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Night &
Darkness



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Lecture: "Melancholia" & the Archetype of the Apocalypse: Looking Through a Jungian Lens"

Ronnie Landau, MA, LPC

The Minnesota Jung Association is a non-profit organization dedicated to the exploration of the individual human psyche and its interconnectedness with community and the world. To facilitate this purpose, we are committed to the study, discussion, and practical application of the theories of the Swiss analytical psychologist, Carl Gustav Jung, and other pioneering students of soul and spirit. Through theoretical and experiential inquiry, we seek to honor and enhance human awareness, conscious that the vitality of a community is based upon the living authenticity of its members.

From the Editor

It is with pleasure, and on behalf of the Board of the Minnesota Jung Association, I present the latest issue of "Elements." This time 'round, the theme of the issue is a mixture of Night & Darkness, areas of the psyche often cloaked in language of the "Shadow" and an inference of the more unpleasant sides of life.

Though darkness does have its terrifying and unknown aspects, it is also a place of heightened senses, romantic longings, imagination, and glimmering starlight. Without darkness we would not have the beauty of sunsets and twilights. Photographs from the Hubble space telescope show us grand arrays of galaxies and universes painted for light years across Eternity's dark canvas. Darkness is also the domain of the occult (meaning occluded and unseen), the realm of the ancestors, and, at the end of the day, a very different way of looking at the world around us.

This issue features its own array of articles, artwork, poetry and analysis, each woven together through the threads of its themes of darkness and night. As Wendell Berry wrote:

*To go in the dark with a light is to know the light
To know the dark, go dark. Go without sight.
And find the dark, too, blooms and sings,
And is traveled by dark feet and dark wings.*

So travel with dark feet and dark wings through the latest issue of Elements and see where it takes you. We welcome your comments and feedback. Please send any correspondence to the Elements e-mail: elements.mja@gmail.com.

Nocturnally yours,
Shane M. Nygaard



The staff of Elements reserves the right to accept for publication and edit submissions for publication on the basis of relevance to the Minnesota Jung Association membership.

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The Dark Side of God

Judy Jackson & Ken Schmitz

For the past two years we led a group that studied the reality of the dark side of the Self in our personal and collective psyche. As our guide we examined *The Archetype of the Apocalypse* by Edward Edinger, *Answer to Job* by C.G. Jung, and *Transformation of the God-Image* by Edward Edinger.



Satan Smiting Job with Boils, William Blake

It is clear from Jung's insights that the collective Self is intent on incarnating in and through individual psyches. This is a wonderful and terrifying occurrence. Wonderful because a psyche that connects to the depth of Divine Creativity is filled with exhilaration and the outer limits of human possibilities. Terrifying because the brutal and destructive dark side of the Divine, which has been repressed and denied for the past several centuries of our Judeo-Christian culture, is also seeking to manifest itself through willing or unwilling psyches.

All opposites are of God, therefore man must bend to this burden; and in doing so he finds that God in his "oppositeness" has taken possession of him, incarnated himself in him. He becomes a vessel filled with divine conflict. The Imago Dei pervades the whole human sphere and is involuntarily represented by mankind.ⁱ

Jung and Edinger assert that we are living in an age where the necessary separating of the light from the dark (the age of Pisces) is now being replaced by an age that is called upon to unite the opposites (the age of Aquarius). The Self is incarnating and is seeking unity of its opposites. If this reality remains unconscious, the dark side will be acted out unconsciously and we will be united in global catastrophes. If enough conscious individuals, they argue, can hold the opposite psychic forces without acting them out, the transformation of the Self and the individual is possible.

Since the Apocalypse (The Book of Revelation) we now know again that God is not only to be loved, but also to be feared. He fills us with evil as well as with good, otherwise he would not need to be feared; and because he wants to become man, the

uniting of his antinomy must take place in man. This involves man in a new responsibility. He can no longer wobble out of it on the plea of his littleness and nothingness, for the dark God has slipped the atom bomb and chemical weapons into his hands and has given him the power to empty the apocalyptic vials of wrath on his fellow creatures. Since he has been granted an almost godlike power, he can no longer remain blind and unconscious. He must know something of God's nature and the metaphysical processes if he is to understand himself and thereby achieve gnosis of the Divine.ⁱⁱ

Jung uses the Book of Job from the Hebrew Scriptures as a paradigm of the interaction and dynamics between an individual ego (Job) and the Self in the collective unconscious (Yahweh). Besides seeing the Hebrew and Christian Scriptures as theological documents of religious communities, Jung also sees them as mythological manifestations of the collective psyche. "The statements of the Holy Scriptures are utterances of the soul."ⁱⁱⁱ Jung carves out a place between the fundamental view of Scriptures as historical, literal documents and the humanistic secular view that the Scriptures are fictional accounts. For Jung, these writings are psychic facts. They give us a window into the collective human soul. Jung sees the biblical stories as manifesting and unfolding the reality and the dynamics of the human psyche, especially as the collective unconscious interacts and affects the individual ego. In *The Vision Seminar* Jung stated:

We must read the Bible or we shall not understand psychology. Our psychology, whole lives, our language and imagery are built upon the Bible.^{iv}

Jung analyzes the Job problem: why is an individual saddled with horrific and undeserved assaults from Life? His conclusion is that Yahweh's brutal, unjust, and amoral treatment of Job is due to his splitting away from and forgetting his Divine Feminine counterpart, Sophia. Without the Conscious Feminine Principle, the Masculine is overpowering, cruel, and non-relational. Because a conscious human being (Job) saw Yahweh's dark shadow side, Yahweh (the Self in the collective unconscious) is forced to provide an



*Lily of the King
original oil by Judy Jackson*

answer to Job, that is, he is forced to undergo a transformation through a continuing incarnation.

The poet Francis Thompson (1849-1907), most known for his celebrated poem *The Hound of Heaven* also wrote a remarkably prophetic poem about the lost and forgotten feminine. He titled this poem *Lilium Regis, Lily of the King*. "Long has been the hour of thine unqueening", writes Thompson. This poet prophetically proclaimed the vision of Yahweh's anamnesis of his consort Sophia. She is restored and crowned to her place of honor as the Divine Queen in the collective psyche with the words, "For his feet are coming to thee on the waters".

Lilium Regis

*Oh Lily of the King! low lies thy silver wing,
And long has been the hour of thine unqueening;
And thy scent of Paradise on the night-wind spills its sighs,
Nor any take the secrets of its meaning.
O Lily of the King! I speak a heavy thing,
O patience, most sorrowful of daughters!
Lo, the hour is at hand for the troubling of the land,
And red shall be the breaking of the waters.*

*Sit fast upon thy stalk, when the blast shall with thee talk,
With the mercies of the king for thine awning;
And the just understand that thine hour is a hand,
Thine hour at hand with power in the dawning.
When the nations lie in blood, and their kings a broken brood,
Look up, O most sorrowful of daughters!
Lift up thy head and hark what sounds are in the dark,
For his feet are coming to thee on the waters!*

*O Lily of the King! I shall not see, that sing,
I shall not see the hour of thy queening!
But my song shall see, and wake, like a flower that dawn-
winds shake,
And sigh with joy the odours of its meaning.
O Lily of the King, remember then the timing
That this dead mouth sang; and thy daughters,
As they dance before His way, sing there on the Day,
What I sang when the Night was on the waters!"*

What did we lose when we lost Her, the Feminine Principle? We lost the wisdom of the unconscious, the wisdom of the body and its gut feeling. We lost the intense passion of the instincts, sexuality, sensuality, and the capacity for a felt numinous experience. We lost the irrational and illogical intuitive knowing and the sheer joy of living life with Eros, compassion, and relatedness. We lost the transformative power of honoring symbol, metaphor and paradox and we lost "the capacity of a released body to tremble and resonate eternal truths that bring tears to the eyes."^{vi}

Jung saw the hopelessness of our condition without an active, accepted, and embodied Feminine Principle.

