Robinette

Photography, Media. John Stern

Consultants. Susan Scott, Janet Smith, Paul Collins

Music selected by the author from the works of Bach, Debussy, Finzi, Mozart, Ravel, Prokofiev, and Shostakovich

CHARACTERS:

EMMA JUNG (1882-) ages from 26 to 71 years

TONI WOLFF (1888-) ages from 22 to 65 years

SETTING:

The Jung family home, 228 Seestrasse Küsnacht, Switzerland:

Kitchen

Garden

Carl Jung's study

Emma Jung's study

Hotel Room, Ravenna, Italy

Outside the door of Jung's hospital room, Zürich

Gemeindestrasse, home of the C.G. Jung Institute

TIME: 1910-1953

ACT ONE: 1910-1918

ACT TWO: 16 years later 1934-1953

ACT ONE

MUSIC in the darkness.

LIGHTS UP on EMMA, looking out at the audience as she addresses her memory of Toni.

EMMA

How many times did I see you, Toni Wolff, whispering up the path, the pearl buttons of your lace blouse catching the morning sun? At first I saw a face, a voice, a turn of the chin, bemusement in those eyes. I remember the slenderness of your body, your hair sculpted in waves beneath a stylish French hat. Sometimes you wore it pulled into a tight knot like a coiled snake. You came laden with books, or your father's chess set, a flutter of sweat and cigarettes. I carried the roses. Remember? In the beginning, you looked up to me with the eyes of a child, that first morning in the moist summer of 1910.

MUSIC.

EMMA exits.

TONI enters The Garden.

EMMA (*off stage*)

Franzlie, please do not eat them all! I need one full pail for the raspberry pie.

EMMA enters, flowers in her apron.

EMMA

Eck! You gave me such a fright.

TONI

Forgive me.

EMMA

My husband's new analysand.

TONI

Is that a term coined by Dr. Sigmund Freud?

EMMA

No, but my husband is a close professional colleague of Dr. Freud's.

(extending her hand)

I am Emma Jung.

TONI *(shaking hands)*

Antonia Wolff.

EMMA

A firm grip for one so young.

TONI

I am twenty-two.

EMMA

Are you married?

TONI

"It is an honor that I dream not of."

EMMA

Shakespeare! Be careful what you denounce. Juliet was soon "fast married."

TONI

I longed to go to University. My father forbade it. I was sent to England to be "finished" in a school of manners for fine ladies. Now, he is dead and there is nothing left for me.

EMMA

I grieved to hear of his passing. One of the finest families in Switzerland. You and your mother, your sisters, must be quite distraught.

TONI

My sisters will marry. They know their course. I rage at my father. I alone was allowed into his study. He opened for me the world of the Greeks, Shakespeare. But I was born female. A son he would have sent to University. What am I to do now, Papa, with this mind you tended?

EMMA

Did my husband agree to treat you?

TONI

I have not seen him yet. This is my mother's idea.

EMMA

Dr. Jung will not bite your head off.

TONI

I was told he would—is that not the heart of analysis?

EMMA

Perhaps, for Dr. Freud. My husband believes in sitting closer to his analysands, out from behind the couch, as it were.

TONI

I will never see my father again, sit with him in the twilight, hear his voice reading Schiller, Strindberg. We took the part of each character in *A DOLLS HOUSE*. His mind, Ibsen's, and mine. There is nothing for me now but marriage to some dreary man I will despise

—as if I would ever give over the legal ownership of my fortune to such a husband. Wretched Swiss law.

EMMA

Come, my dear. Dr. Jung's study is straight up the path.

(offering a cutting from her apron)

Rosemary.

TONI

“For remembrance”?

EMMA

I predict no watery grave, for you, Ophelia.

TONI

Why not?

EMMA

The vigor of your handshake, my dear, your ruthless mind. You are too curious to commit suicide.

TONI

Pardon me, Frau Jung, but I believe you have not read sufficient Nietzsche. Have you a cigarette?

