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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.

Upcoming Events 2012-13

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Workshop: "The Sailor Cannot See the North"

November 16, 2012

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Shane M. Nygaard: "The Supernatural In Popular Culture"
Shawn Nygaatd: "Angels and Daimons"

December 7, 2012

Salon: Gerald Kegler
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Lyn Cowan, PhD, Jungian Analyst
Three Classes: "The Everyday Psychopathology of Everyday Life"

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Embracing the Creativity of Frida Kahlo

Roseroberta Pauling

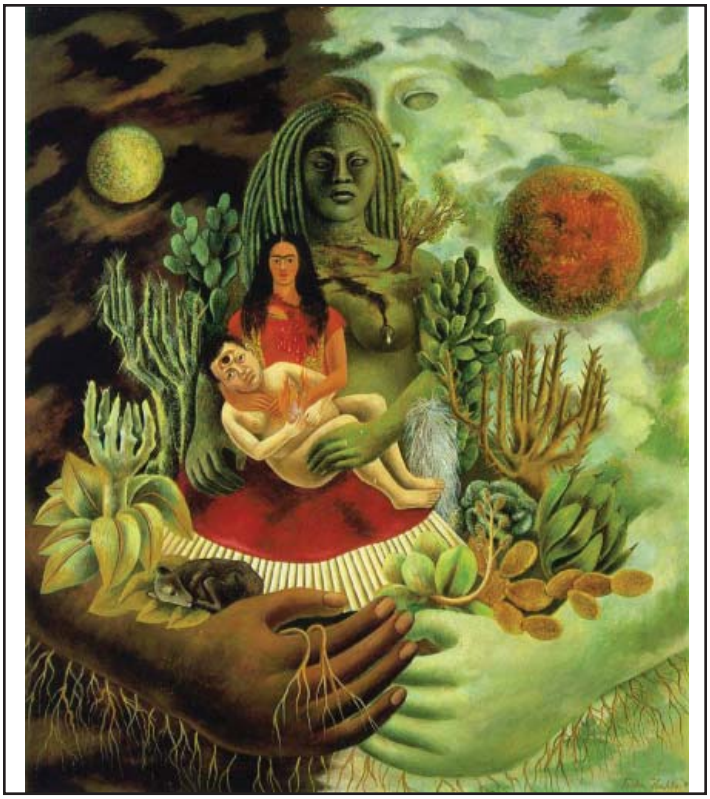
When one considers the obstacles Frida Kahlo faced in her life and, in juxtaposition, the contribution she made to the arts, one cannot help but be a bit awed. At least, this is the way it was for me, and the many admirers who also found their way to her art long after she was no longer with us in person (Wikipedia, Kahlo, 2011). Born in 1907 and dying in 1954 (Brooks, 2005), her stay with us was less than fifty years, but in those years what she created was truly genuine and innovative.

Kahlo was the first Mexican 20th Century artist to have their painting in the Louvre (Brooks, 2005). The surrealists, who painted dreamlike images, wanted to claim her their own. "They thought I was a Surrealist, but I wasn't," she said. "I never painted dreams. I painted my own reality (Urton, 2005)." In the process, she vulnerably, independently and courageously stood up for the fact that she was forging new territory on canvas.

Within this paper, I will focus most significantly on one painting, The Love Embrace of the Universe. Irrefutably, Kahlo's array of paintings had an extraordinary gift of combining her own physical and psychological pain, politics, culture and a spiritual quality (as seen in The Love Embrace of the Universe). Love Embrace is not political in the spirit of the times she lived—though it does have feminist appeal. Kahlo rarely sat and painted pretty flowers, though her bright and lively paintings were abundant with colorful Tehuana or Juchitán style Mexican garb, plants and animals, and Love Embrace is a good example of this.

There are two prominent themes one witnesses in her work: her relationship with her body and its physical injuries and her relationship to the famous Mexican painter Diego Rivera. Since both themes are of such importance in understanding her and her art, it is necessary to examine these subjects before going into an in-depth interpretation of Love Embrace. Kahlo's art also lends itself to being reflected upon through psychological views on creativity.