"Each human being has an essential role to play in the transformation of the Self. Consciousness of one's personal darkness (shadow material) as well as the darkness in the collective Self is key to this endeavor."

That is why he was thrilled when in 1950 Pope Pius XII proclaimed as dogma the bodily assumption of the Virgin Mary into heaven. In fact, Jung called this proclamation "the most important religious event since the Reformation."^{vii} In this doctrine Jung saw the archetypal meaning for our time. This event was the harbinger of the return of the Feminine Principle, as Francis Thompson had foreseen. The feminine, including the body, now lives in the God-Image of the Western Psyche. Our task is to come to terms with this transformative reality.

Each human being has an essential role to play in the transformation of the Self. Consciousness of one's personal darkness (shadow material) as well as the darkness in the collective Self is key to this endeavor. Holding the darkness, without identifying with it nor acting it out, facilitates this evolution of the God-Image in the psyche of the Western culture. We are participants in a divine drama. "Whoever knows God has an effect on him. The failure of the attempt to corrupt Job has changed Yahweh's nature."^{viii}

Dr. Edinger saw this need for consciousness of the divine drama that is being acted out today. Even though he died before September 11, 2001, he saw the reality of terrorism as a manifestation of the dark side of the Self being acted out unconsciously. Dr. Edinger did witness the Oklahoma City bombing and wrote the following letter to his local news paper (it was not published):

Terrorism is a manifestation of the psyche. It is time we recognize the psyche as an autonomous factor in world affairs.

*The psychological root of terrorism is a fanatical resentment—a quasi-psychotic hatred originating in the depths of the archetypal psyche and therefore carried by religious (archetypal) energies. A classical literary example is Melville's *Moby-Dick*. Captain Ahab, with his fanatical hatred of the *White Whale*, is a paradigm of the modern terrorist.*

Articulate terrorists generally express themselves in religious (archetypal) terminology. The enemy is seen as the Principle of Objective Evil (Devil) and the terrorist perceives himself as the "heroic" agent of divine or

*Objective Justice (God). This is an archetypal inflation of demonic proportions which temporarily grants the individual almost superhuman energy and effectiveness. To deal with terrorism effectively we must **understand** it. We need a new category to understand this new phenomenon. These individuals are not criminals and are not madmen although they have some of the same qualities of both. Let's call them zealots. Zealots are possessed by transpersonal, archetypal dynamism deriving from the collective unconscious. Their goal is a collective goal, not a personal one. The criminal seeks his own personal gain; not so the zealot. In the name of a transpersonal, collective value—a religion, an ethnic or national identity, a "patriotic" vision, etc.—they sacrifice their personal life in service of their "god." Although idiosyncratic and perverse. This is fundamentally a religious phenomenon that derives from the archetypal, collective unconscious. Sadly, the much-needed knowledge of this level of the psyche is not generally available. For those interested in seeking it, I recommend a serious study of the psychology of C.G. Jung.^{ix}*



Oklahoma City Bombing

We continue to live in a dangerous time. The surviving, accused Boston bomber, Dzhokhar Tsarnaev, reportedly wrote on his Twitter account about his "plagues of nightmares, three 'zombie apocalypse' dreams in July (2012) and two in December, one of which depicted the end of the world. In February, he wrote, 'I killed Abe Lincoln during my two hour nap.'^x It appears that Mr. Tsarnaev may have been possessed by the archetype of the apocalypse. If Dr. Edinger is correct that, "anxiety is a manifestation of the proximity to God,"^{xi} then it appears that the destructive side of the *Imago Dei* may have been involuntarily represented through Mr. Tsarnaev. As Dzhokhar lies on the floor of the boat before his capture, he expressed the zealot's mindset when he wrote on the side of the boat that he does not grieve for his deceased brother who he believed was now a joyful martyr in paradise. Then he stated the justification for the bombings as retribution for the killing of innocent Muslims in Iraq and Afghanistan by the United States.

Just as the U.S. sees these dead and maimed human beings as collateral damage of war, so too, did Tsarnaev see the people that he and his brother killed and maimed in the same light. This sentiment ("killing for the sake of a cause") is the viewpoint that people hold when the Feminine principle is absent from life; just as Yahweh had no feeling for the devastation he inflicted upon Job and his family. Maybe the slaughter of Job's ten children, the destruction of his home, the stealing of his herds of animals, and the murder of their caretakers that he allowed his son Satan to enact was considered collateral damage in Yahweh's much larger cause, i.e. to win a wager with Satan. We desperately need the return of our Feminine value to consciousness.



Willed Sacrifice
original oil by Judy Jackson

In the painting *Willed Sacrifice* we see a reconciling third image produced by the unconscious of an individual caught in the anguish of an assault from the collective archetypal unconscious. In this depiction the ego is saying, "Yes," to consciously assimilating the terror of the dark archetypal forces of the collective psyche while holding the center and remembering the love and wisdom of the lost Divine Sophia. The ego is saying it will hold it all, not act it out and not go mad. The alchemical reconciling symbol the sacrificer is holding is called the *Philosophical Pelican*. It is the feminine squaring of the masculine circle, signifying an immense union of opposites. The circle squared represents the union of the whole expressed in a quaternary. The strength to hold here, experiencing and assimilating the feminine archetypal darkness of the long repressed Christian Antichrist with the awareness and meaning that "his feet are coming to thee on the waters," is given by the transformative power of the symbol. The result of this experience gives the individual deep peace and freedom.

And so, to begin with, 'God incarnated his good side in order [...] to create the most durable basis for a later assimilation of the dark side' and, by means of the continuing activity of the Holy Spirit, there is a 'continuing incarnation'—a

divine individuation....into whom the dark God of wrath and vengeance, a ventus urens (burning wind) suddenly bursts.^{xii}

just as he needs limitation in time and space. Let us therefore be for him limitation in time and space, an earthly tabernacle.^{xv}

One can understand why Jung would say that being marked for individuation is like the motto written above the *coniunctio* castle in the *Chemical Wedding of Christian Rosencreutz*, for all who enter to see, "Congratulations and condolences."^{xiii}

Edward Edinger, in his book *The Transformation of the God-Image*, outlines what to do when one has constellated the dark forces of the Job archetype:

1. *There's an encounter between the ego and the greater power.*
2. *A wound or a suffering of the ego results from the encounter.*
3. *The ego perseveres in insisting upon scrutinizing the experience in search of its meaning. It will not give up in despair or cynicism but perseveres in the assumption that the experience is meaningful. This corresponds to Jacob's refusal to release the angel that he's wrestling with until he receives a blessing. And this ego attitude corresponds also to Job's insistence on thinking that he knows that his redeemer lives—even though he's being mistreated.*
4. *As a result of that a divine revelation takes place by which the ego is rewarded with insight into the nature of the transpersonal psyche and it will be an insight that satisfies the ego. It answers the question in some form or another and brings acceptance.*

Now this full sequence can take place only if it isn't short-circuited by a personalistic or reductive interpretation at step three. You see, if Job had submitted to the advice of his counselors that some way or other he had it coming, even though he can't understand why, and he should admit that he's getting his just deserts, a short circuit would have taken place and there would have been no divine revelation.