EMMA

With four children? I do not have sufficient time to smoke.

TONI

I will not endure this “talking cure”!

EMMA is silent.

I am leaving now.

EMMA waits.

TONI

There is nothing before me but darkness—

EMMA holds her ground, waiting.

MUSIC.

EMMA exits.

TONI steps forward, facing the audience as she speaks to “Jung.”

TONI

With all due respect, Dr. Jung, Plato did not say that, it was Heraclitis. You certainly do care who said it. That is plainly evident by the riot of books surrounding you like a great tidal wave. Outstrips my father's library by a league. Heraclitis? I am proved correct. I must admit I am intrigued by your concept of the “psyche,” Greek for soul. Your notion of the “Unconscious” as a vast undiscovered country within each of us. Seems quite fantastic, frankly, but you claim there is empirical evidence such a place exists? My father? What about him? My dreams? Of course I remember them! “And in dreaming, the clouds methought would open and show riches ready to drop upon me, that when I waked, I cried to dream again.” My father read it to me. One of his favorite passages. He came to me last night in a dream so real I could feel the soft texture of his hospital gown. “Give me a cigarette,” he said. I lighted it for him. He took the smoke deep into his lungs, whispering, “My Antonia, people when they live on this earth, they don't know what they have.” What did he mean by that, Dr. Jung? You know the answer, but you believe I must discover it for myself. I have trespassed too long on your valuable time. Good day. What? For me?

A smooth stone from your Lake? How will this ease my mourning? That too I must discover for myself. You are not at all what I expected.

MUSIC.

TONI exits.

EMMA enters, sits at her table, holds up a letter, from which she reads aloud.

EMMA

Dear Professor Freud. Usually I am quite at one with my fate, and see very well how lucky I am. But from time to time I am tormented by the conflict of how I can hold my own against Carl. I find I have no friends. All the people who associate with us really only want to see Carl, except for a few quite uninteresting persons. I am instantly cordoned off as “the wife” and begin to doubt that I have any existence of my own, apart from the aura of Dr. Jung. I write to you because I know I have not come into my own. Carl has conducted an analysis of me, and trained me in his method, but I cannot begin my own practice with four children and a household to manage. I wonder if there is not something I can contribute to this burgeoning field that is my own.

(aside)

Eck, I am a whining haus frau—“Please great Dr. Freud, tell me I am important!”—Surely I ascribe too much greatness to this man, who towers like the Alps, so inflexible is his countenance. I see him with Carl, they are like a mountain and a river. Freud seemingly made of stone, yet one senses a hidden fluid nature

underground. Carl is a rushing torrent that roars over hills and valleys, flowing beyond the solid rock of custom and country at his very core. And what am I? A pleasant meadow strewn with white daisies? Why is it not enough, to be Carl's wife, mother of his children, baker of his bread? I have a fine mind. Freud sees it. Why not my husband? Why can I not be Carl's Intellectual Muse?

MUSIC.

TONI enters, sits in The Garden. EMMA moves from her table to The Garden.

EMMA

Fraulein Wolff, you catch me in my fishing dress.

TONI

I dawdle. It is so lovely here.

EMMA

It is a wretched day. Haze covers the lake. The children wanted to catch a fish for lunch. We managed some fingerlings. You are waiting to see him?

TONI

No. I am collecting myself. We have been working all morning.

EMMA

All morning! You must be quite fatigued, my dear.

TONI

On the contrary. I feel fatigue when I am away from here.

EMMA

The feelings come rushing back, unbidden?

ABOUT THE AUTHOR

Elizabeth Clark-Stern is a psychotherapist in private practice in Seattle, Washington. Before embracing this beloved work, she was a professional writer and actor. Her produced plays and teleplays include *All I Could See From Where I Stood*, *Help Wanted*, *To See the Elephant*, *Having Babies II*, *Nana Sophia's Oasis*, and the documentary *Home From the Eastern Sea*. *Out of the Shadows: A Story of Toni Wolff and Emma Jung* began as an independent study at Antioch University. Revised some years later, the International Association of Analytical Psychologists invited the original production to perform in South Africa in 2007 with psychoanalyst/professional actor, Rikki Ricard, as Emma Jung, and the author as Toni Wolff.