To begin, looking at Kahlo's early years, she was not afforded a long, leisurely childhood to develop her selfhood. Stricken with polio at age six, her right leg was shriveled, which left her a target for ridicule by her childhood peers. At the top of her class in school, it was actually Kahlo's intention to go to medical school and become a doctor, but, at the tender age of eighteen, her life was irreparably altered (Brooks, 2005).



Kahlo was travelling in a bus when it was in a serious collision with a trolley car. The injuries to Kahlo were so extensive that it is painful to even put down in words. Her spine and collarbone were broken in numerous places, requiring the need for the insertion of metal support. Her already polio stricken leg was broken in over a dozen places (Groves, 1991). During the accident, she was lanced by a dislodged metal handrail, which went through her abdomen and down through her vagina, making her unable to bare children (Wikipedia, 2011). Kahlo had over thirty surgeries during the course of her life and was never pain free. Later in life, her pregnancies ended in miscarriages and several had to be aborted (Brooks, 2005).

After the accident, Kahlo had months and years at a time when she had to lay in bed to recover. It is interesting to note that, even though she lacked a close connection with her mother (her mother had lost a child right before Kahlo was born and Kahlo was breast fed by a wet-nurse) (Brooks, 2005), it was her mother who got her started with painting. Her mother, seeing her daughter's boredom, thought that Frida might try her hand at

"They thought I was a Surrealist, but I wasn't," she said. "I never painted dreams. I painted my own reality."

painting. She saw to it that a special easel arrangement was created so that her daughter could paint while in bed. A mirror was placed inside a canopy, so that Kahlo could see herself. This is how she started to make her many self-portraits. Kahlo started to paint to entertain herself during the long stretches of not being able to move from her bed, but did not start to take herself seriously until she made her first self-portrait. Between her many injuries and her painting, entering the medical profession was no longer an objective in her mind (Brooks, 2005). If the Jungian psychologist James Hillman is correct that, we all carry an acorn of destiny in us, Kahlo's life—painful as it was—is a significant example of his premise (Hillman, 1996).

Kahlo's paintings vividly reflect the broken parts of her body in metaphorical images, such as in the 1944 painting *The Broken Column*, which shows her spine as a column with breaks in it, or the 1946 painting The Wounded Deer in which she is a deer plummeted with arrows. Her paintings also showed other aspects of her psychological and physical traumas, such as her problems around being unable to bear a child.

At age 22, not many years after Kahlo started to paint (seriously at age 19), she met her soon to be husband, Diego Rivera, and they were married. He was 42, six foot one and 300 pounds. She was 22, five foot three and 98 pounds. Rivera was already an established muralist of the cubist style with tight associations with artists like Pablo Picasso and people within the communist movement. Both of them were active within the party, and Diego's connections in the world did help to establish Kahlo in the artistic and political arenas (Brooks, 2005). At one point they left the communist party, and there are varied opinions about why. Kahlo returned to the party in later life, as can be seen in her paintings (Brooks,2005).

Kahlo and Rivera went together to New York when Rockefeller invited Rivera to do the labor murals at Rockefeller Center, which Rivera fell into disagreement with him about. Kahlo, during their stay, was disheartened by what she saw of America's materialistic industrialization without regard to those impoverished and called America "Gringolandia". Her feelings are expressed in her 1932 self-portrait Along the Borderline Between Mexico and the United States. At the time, Rivera was much more popular than Kahlo, but he had seen her talent immediately (Brooks, 2005).

Actually, much time went by before Kahlo was recognized within American or European Society as an artist in her own right and not just Rivera's wife or the woman on his arm. Finally, in March of 1939, 17 of 22 paintings she proposed were shown in a Parisian exhibit of Mexican artists at Pierre Colle Gallery. The gallery first wanted to take only two of the paintings, because Kahlo's subjects were so radical. It was during that exhibit the Louvre bought her painting The Frame (Brooks, 2005).