People who can understand Jung's work and are willing to hold the Darkness of the Self while appealing to the Light side of the Self for assistance against the Dark, as Job did, are greatly in need today. It has been an honor for us to lead a group of twelve women and men who are willing to take up the task of studying Jung and Edinger's works and to support each other in becoming conscious vessels of the divine incarnation. We were all moved and inspired by Jung's words:

"He that is near me is near the fire," so runs a Gnostic saying of the Lord. But where God is nearest the danger is greatest. God wants to be born in the flame of man's consciousness, leaping even higher. And what if this has no roots in the earth? If it is not a house of stone where the fire of God can dwell, but a wretched straw hut that flares up and vanishes? Could God then be born? One must be able to suffer God. That is the supreme task for the carriers of ideas. He must be the advocate of the earth. God will take care of himself. My inner principle is: Deus et Homo. God needs man in order to become conscious,

At the beginning of each meeting of our two year study of this material, our group members would bring a symbol representing an aspect of this process in their lives. They would place their symbol upon an altar and present it to the group as an aspect of their soul. The group held a space of acceptance and compassion for each other as we explored the depth of the Light and Dark that we experienced in our own psyches. During some group meetings, members would bring symbols depicting their encounters with rage, violence, or extreme self-criticism. During other meetings we focused on the symbols that represented moments of healing and grace, like The Black Madonna, symbols of Nature, or tradition religious symbols that still held the numinous; experiences that help the members hold center while witnessing the depths of their psyches.

For only symbols, products of both the unconscious (which produces them 'spontaneously') and consciousness (which can 'amplify' them), make possible 'the irrational union of opposites.'^{xvi}

Paul Bishop ends his book *Jung's Answer to Job: A Commentary* with these words: "From Rilke, as from Jung, we should absorb the following advice:

Whoever does not, sometime or other with a final decisiveness, accept—indeed, give joyous consent to—the dreadfulness of life, can never take possession of the unutterable sovereign powers of our existence; can only go along its edge; and, when the judgment is made, will have been neither alive nor dead.
Rilke^{xvii} ■

ⁱC. G. Jung, *Answer To Job*, paragraphs 659 - 660.

ⁱⁱJung, *Answer to Job*, paragraph 747.

ⁱⁱⁱJung, *Answer to Job*, paragraph 557.

^{iv}Jung, *The Vision Seminar*, Vol. 1, page 156.

^vFrancis Thompson, *Lilium Rex*, *Lily of the King*.

^{vi}Marion Woodman, *Dancing in The Flames*.

^{vii}Jung, *Answer to Job*, paragraph 752.

^{viii}Jung, *Answer to Job*, paragraph 617

^{ix}Edward Edinger, *Archetype of the Apocalypse*, page xvii.

^xPrinted in the *New York Times*, May 2013.

^{xi}Edinger, *Transformation of the God-Image*, page 121.

^{xii}Jung, *Answer to Job*, page 741.

^{xiii}Edinger, *Transformation of the God-Image*, page 109.

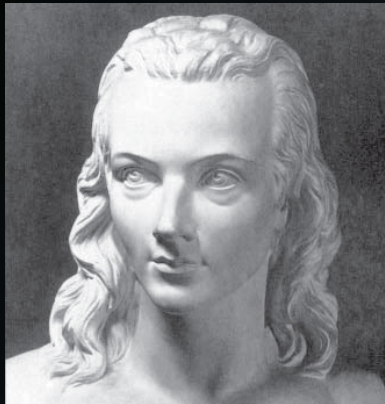
^{xiv}Edinger, *Transformation of the God-Image*, page 29.

^{xv}Jung, *Letters*, I, pages 65 - 66.

^{xvi}Paul Bishop, *Jung's Answer to Job: A Commentary*, pages 158 -159.

^{xvii}Paul Bishop, *Jung's Answer to Job: A Commentary*, page 176.

Hymns to the Night *Excerpt*
Novalis (1772-1801)



"The old world began to decline. The pleasure-garden of the young race withered away—up into more open, desolate regions, forsaking his childhood, struggled the growing man. The gods vanished with their retinue—Nature stood alone and

lifeless. Dry Number and rigid Measure bound it with iron chains. Into dust and air the priceless blossoms of life fell away in words obscure. Gone was wonder-working Faith, and its all-transforming, all-uniting angel-comrade, the Imagination. A cold north wind blew unkindly over the rigid plain, and the rigid wonderland first froze, then evaporated into ether. The far depths of heaven filled with glowing worlds. Into the deeper sanctuary, into the more exalted region of feeling, the soul of the world retired with all its earthly powers, there to rule until the dawn should break of universal Glory. No longer was the Light the abode of the gods, and the heavenly token of their presence—they drew over themselves the veil of the Night. The Night became the mighty womb of revelations—into it the gods went back—and fell asleep, to go abroad in new and more glorious shapes over the transfigured world." ■

Channels and Grain (for my grandmother)
Roserobertha Pauling

Those who cannot forgive
stare at the candle
standing tall—well lit.
Unhuman reflections
of the fallen one
encase their heart.
They cannot care.

My memory travels
to an old woman's hands
carved as the bark
on the branches of a tree
and finer lines like
the grain of its wood,
then to her face like
the waves of an ocean
with many waterways.
Steamliners have coursed
these waters,
some over and over,
some ravaged by pirates,
some were pirates.

(Unnavigated before—
fates Virgin, with
few charts made
of her own doing—
a fragment of
the divine compass
rests in her hand
to guide her.)

Each channel moves
like the waves of the ocean
when greeting you
with her smile.
Her eyes—small flowering
seeds of light
that wait for you—
will catch you up
like that raccoon
with beaded eyes lit,
blue black fur
and feet scampering
through a star laden
blue black night of trees
tall marching along
a tar pitched black road
where with high beams on
it froze, and you cannot turn
either from what she sees.
Already she has forgiven you.

Celestial Wanderer

Evelyn D. Klein

Full April moon smiles
pink-cheeked down on us
as if she kept a secret.

Against night's canvas,
she pulls veil of tree branches
flirtatiously across her face

as I drive up the hill, drawn
from musings of car crashes along the way
to this, Artemis' countenance.

Mesmerized, I tend wheel,
quickly glance at road before me,
task of driving wanting to be overtaken

by wish to capture her image,
lest Hecate draw me into darkness
of ditch below.

At top of hill, Selene
pulls me up with her
as she clears trees and rooftops.

Tonight, man in the moon,
invisible, stands behind Selene,
not as lantern or halo

but as other half of the goddess
who regularly wanders, illuminating
night sky, calling out to her sheep, the stars –

Moonless Night

Evelyn D. Klein

Tonight we look for him in vain.

Tree crown silhouettes rise black
against gray horizon. Rain begins to fall,
gentle rhythm over quiet land, while night
lies waiting as if for some grand event.

Lake across the street, deep misty gray,

blends lawn to road
as if it reclaimed its flood plain
that runs past the house,
as if Poseidon reached out of the depths.

Pitch dark saturates the house

like an all-encompassing spirit,
holding me in his arms, wanting me
to return to that nightly Odyssey
into the unknown.

Gentle rain soon rocks me

back on my journey. House turns ship,
sailing into intensifying rain,
pelting surfaces, while I am bound
to the mast of sleepiness.

Ship travels into depths of night

and into what I cannot see by day. Lullaby
of rain carries me down to strange, familiar faces,
crowd in the hub that is Atlantis, anchored
in surging waters of recurring dreams.