Learn More about the author at:

www.elizabethclarkstern.com

Re-Imagining Mary
A Journey through Art to the Feminine Self

a Jungian Perspective by Mariann Burke

ISBN 978-0-9810344-1-6

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?"

Mariann Burke is a Jungian analyst in private practice in Newton, MA. She holds graduate degrees from the University of Pittsburgh, Andover-Newton Theological School, and the C. G. Jung Institute in Zurich, Switzerland.

*The Motherline:
Every Woman's Journey to find Her Female Roots*

by Naomi Ruth Lowinsky:

ISBN 978-0-9810344-6-1



“(In) this perceptive and penetrating study . . . (Naomi Ruth Lowinsky) imaginatively applies Jungian, feminist and literary approaches to popular attitudes about . . . mothers and daughters and movingly, to personal experience.”

—*Publisher's Weekly*

“A combination of years of scholarship and recordings of personal journeys, this book belongs in every woman's psychology/spirituality collection.”

—*Library Journal*

“In this accessible volume, Jungian psychologist Lowinsky explores the pain that women feel when their mother-love is undervalued or erased.”

—*ALA Booklist*

The Sister from Below
When the Muse Gets Her Way

a Jungian Perspective by Naomi Ruth Lowinsky

ISBN 978-0-9776076-2-3

“Speaking in poetic, psychologically sensitive, scholarly dialogues with her shape-shifting muse, Naomi Lowinsky has created a new form. This is a beautiful book to treasure and spread among worthy friends.”

—Sylvia Perera, Author of *Descent to the Goddess* and
Celtic Queen Maeve and Addiction.

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.

The Sister From Below: When the Muse Gets Her Way 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.

*The Creative Soul:
Art and the Quest for Wholeness*

a Jungian Perspective by Lawrence H. Staples

ISBN 978-0-9810344-4-7

Who we most deeply are is mirrored in our artistic work. Our need for mirroring simultaneously attracts us to and repels us from our creative callings and relationships. It is one of life's great dilemmas.

Artist's block and lover's block flow from the same pool. Often, we fear deeply the very thing needed to create original art, to experience intimate relationships and to live authentic lives: we are frightened by the impulse to be fully revealed to ourselves, and to others, as this most often entails exposing the unacceptable shadowy aspects of our humanity and risking rejection.

Mirrors in all their manifold guises permit us to safely see and experience ourselves in reflection and become better acquainted with the rejected, ostracized aspects of our personalities. Creative work is one of the few places where we can truly express and witness lost aspects of our authentic selves.

Within us a treasure beckons. This is what we spend our lives pursuing. What slows and distracts us is not the object we long for, but where we search. To find this precious gem, we must eventually return to our own creative spirits.

Topics explored in *The Creative Soul* include:

opposites and creativity — the creative instinct — our unique identity — some elements of creativity — some prerequisites of the creative process — la petite mort — the patriarchal/matriarchal conflict — giving voice to the many lives within — dreams and active imagination as triggers to creativity — creativity as an inner parent — creativity within bounds — the creative gap — the power of small — creativity and independence — art and the quest for wholeness — therapy as art — fear of self-revelation blocks creativity — intimacy and creativity — the importance of mirroring — creativity, guilt, and self-development — creativity and loneliness — life and the tension of opposites

Guilt with a Twist
The Promethean Way

a Jungian Perspective by Lawrence H. Staples, Ph.D.

ISBN 978-0-9776076-4-8

We don't have to read books to learn a great deal about guilt. It seeps in through our pores, our eyes and our ears. Not a word has to be spoken. We can remember *that look* we got from our elders and the shock waves of humiliation and pain that suffused our minds and bodies. It would have been easier and less painful if we could have learned it all by just reading. The reading comes later when we are trying to understand and comfort the pain.