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Though Kahlo and Rivera served as each other's muse, by all accounts, the relationship was notoriously volatile. Rivera had a lot of charm for a man as large as he was and not outstandingly handsome, as pictures testify. Frida was a passionate woman, as can be seen in the bright colors of her paintings. Though Rivera loved Kahlo dearly, he had affairs with others (Brooks, 2005).

After a period of Rivera's philandering, Kahlo herself had several affairs. One was with Leon Trotsky, after he escaped to Mexico. She also had several affairs with women and was considered to be bi-sexual. When Diego had an affair with her sister, she reached her limit and divorced him, but was back together with him in no more than a year (Brooks, 2005).

Kahlo's health still was dotted with episodes of severe pain and surgeries. In 1953 at the famous first solo exhibit of her paintings in Mexico at Galeria de Arte Contemporaneo, she was carried in on her bed, so that she could attend the event (for which she is ever remembered). Several years before her death, her right leg had to be amputated. Her condition continued to go downhill till she died in 1954 (Brooks, 2005).

From a Freudian perspective (Freud, 1908), Kahlo certainly fits the theory of art stemming from a point of psychological trauma. If one were to leave it at that, my perspective is that, we would be treating a fine artist quite condescendingly. As with Picasso, having a severe trauma in life does not guarantee the fortitude to navigate the colors, style, discipline and artistic principles needed nor to find the inspiration necessary to create exemplary pieces of art work. Many others had polio besides Kahlo or were in the same earthquake that Picasso was in as a child (Miller, 1992), but did not become creative geniuses. Kahlo, like Picasso, had to have a blend of the magical glue, which holds the elements of great art together, so that it transcends the common place or else anyone could do it. Until Kahlo, no one

had boldly and truthfully put the dynamics of their own life battles on canvas in metaphorical stories through paintings. The metaphorical symbolism which she used was definitively her own genius.

Because of Kahlo's ability to show the rooms of the conscious and unconscious, incorporate the cultural myths, demonstrate an incredible ability to use metaphorical symbolism, stunningly encompass archetypes in the landscapes of her paintings, especially in Love Embrace, it is easy to look at her work from the viewpoint of Jungian psychology. Jung's view of creativity as not just being a symptomology resulting from trauma, but flowing from many passageways with the possibility of culminating in something beyond just trauma and a creation of significance yet uncovered in society at large, but wanting expression, seems more apropos to viewing the work of Kahlo (Jung, 1922). In this sense, art becomes an inspired medium rather than the limited view of art coming from early traumas with not much saving grace for us humans, or ability to take in other facets of life, or to catapult one beyond trauma.

To take an in-depth look at Kahlo's 1949 painting The Love Embrace of the Universe, whose full title is The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego and Señor Xólotl, one needs to view the painting from the cultural myths it encompasses. In true Jungian spirit, global archetypes come into play and portray feminine and spiritual dynamics within the painting (Campbell, 2001, Jung, 1964).

If one does not know a lot about Mexican culture, it is natural to wonder who the Señor Xólotl of the title is. As it turned out, Señor Xólotl was the name of Kahlo's dog—not only the name of Kahlo's dog, but Xólotl was also the name of an Aztec God (Brooks, 2005).

According to Wikipedia (2011), Xólotl was an animal archetype who helped people crossing into the hereafter. Xólotl was unfortunately considered to be a God of misfortune of which Kahlo had more than her share. He had a twin brother, Quetzalcoatl. Both of them were supposed to be offspring of Coatlicue, a virgin God who was considered to be a dark side of Venus (the evening star). Xólotl protected the sun. In Mexican legend, when you cannot see the sun at night, it is traveling in the underworld. Xoloitzcuintle is the breed of a Mexican dog with no hair. The name of this breed is inspired by these stories. It is easy to think Kahlo gave her dog the name Señor Xólotl, because he brought comfort to her in her misfortune—comfort which was to aid her as she passed from human suffering to the next world.