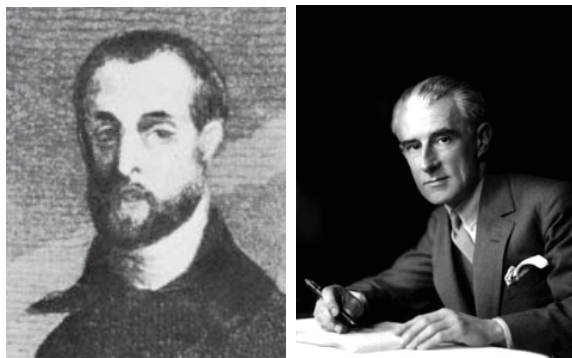
*"Simba...Look at the stars.
The great kings of the past look down on us
from those stars. So whenever you feel alone,
just remember that those kings
will always be there to guide you...
And so will I."*

~Mufasa



Treasurer of the Night: Two Views of Three Archetypal Images

Tricia Ells



In 1842, in France at a moment in history when romanticism in the art world was moving into impressionism, a strange and unique work by the poet Aloysius Bertrand was published. It was titled “Gaspard de la Nuit,” and it contained vivid Gothic imagery which portrayed such figures as a malevolent dwarf, the fairy princess of the waters, and such characters as lepers, alchemists, beggars, swordsmen, and ghosts. Historians have since named this creation as the first work to challenge the domination of poetry by verse, instead expressing imagery in short paragraphs of “prose poems.” The work later had a great influence on the symbolist poets Rimbaud, Baudelaire, and Verlaine.

In 1908, French composer Maurice Ravel, under the influence of three of these prose poems, published his own “Gaspard de la Nuit.” He chose to translate into music the imagery of “Ondine,” “Le Gibet,” and “Scarbo.” With these pieces, Ravel created one of the most amazing—not to mention difficult—works in the piano literature. It is truly a pinnacle of symbolism conveyed by music. (Of interest to those of us in the Twin Cities: a page from “Scarbo” is reproduced exactly as written on the side of the Schmitt Music building in downtown Minneapolis.)

The name both men used for their respective works is derived from the ancient Persian word for “Gaspard,” which means “treasurer.” This denoted “the man in charge of the royal treasury.” Thus “Gaspard de la Nuit” evokes the idea of a keeper of all that pertains to the night: its beauties and its terrors, its mysterious forces which can erupt into consciousness and seize our souls. Both poet and composer were seized by the power of this archetypal image. The proof lies in direct quotes from each man. In his preface to the book, Bertrand identified “Gaspard de la Nuit” as “the pseudonym taken by Satan,” who had given him the poems to illustrate various literary principles. Ravel wrote that his own Gaspard “has been the very devil to write, which is only reasonable since He is the author of the poems.” Both artists are saying “The devil made me do it!”

Especially amazing is the fact that Ravel’s manuscript offers a visual representation of the sounds he created. The notes on the page convey the musical intent: for example, in “Scarbo,” an entity arising from the depths; a malevolent being scratching at the door of consciousness; an evil whirlwind. Or, in the case of “Ondine,” sparkling moonlight on a lake; the spray of raindrops on a window; the seductive song of the Siren. Once one hears the music and then sees the notation of it one realizes this is a dual way of transmitting archetypal imagery.

The following is a translation from the French of the three prose poems of Bertrand: “Ondine,” “Le Gibet,” and “Scarbo.” Accompanying the text are several examples of Ravel’s notation, taken directly from the printed score.

I: “Ondine”

Bertrand prefaces his prose-poem by a quote of Ch. Brugnot, from The Two Spirits:
“....I thought I heard a faint harmony that enchants my sleep. And close to me radiates an identical murmur of songs interrupted by a sad and tender voice.”

Translation of the Bertrand: *“Listen!—Listen!!—It is I, it is Ondine who brushes drops of water on the resonant panes of your windows lit by the gloomy rays of the moon; and here in gown of watered silk, the mistress of the chateau gazes from her balcony on the beautiful starry night and the beautiful sleeping lake.*

Each wave is a water sprite who swims in the stream, each stream is a footpath that winds towards my palace, and my palace is a fluid structure, at the bottom of the lake, in a triangle of fire, of earth and air.

Listen!—Listen!—My father whips the croaking water with a branch of a green alder tree, and my sisters caress with their arms of foam the cool islands of herbs, of water lilies, and of corn flowers, or laugh at the decrepit and bearded willow who fishes at the line.

Her song murmured, she beseeches me to accept her ring on my finger, and be the husband of an Ondine, and to visit her in her palace and be king of the lakes.

And as I was replying to her that I loved a mortal, sullen and spiteful, she wept some tears, uttered a burst of laughter, and vanished in a shower that streamed white down the length of my stained glass window."



The Ondine belongs to a group of female figures in mythology who rule in the realm of water---the water of the seas and the water of lakes, springs, rivers, marshes, and fountains. The Ondine of Bertrand's prose-poem is part Naiad, because she is a "Lady of the Lake." But she is also part Nereid; she has qualities of the mermaid, loreley, and siren, those creatures who are denizens of the sea. Nereids were said to sometimes come to the aid of sailors in a storm, at other times lead them to their deaths. This Ondine is a seductress, attempting to lure a mortal man into the waters of the unconscious. Ondines are described and enumerated in works of alchemy as elementals; in Bertrand's poem the Ondine describes her palace as "a fluid triangle of fire, earth and air." In European folklore, Ondines are said to be able to gain a soul by marrying a mortal man and bearing his child. In the German folktale of "Ondine," a water nymph who curses her unfaithful husband to cease breathing if he should ever fall

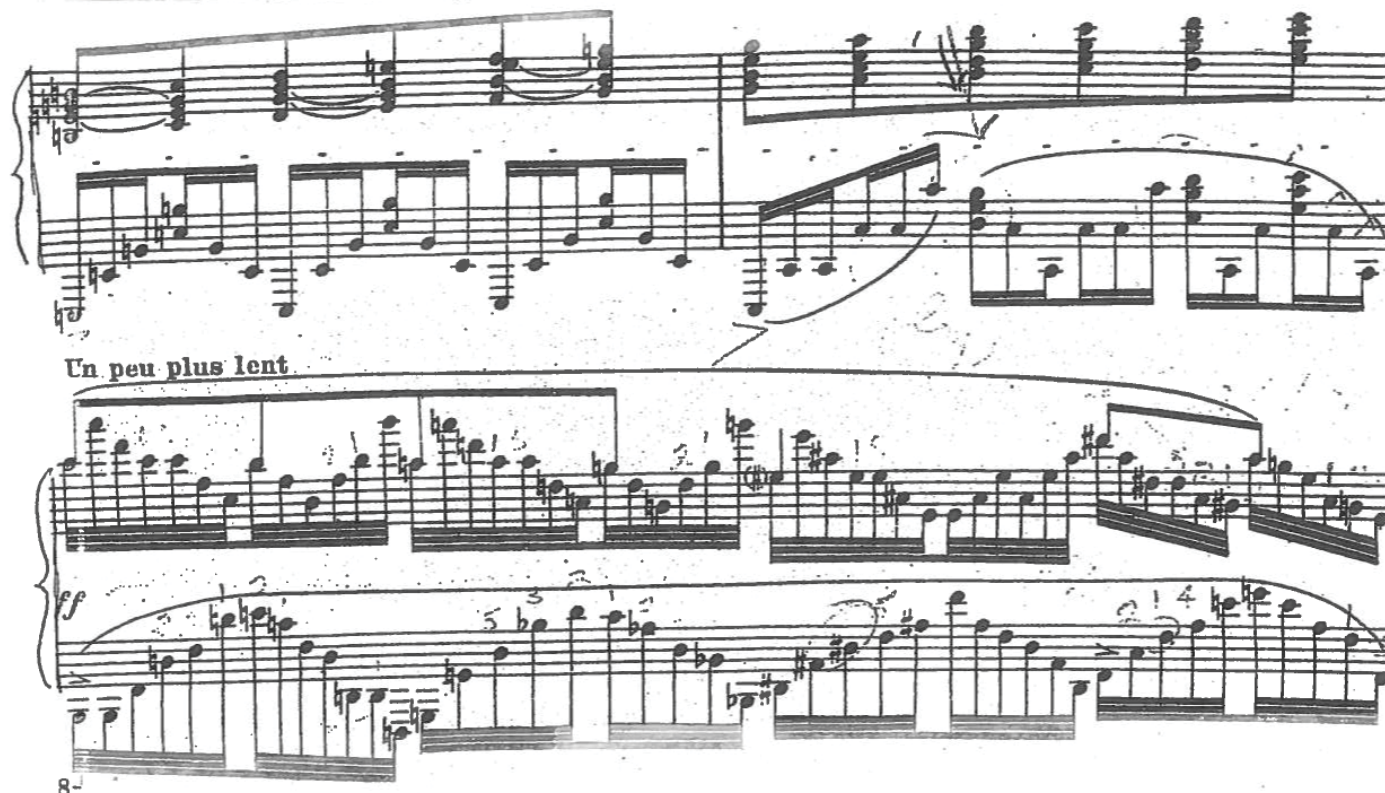
asleep again, is the basis for "Ondine's Curse," the historical term for congenital central hypoventilation syndrome, in which the afflicted lose autonomic control over breathing, placing them at greatest risk when they are asleep (a fitting metaphor for a man who is drowning from unconsciousness.)