A refreshingly unconventional look at the role of sin and guilt in our lives, *Guilt with a Twist: The Promethean Way* is the result of more than twenty years of thought and writing. It is also the result of many years of clinical work by a 76-year-old psychoanalyst who is still practicing. Lawrence Staples concludes that we *must* eat forbidden fruit and bear guilt if we are to grow and achieve our full potential. His unorthodox view has the potential not only to change the way we look at guilt but also to soften its effects and heal us.

The conventional view of guilt is that it helps us remain "good." It helps us resist doing things that would disturb or harm our individual and collective interests. This view of guilt has an important role in the maintenance of conventional life. Yet, the conventional view, important as it is, also creates an enormous problem. It can deter us from being "bad" when that is exactly what is needed. The contribution virtue can make to society must be acknowledged. There indeed are sins that are destructive; there also are sins that benefit. While the conventional view is part of the truth, it is not the whole truth. The meaning of sin and guilt is far more complicated.

Lawrence Staples has a Ph.D. in psychology; his special areas of interest are the problems of midlife, guilt, and creativity. Dr. Staples is a diplomate of the C.G. Jung Institute, Zurich, Switzerland, and also holds AB and MBA degrees from Harvard. In addition to *Guilt with a Twist: The Promethean Way*., Lawrence is author of *The Creative Soul: Art and the Quest for Wholeness*.

Farming Soul
a Tale of Initiation
a Jungian Perspective by Patricia Damery
ISBN 978-1-926715-01-8

A psychological and spiritual reckoning, *Farming Soul* questions theories and assumptions that date back to the early 1900's and the days of Freud, assumptions which have too often separated spirituality from psychology. Suffering the trials of her own individuation process, Patricia Damery finds answers through a series of unconventional teachers and through her relationship to the psyche and to the land—answers that are surprisingly deeply intertwined.

One strand of *Farming Soul* is about redeveloping a relationship to the land—Mother Earth—being rooted in a particular place and being guided by the tenets of Rudolf Steiner's Biodynamic® agriculture. Another strand is about Patricia Damery's professional path of becoming a Jungian analyst, which includes an exploration of four aspects of the body: the physical, the etheric, the astral, and the mental. We are acquainted with and have similar assumptions about the physical body, but we are mostly unfamiliar with the three supersensible bodies. Jung and two of his closest and well-respected colleagues, Marie Louise von Franz and Barbara Hannah, address the subtle body in their writings, but analytical psychology (and psychology in general) has avoided this aspect of Jung's work.

Farming Soul is a courageous offering that will help reconnect us to our deeper selves, the often untouched realities of soul, and at the same time ground us in our physical relationship to self and Mother Earth.

Patricia Damery is an analyst member of the C.G. Jung Institute of San Francisco and practices in Napa, CA. She grew up in the rural Midwest and witnessed the demise of the family farm through the aggressive practices of agribusiness. With her husband Donald, she has farmed biodynamically for ten years.

Enemy, Cripple & Beggar
Shadows in the Hero's Path

a Jungian Perspective by Erel Shalit

ISBN 978-0-9776076-7-9

“. . . 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 of a literary and psychology manual, making it highly recommended for both personal reading lists and community library collections.”

—*Midwest Book Review*

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.

Erel Shalit is a Jungian psychoanalyst in Ra'anana, Israel. He is a training and supervising analyst, and past president of the Israel Society of Analytical Psychology (ISAP). Dr. Shalit is the author of several publications, including *Requiem: A Tale of Exile and Return*, *The Hero and His Shadow: Psychopolitical Aspects of Myth and Reality in Israel* and *The Complex: Path of Transformation from Archetype to Ego*.