In the painting, the dog, Señor Xólotl, sits at the bottom of Kahlo's wide native Mexican style skirt. This style of dress was often worn by Kahlo who embellished her Mexican roots in her wear and jewelry and can be seen in the majority of her photos, but she also used the long, wide skirts to cover her disfigurement (Brooks, 2005).

Rivera and Khalo are being caressed by an earth Goddess painted as a female embedded in the burnt sienna and chocolate brown earth. There is milk dripping from her breast and roots growing from her arm. Señor Xólotl actually sits on her arm below Kahlo's skirt. Kahlo has in the title of the painting 'Earth (Mexico)', so one can appraise that the spirit of the land of Mexico nurtures them. I do not agree with Brooks (2005) that this is Cituacoatl (actually spelled 'Cih' not 'cit'), since that is a Goddess of Midwifery and has such a different type of persona, though one could make the argument that Kahlo—from her nurturance— is birthing Rivera (Crystal, n.d.).

Cacti are also growing on both sides. According to eHow Gardening (n.d.): "The cactus flower is a symbol of maternal love. Because the cactus is a plant that can endure harsh conditions and also thrive; its flowers are symbolic of a mother's unconditional love." You see cacti growing out of the earth of Mexico on both sides of Kahlo as she holds Rivera in her arms, like he were her child. This scene makes the metaphor of the cactus very appropriate. When one considers further the harsh conditions which Kahlo herself endured, the cactus symbology takes on even deeper meaning.

Though the artwork is not permeated with political symbols, it does immediately bring one's attention to the divine feminine theme throughout the picture, since in the central position Rivera, naked like a baby, is being held by Kahlo. In a sense, Kahlo taught Rivera in a mothering way and at the end of their life was more a companion than a lover. It is interesting when one considers the petiteness of Kahlo and how enormous Rivera was in comparison. In the movie clip titled Home Movie at the Blue House and shot by Muray Nickolas (n.d.), the abundant and tender nurturance Kahlo gave Rivera is quite apparent.

In Love Embrace, the earth Goddess is surrounded by a global Goddess and not a masculine God. The painting is completely matriarchal starting with the center circle of Kahlo mothering Rivera to the earth Goddess surrounding them, to a global Goddess surrounding the earth Goddess. There is an orbit from the microcosm to the macrocosm of archetypes symbolizing the divine feminine in the form of the mother, mother earth and

the universal Goddess. The picture is totally absent of patriarchal Gods. This, to me, is a political statement on the part of Kahlo in which she is expressing the divine feminine as being the creative power of the universe. It is emphasized by the third eye opened in Rivera's forehead. It is well-known in spiritual circles and urban legends that the third eye is the doorway to imagination and the breaking of illusions.

"Many of Kahlo's physical difficulties were impossible to surmount in this life. Yet, her art work brings out a story, which is beyond the sphere of limitations. Where her body was barren, her paintbrush was not."

Considering the time period which Kahlo lived, this shedding of traditional patriarchal and Machismo views of religion and the universe, along with her bi-sexuality, was quite radical, except when one considers the area of Mexico where Kahlo originated . Kahlo's Mexican heritage stems from Juchitán, of the Isthmus of Tehuantepec. This thriving area of Mexico (where the women are traders) in the midst of an extremely Machismo society is matriarchal and homosexuality is part of the culture. One's work is gender significant with women holding the purse strings. Men doing a woman's work and women doing a man's work are seen as almost a third and fourth sex. Only the person laboring outside their gender appropriate role is looked at as homosexual. Doing gender appropriate work, the same sex partner is not seen as homosexual, and all of this is seen as acceptable behavior. (Bennholdt-Thomsen, 2005).