The prose-poem begins with the voice of the Ondine. It describes for us an image of a mortal woman gazing upon the moonlit lake. This mortal woman experiences her connection to the elemental force of the Ondine. Then the perspective shifts to that of the mortal man, who resists the Siren song. The poem seems to be suggesting that the Ondine is an archetypal energy that is seductive towards both man and woman---and is possibly fatal if it results in loss of consciousness.

Below is an example of how Ravel translated these emotions/ images from poetry- prose into a musical experience. The top horizontal line is a figuration that Ravel devised to suggest the rippling of water on the moonlit lake. This figuration literally "murmurs." The horizontal line below, which consists of fewer notes moving slowly, is the Ondine's Siren song---sensual, sweetly wistful, expressing a deep yearning. As the music progresses, this Siren song becomes more elaborate, more demanding.



Eventually the restlessness of the Ondine grows into a tremendous force rising from the depths, a veritable tsunami of sound that evokes an image of enormous disturbance of water. Slowly this diminishes, as the force returns to the depths.



The piece ends with one last, plaintive statement of the Siren call and the waters of the moonlit lake become calm once again.

II: "Le Gibet"

Bertrand's poem portrays a bleak landscape where the lone corpse of a hanged man on a gibbet stands out against the horizon, reddened by the setting sun. A church bell tolls in the distance, monotonous and doleful, creating a deathly atmosphere.

The translation:

Ah! That which I hear, was it the north wind that screeches in the night, or the hanged one who utters a sigh on the fork of the gibbet? Was it some cricket who sings lurking in the moss and the sterile ivy, which out of pity covers the floor of the forest? Was it some fly in chase sounding the horn around those ears deaf to the fanfare of the halloos? Was it some scarab beetle who gathers in his uneven flight a bloody hair from his bald skull? Or then, was it some spider who embroiders a half-measure of muslin for a tie on this strangled neck? It is the bell that tolls from the walls of a city, under the horizon, and the corpse of the hanged one that is reddened by the setting sun.

To incorporate the sound of the ceaseless tolling bell, Ravel created a third musical staff which he inserted between the usual two staves of piano music. The rest of the score consists of eerie chords which convey a sense of death and desolation, as well as the despair of the observer of this scene.

There is no demon or enchantress in this piece: only a parody of the romanticism of death by such writers as Edgar Allan Poe.



III: "Scarbo"

Bertrand prefaced this prose-poem with a quote from a work of E.T.A. Hoffman entitled "Nocturnal Tales": "He looked under the bed, in the chimney, in the cupboard;---nobody. He could not understand how he got in, or how he escaped."

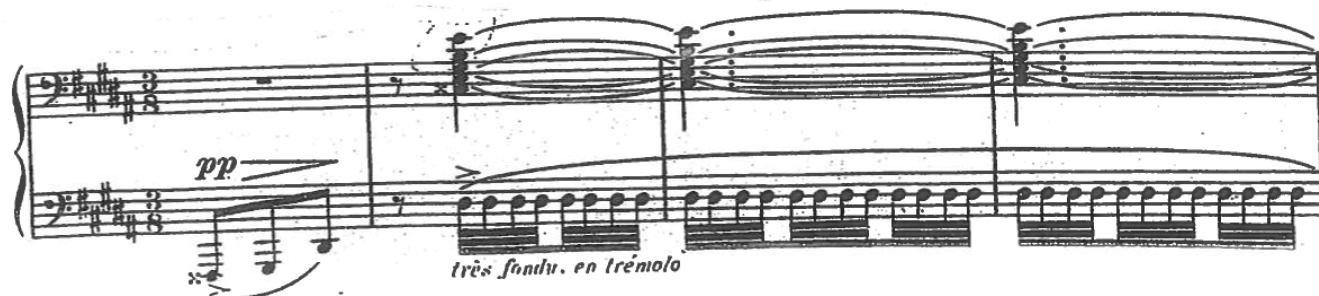
The Translation:

I have heard him and seen him again and again, Scarbo the Dwarf. In the dead of night, when the moon was a silver mask on a dark wall, the stars a swarm of bees with stings of piercing light; heard his laugh in a dark corner, and the grate of his nails on the counterpane. I've seen him drop from the ceiling, twirl and roll across the floor like a spindle dropped by a dark enchantress at her wheel. Did I think he had vanished? No. He rose up between me and the moon, high and narrow as a Gothic steeple, a great bell swaying in his head. And then his form utterly changed---now blue and transparent as candlewax, his face as pale as the molten drippings---and into the dark he's gone....

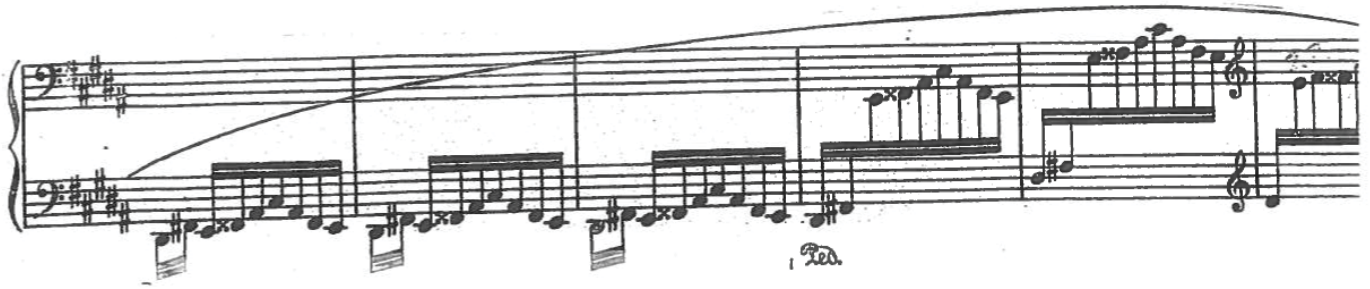
The preface tells us that the observer is baffled by a presence that creeps into his bedchamber (and psyche) at night. The observer cannot comprehend how the entity manages this. The scenario strongly suggests the invasion of dream material into the observer's slumber. The description of this "dream character" contains many characteristics of Hermes in his role of Trickster, who can travel at will and can remain unseen. Scarbo wears a cap with a swinging bell, an image which evokes the Jester archetype, also connected with Hermes. The word Scarbo has been translated as "dwarf," "gnome," and "demon;" the figure is clearly that of a little man---and may be suggesting an underdeveloped masculine energy, perhaps a Puer. He is capable of growing to the height of a Gothic steeple, but apparently can't maintain this state. Instead, he evaporates.. The term Gaspard de la Nuit has sometimes been translated as "The Artful Dodger," after the character in Oliver Twist. Dickens describes the Dodger as "snub-nosed, flat-browed, common-faced boy enough....but he had about him all the airs and manners of a man....He was short of his age." The nickname "Artful Dodger" is still commonly used to refer to someone who is good at avoiding responsibility or the consequences of his or her actions. Perhaps the human of the Bertrand prose-poem is being visited by his Shadow self, a part trying to wake him up to consciousness.