Resurrecting the Unicorn
Masculinity in the 21st Century

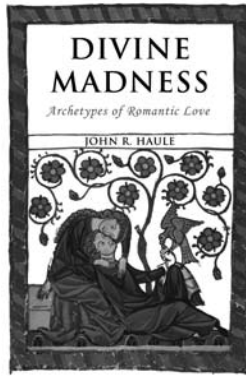
a Jungian Perspective by Bud Harris
ISBN 978-0-9810344-0-9

In the present day, our culture's evolving masculine spirit seems to be sputtering out. We began with a powerful, creative force, yet somewhere along our path, phallus has been rendered impotent. The unicorn, this 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 to examine the evolution and development of human consciousness and reclaim discarded, yet much needed, aspects of our humanity.

Bud Harris is a diplomate of the C.G. Jung Institute in Zürich, Switzerland. He and his wife, Massimilla Harris, are practicing Jungian analysts in Asheville, NC. Bud Harris is the author of several publications including *Sacred Selfishness: A Guide to Living a Life of Substance* and *The Fire and the Rose: The Wedding of Spirituality and Sexuality*, *The Father Quest: Rediscovering an Elemental Force*. Massimilla and Bud co-authored *The Art of Love: The Craft of Relationship* and *Like Gold Through Fire: Understanding the Transforming Power of Suffering*.



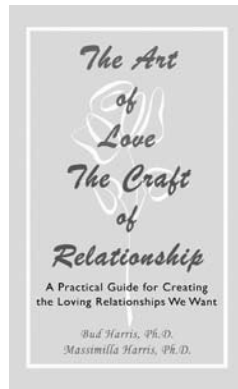
Divine Madness
Archetypes of Romantic Love

a Jungian Perspective by John R. Haule
ISBN 978-1-926715-04-9

Divine Madness: Archetypes of Romantic Love by John R. Haule examines the transforming experience of romantic love in literature, myth, religion, and everyday life. A series of psychological meditations on the nature of romantic love and human relationship, this Fisher King Press publication takes the perspective that human love is a species of divine love and that our experience of romantic love both conceals and reveals the ultimate Lover and Beloved. John Haule draws on depth psychology, the mystical traditions of the world, and literature from Virgil to Milan Kundera to lead the reader inside the mind and heart of the lover.

Each chapter explores a characteristic aspect of relationship, such as seduction and love-play, the rapture of union, the agony of separation, madness, woundedness, and transcendence. Focusing on the soulful and spiritual meaning of these experiences, *Divine Madness* sheds light on our elations, obsessions, and broken hearts, but it also reconnects us with the wisdom of time immemorial. As a practicing Jungian analyst and former professor of religious studies, John Haule masterfully guides his readers through the labyrinth of everyday experience, and the often hidden layers of archetypal realities, sketching a philosophy of romantic love through the stories of the world's literature and mythology.

John Ryan Haule holds a doctorate in religious studies from Temple University. He is a Jungian analyst trained in Zurich and is a faculty member of the C.G. Jung Institute-Boston.



The Art of Love: The Craft of Relationship

A Practical Guide for Creating the Loving Relationships We Want

by Bud & Massimilla Harris

ISBN 978-1-926715-02-5

Are you:

- seeking to renew a relationship?
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- troubled with establishing a long-term relationship?
- divorced and trying to understand why your marriage failed?
- experiencing problems in love, romance, sex, intimacy or marriage?
- a therapist or counselor who would like to provide an accessible resource for your clients?

Millions of books on relationships have been printed over the years. Why do we need another? We need *The Art of Love: The Craft of Relationship* for the same reasons that over four and a half million readers wanted Spencer Johnson's *Who Moved My Cheese*. Following Johnson's methods of teaching to a broad, modern audience, *The Art of Love: The Craft of Relationship* presents the profound principles that form a loving relationship in an easily accessible manner. Using a very simple approach, it will help people shift their attitudes and provide them with the skills to create loving, long-lasting partnerships.

Massimilla and Bud Harris are diplomates of the C.G. Jung Institute in Zurich and co-authors of *Like Gold Through Fire*. Bud Harris is also the author of several other publications including *Resurrecting the Unicorn*, *The Father Quest*, *Sacred Selfishness*, and *The Fire and the Rose*.

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