There may be a connection between Scarbo, as a dwarf, and two dwarves from European folklore: Rumpelstiltskin, from the fairy tale and Alberich from Das Rheingold. The connection may be "treasure." Of the three archetypal figures grouped under the title Gaspard de la Nuit, Scarbo is the one that seems to lead us to the meaning of "Treasurer of the Night." Scarbo, through caricature and mimicry, is trying to connect the mortal man to his own inner treasure, that--- if honestly encountered---would lead to untold riches. He is the benevolent side of Hermes. Rumpelstiltskin and Alberich represent Hermes as thief---they steal treasure by using trickery, then hoard it. There is, however, another twist to the meaning of "dwarf" in the German version of "Rumpelstiltskin." The word "mannlein" is used instead of "dwarf" to describe him. Mannleins, in fairy tales, have a history of helping girls marry the prince. The dwarf in "Rumpelstiltskin" uses his powers to help the poor miller's daughter spin straw into gold---and eventually to become Queen. So, through this connection, the dwarf figure might be viewed as trying to create fate---a positive one. Again, this may be the role of Scarbo in his nightly visitations.

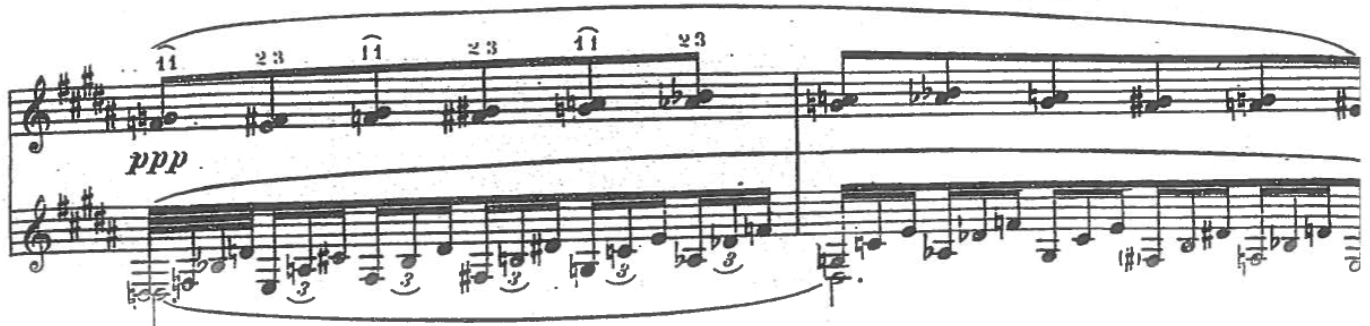
The music composed for Scarbo by Ravel does a remarkable job of conveying the nature of the dwarf, his gyrations and shape-shifting. The narrator of the Bertrand poem seems only slightly apprehensive in the presence of this apparition. However, the musical images created by Ravel convey darker emotions. This Scarbo threatens, rides on a sinister wind, cackles and grimaces, sinks into the depths only to rise and overwhelm. Here, again, the musical means Ravel employs actually visually suggest the prose images. For instance: Here is the musical equivalent of the "grate of his nails on the counterpane." This passage begins with three low, sinister notes, followed by a long period of one single repeated note. Many, if not most, pianists play this repeated note by using a "clawing" motion that alternates several fingers on the one note.



Here is the musical evocation of a whirligig:

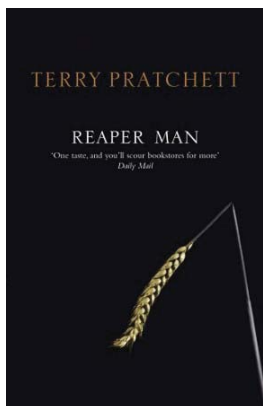


An example of the sound of buzzing bees---or an evil wind rising:



The piano, like the orchestra, is an instrument ideally suited to producing archetypal imagery in sound. With its eighty-eight keys, the piano covers the spectrum of frequencies perceived by the human ear. The middle range can suggest the realm of earthly human life, the upper ranges "heaven" and the lower the realm of the unconscious, the "depths." In addition, the piano has a damper pedal which, when depressed by the foot, lifts all dampers off the strings. The piano then becomes a virtual harp, with the capability of making sounds that suggest water, wind, light, and air. In this way it is a perfect vehicle for conveying the imagery of the impressionist painters, poets and composers.

Bertrand would have undoubtedly been pleased at the way Ravel brought to life, in sound, his amazing prose-poems. And Jung might well have agreed that the "Treasurer of the Night" is nothing less than the Collective Unconscious. ■



"Light thinks it travels faster than anything but it is wrong. No matter how fast light travels, it finds the darkness has always got there first, and is waiting for it."
~ Terry Pratchett,
Reaper Man

"Someone I loved once gave me a box full of darkness. It took me years to understand that this too, was a gift."
~ Mary Oliver



A Humble Night

Melissa B. Severance

As sunset has its gloaming
and nightfall begins to sweep,
my blood receives a combing
as I settle down to sleep.

So Earth folds down the blanket
and we all climb into bed.
This miracle is quiet:
in greatness not much be said.

A Short, Dark Night

Melissa B. Severance

My mood became so still and stark,
my seedlings held their breath and stilled.
The pets they did not romp, nor lark.
So true it was, I felt weak-willed--
my life is small, so bare a mark.
When sure I was I'd not be filled--
with joy I saw the Moon was dark.

this night

Melissa B. Severance

warm night
you grinned
moonlight
no wind
alright
soft stir
we might
says her

Night News

Melissa B. Severance

On sleepy front lawns,
nightlit marigolds,
faces in full bloom,
share lonely secrets
with everything still
enough to hear them.

Commentary comparing two TED Talks in the series, “All Kinds of Minds,” April 2, 2013

Wilor Bluege



I was just watching/listening to several lectures in a series of TED Talks on the internet having to do with the mind and psychiatric disorders. I had seen two of the lectures in the series before on TV. Two of the others were of particular interest to me: one lecturer (a journalist), Jon Ronson, spoke on psychopathology (“Strange answers to the psychopath test” given August 15, 2012, link: http://www.ted.com/talks/jon_ronson_strange_answers_to_the_psychopath_test.html). Ronson had interviewed two men. One had been incarcerated in England’s Broadmoor insane asylum; the other was an American business mogul. After interviewing these two men, the journalist had the distinct impression that it was the American business mogul rather than the “insane” Broadmoor inmate that fit the psychological profile of a psychopath.

The lecturing journalist made what I thought was a very interesting point: that capitalism rewards the psychopathic personality. He found that the business mogul fit the profile based on the checklist of indicators for psychopathology: glibness and superficial charm; grandiose sense of self-worth; pathological lying; cunning; manipulateness; lack of empathy; lack of remorse; egocentric and shallow (short-lived) affect. When questioned about these negative qualities, the mogul “reframed” them as “qualities of leadership” and not allowing emotions and empathy to “get in the way” of his business decisions. The implication by Ronson was

that the “necessities” of capitalism completely turn human values on their head and are productive of and rewarding of psychopathic personality development or perhaps, to turn things around, we could say that individuals with psychopathic tendencies are attracted to big business.

In a bizarre twist, the expression of real remorse by the condemned “psychopath” in Broadmoor was perceived by the psychiatric staff at the prison to be “precisely the cunning manipulateness” that would be used by a psychopath. The alleged psychopath had landed up in Broadmoor because at his trial he had been advised (or decided himself) to claim insanity in order to get a lighter sentence. Had he simply confessed to the crime, he would have got 5 years rather than the 20 years he suffered in Broadmoor. After the journalist spoke for him at his appeal, the man was eventually released and seemed to function very well amongst society—except for a one-month stay in jail for some relatively minor infraction. In the view of Ronson, the prevailing conglomerate view of the world turns human values (and accepted psychiatric diagnosis) completely on its head: a condemned psychopath turns out to be sane, and a revered, successful business mogul turns out to be a psychopath.

The other talk was presented by a neurologist/psychiatrist, Oliver Sacks, speaking on hallucinations. (“What hallucination reveals about our minds”, given July 29, 2010, link: http://www.ted.com/talks/oliver_sacks_what_hallucination_reveals_about_our_minds.html). As I listened, I could not help asking these questions, “Why is there never a reference to the meaning and/or purpose of the images that percolate up into consciousness? Why is all of the talk just about the brain instead of the mind? Why is there no distinction being made between brain and mind? Why is there absolutely no reference to or connection made with the collective imagination of humankind and the immense data repository of universal symbols and mythology? Why is there no reference to the compensating function of the psyche? Why does/did the doctor not ask the question: Why this particular image rather than another?” He tried, rather incredibly I thought, to explain the latter (see below) by reference to brain structure.

It seemed to me obvious that the hallucinations of the 94-year-old woman, whom the psychiatrist described as completely sane and mentally functional although she was blind from macular degeneration, were on the one hand compensating for the fact that although she was physically blind that there is nevertheless still a more powerful inner vision that she nevertheless still had available to her. The psyche was showing her a powerful—and powerfully empowering—inner vision that could help her as she moved blindly towards the end of life.

The hallucinatory images she described to the doctor were of Eastern women in veils moving up and down brightly colored staircases. I instantly related it to visions and dreams that I and probably millions of others have had and I especially related it to one of the seminal visions of the Old Testament, namely “Jacob’s ladder”. The Eastern women in veils represent the intuitive feminine mode of reality that was needed at this point in the 94-year-old woman’s life. The staircase and movement up and down the staircase shows the potential for connecting all aspects of the psyche, upper and lower in a continuing conversation and dialogue. Why were these pregnant connections not pointed out to the woman?

I thought that it was very unfortunate that the neurologist/psychiatrist missed an opportunity to help this woman understand her hallucination as a symbol pregnant with religious and spiritual meaning and significance. As it was, he did manage to allay her fears of insanity (and the fears of staff members at the facility where the woman lived) by telling his client that she had a brain disorder, a particular “syndrome” (Charles Bonnet syndrome) caused by an overactive part of the visual cortex responding to deprivation of sensory input. I thought, “How nice! By merely applying the appellation of “syndrome” and “brain disorder” to a soul problem we think we have said something and can dismiss it so completely!” I know that I should not be so snarky, after all he is a neurologist and I am, well, just a ballet teacher with only an undergraduate degree in biology and psychology. It’s not that I am not fascinated by brain science. I am. I just see some obvious (to me) limitations to a fixation on brain science without so much as a nod

to asking the questions I have posed. Incredibly, the neurologist/psychiatrist suggested that a particular part of the brain produced images of cars when stimulated. Does another part of the brain (presumably) throw up images of staircases with Eastern women in veils? Seriously? That, to me, seems completely ludicrous and preposterous, and totally unscientific, so until and unless I see a massive scientific worldwide study that shows that all people everywhere come up with the same car image when a particular neuron is excited I will consider that idea rather questionable.

The upshot, for me anyway, after listening to both of these talks was that it was the journalist rather than the psychiatrist who had a better handle on things.

■

Saturn in Scorpio: Dark Eyes and Dark Nights

Shawn Nygaard

"I wear my sunglasses at night, so I can, so I can see the light that's right before my eyes."

—Corey Hart, *Sunglasses at Night*, 1983

"We are shaped and fashioned by what we love."

—Goethe

On October 5, 2012, the planet Saturn moved into the sign of Scorpio, where it will reside for close to three years. There's a turning point in any good story when the tension mounts, the suspense heightens, and despite the increased intensity of the experience, something deep within compels you to stick around—fixed at the very edge of your seat—to see how it's all going to work out. This would be akin to the Saturn in Scorpio point of the story.

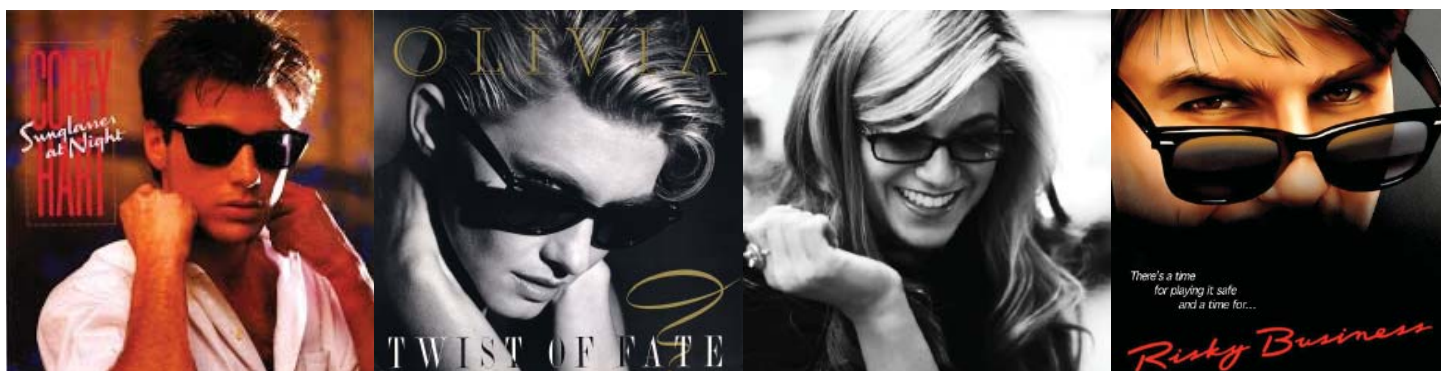
Things get dark when Saturn moves into Scorpio. If Jim Henson can go there in order to create *The Dark Crystal*, which came out right when Saturn last entered Scorpio in late 1982, my hunch is we all can. Interestingly, *The Dark Crystal* captures the symbolic essence of Saturn in Scorpio with uncanny precision, and for his efforts Jim Henson even won a Saturn Award (seriously!) for Best Fantasy Film. While there is no promise of Saturn Awards for everyone, suffice to say that Saturn in Scorpio is really a time for recognizing that there's a whole lot more going on in life than typically meets the eye.

EYES THAT SEE IN THE DARK

- The late, formidable depth psychologist James Hillman, who was born in 1926 with Saturn in Scorpio, often noted about his work, "I have a

dark eye." Probably a good quality for the eyes of a depth psychologist!

- On February 2, 1985, a little girl named Melody Gardot was born with Saturn in Scorpio in her birth chart. In November 2003, young Melody was hit by a car while riding her bicycle (transiting Uranus was square her Saturn), landing her in the hospital for a year, on her back. Since the accident, Melody rebuilt her life and has become a highly-acclaimed, exquisitely elegant jazz singer, playing her music in dark, intimate clubs all around the world. Her songs include "Deep Within the Corners of My Mind," "Your Heart Is As Black As Night," and "So We Meet Again My Heartache." Curiously, "The most noticeable effect of the neural injuries she suffered is that she was left hyper-sensitive to both light and sound, therefore requiring her to wear dark sunglasses at nearly all times to shield her eyes." (Wikipedia)
- Meanwhile, an interesting phenomenon occurred between 1983 and 1985, the period of the entire Saturn transit through Scorpio, when a huge surge in the sales of Ray-Ban Wayfarer sunglasses led to the height of the company's success.
- Olivia Newton-John sported shades on the cover of her 1983 hit single, "Twist of Fate."
- Tom Cruise danced in his underwear and his sexy Ray-Ban shades while going about his "Risky Business" (1983).
- At the same time, sexy Corey Hart hit the big time with his song "Sunglasses at Night": "I wear my sunglasses at night, so I can, so I can see the light that's right before my eyes."



- In 1983, country singer Kenny Rogers released a pop album called “Eyes That See in the Dark.”
- In 1984, Tina Turner launched her massive comeback album “Private Dancer” with the lyrics, “I’m a new pair of eyes every time I am born.”
- Movie Director James Cameron, born with Saturn in Scorpio in his birth chart, included the now-famous line “I see you” in both of his top-grossing movies “Titanic” and “Avatar.” In “Titanic” Rose says to Jack, “You have a gift, Jack, you do. You see people.” To which he replied, “I see you.” Jack could see into people, see their gifts, something about their inherent nature hidden in the dark.
- Looking back to an earlier Saturn in Scorpio cycle, William Golding published his “Lord of the Flies,” featuring the infamous Piggy’s shattered lenses on the cover. The shattering of his lenses left Piggy in the dark, unable to see in the manner he was most accustomed.

When Saturn is in Scorpio, we see ‘through a glass darkly,’ like x-ray vision. The X-ray machine was actually invented while Saturn was in Scorpio. We can see what is not typically seen under bright-light conditions. It’s as if we all don Ray-Bans for the duration of the transit.



When our eyes enter darkness, our pupils dilate. The muscles of the eye relax, causing the pupil to fully expand in order to obtain more light. Dilated pupils enable us to see better in the darkness. This is significant for Saturn’s transit in Scorpio and is the essence of the “in-sight” often associated with Scorpio. The darkness has purpose.

Now, stretching our expanded pupils way back

to the year 1542, we see that the young man who would become Saint John of the Cross was born with Saturn in Scorpio in his birth chart. Amidst the toughest of life circumstances he would glean insight into what he called the Dark Night of the Soul and from that darkness he wrote one of the most mysterious and magical pieces of mystical poetry ever written. The poem, with its reference to moving through life with “No other light, no other guide / Than the one burning in my heart” (Starr) is resonant of the particular experience of darkness we encounter with Saturn in Scorpio.

ALL THROUGH THE NIGHT

Both Saturn and Scorpio rule over the cold and dark places on earth—everything from cellars and mines to refrigerators and freezers. Similarly, both Saturn and Scorpio rule over the cold and dark places of the human psyche. Like a Detective exhuming a long-buried grave or sweeping away cobwebs to investigate cold-cases long-forgotten and left behind, Saturn in Scorpio asks us to look deeply into the dark of the present, the past, and ourselves, to find important flickers of life, valuable new evidence that may have been overlooked, neglected, or not recognized for its full worth when interrogated under brighter circumstances. It’s a time to let the dark be the dark and allow our eyes enough time to adjust enough to expand intimately, inwardly, so that we can more fully see through the light that is already there. ■

Contributors to This Issue

The Dark Side of God Judy Jackson & Ken Schmitz

Judy Jackson and Ken Schmitz are spouses, parents, grandparents, and obsessive bird feeders. They have been members of the Minnesota Jung Organization for 30 years. Judy is a Jungian based psychotherapist and workshop leader who has completed the Marion Woodman Leadership Training. She is an artist who paints sacred archetypal images. Ken is a Jungian based psychotherapist in private practice in St. Paul. He wrote the book *Search for the Grail: A Man's Guide for Developing an Inner Life*. www.searchforthe.grail.com

Hymns to the Night (excerpt) Novalis (1772-1801)

Novalis was the pseudonym of Georg Philipp Friedrich Freiherr von Hardenberg, a poet, an author and philosopher of early German Romanticism.

Channels and Grain Roseroberta Pauling

Roseroberta Pauling is finishing a self-designed degree at Metro State: 'The Psychology of Creative Expression'. Certified in Neuro Linguistic Programming, Hypnosis and Life Coaching, she is working on Narrative Coaching Certification, as well. Besides coaching, she writes poetry, metaphorical stories, does photography and is interested in using metaphor to create new educational paradigms. (livingthecreative@yahoo.com).

Celestial Wanderer / Moonless Night Evelyn Klein

Evelyn Klein is a freelance writer/teacher/artist. She is also a poetry judge and editor and publishes *The Write Connection*, her newsletter, three to four times a year. She holds a B.S. from the University of Wisconsin-Milwaukee and an M.S. from the University of Wisconsin-River Falls. Klein taught English and world languages in the public schools, led a poetry group and taught writing at the Loft Literary Center and at Century College.

Treasurer of the Night Tricia Ells

Tricia Ells has been a member of MJA since 1988, serving as a Board member, Membership Committee member, and Educational Director. She is currently serving her 7th year as President. For many years she has been a concert pianist, a teacher of piano and the founder/ director of the Chamboree, a music camp for string players. She recently retired from a career as a Licensed Psychologist, having worked extensively with DID (MPD) patients----for which her Jungian theoretical background has been invaluable.

A Humble Night / A Short, Dark Night / this night / Night News Melissa B. Severance

Melissa B. Severance is the owner and president of *Be Somebody, Inc.* in Lake Elmo, Minnesota where she works as a psychotherapist. She has written poems since childhood. Her first poem was inspired by, written to, and titled "The Dark Moon." She is peculiarly pleased to be showing up in an issue about darkness.

Commentary Comparing two TEDTalks... Wilor Bluege

Wilor is an artist/teacher/choreographer of classical ballet, working in the Twin Cities. She is also the author/illustrator of children's books and a song writer of mostly whimsical verse. Her published works include "The Golden Bough, A Fairytale Ballet for Children" which she subsequently produced and choreographed as a full-length ballet for St. Paul City Ballet. Since being introduced to the work of Carl Jung in college, she has pursued a life-long interest in Jungian studies which has led her to writing this and other commentary. For more, visit her website at www.wilorbluege.com.

Saturn in Scorpio: Dark Eyes and Dark Nights Shawn Nygaard

Shawn Nygaard is a graduate of Caroline Myss's "Sacred Contracts" course at her CMED Institute in Chicago, including an in-depth study of the nature of archetypes and the archetypal nature of life. He is a practicing archetypal astrologer living in the Twin Cities, MN, where he writes about and teaches classes on astrology, symbolism and archetypes. He has an affinity for giraffes. Shawn writes *The Night Ride* blog, and can be contacted at shawnbsb@gmail.com.