Love Embrace can be looked at in a circular fashion from inner ring to outer ring almost like a Mandala, but, at the same time, it is loaded with duality. In the center, you have the duality of the masculine and the feminine. The cacti are divided to the right and left side of the picture. The large, godly hands surrounding the central figures are dark for the earth Goddess and White for the universal Goddess and join together at the front of the picture both with roots growing down from their arms. The Goddess faces are one dark and one white, as well. There is night on the side of the earth Goddess and day on the side of the universal Goddess. The moon is mysteriously shining on the side of the night and a red sun is shining on the side of day. The moon is receding and smaller in the painting, and the sun is larger and seems to move forward in the painting making it look as if the light is getting stronger. Looking at this, there is another aspect; it seems to speak of the fact that, in a world of opposites, it is the divine feminine which is what holds things together.

An observer might recognize as they look at the painting that, Rivera's image was the clearest and most present in its physicality. It seemed to radiate the awareness brought to him by the opening of the third eye. The viewer is taken further and further back into the universal as they look at the painting, since Kahlo's features are more diffuse and each feminine archetype is further back towards the sky, becomes larger in the picture, and becomes more ethereal. The painting appears to embrace—perhaps on an archetypical or soul level—an aspect of Kahlo which has moved beyond the physical realm. Kahlo has many paintings which depict her introspective reflections about her struggles politically, physically and with Rivera, but, of the ones I viewed, Love Embrace seemed to reach out to me more than any other, because it opened a view to the transcendence of her difficulties internally and those with Rivera.

Many of Kahlo's physical difficulties were impossible to surmount in this life. Yet, her art work brings out a story, which is beyond the sphere of limitations. Where her body was barren, her paintbrush was not. For this to take place, Kahlo had to absorb many of life's phenomena and let them gestate inside her like a caterpillar inside a cocoon. At one point in the development of a butterfly, there is nothing, but a mass of fluid inside the cocoon—just liquid with a few cells mixed in (Brower, 2001). Open it then and there is no butterfly. Yet, left to go through its movements, out comes a colorful specimen of transformation. This, I believe, is exactly what Jung was expressing about the power of creativity.

It is not unusual for a creative person to reflect on what one experiences in their own life and notice the symmetry, consciously or unconsciously, in what one sees in the outside world. Picasso's Guernica was talked about in this way (Miller, 1992). Jean Bolte-Taylor originally became a neuroscientist in response to the pain of having a schizophrenic brother, and went on to use her own healing from a severe stroke to bring greater awareness and understanding about the workings of the mind (Bolte-Taylor, 2008).

Kahlo was revered in her time and with growing momentum after her death (Wikipedia, 2011) for her daring in putting the truth of her life onto canvas. Whether or not one agrees with her political ideology, the risks which she took in her art were remarkable and demanded tremendous courage. These things are never easy, since one unearths all the suffering which

one encountered in order to reshape it into a useful tool, hopefully workable for more than one's self.

For Kahlo, creating a monumental work of art and being a part of the communist movement can be seen as ways to heal the fragmentation, which would never be healed in her own body and the fragmentation she saw in the world at large. This outpouring coming from a delicate and severely handicapped form is a great example of the power of human spirit to use life struggles to elevate oneself beyond limitations.

One year before Kahlo's death in 1953, Rivera was honored with the title of 'Mexico's Greatest Living Painter', but in an interview he said, "Frida Kahlo is the greatest Mexican painter. Her work is destined to be multiplied by reproductions and will speak, thanks to books, to the whole world. It is one of the most formidable artistic documents and most intense testimonies of human truth of our time (Urton, 2005)." During the 80's a huge revival of her work arose from the Neomexicanismo art wave. In 2006, her 1943 painting Roots was auctioned for a record 5.6 million U.S. dollars, making it the highest price paid for a piece of Latin American artwork ever. The Blue House where she grew-up and lived with Rivera is now a museum receiving about 25,000 people per month interested in her artwork (Wikipedia 2011). ■

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Halloween Spirits

Evelyn D. Klein
Seasons of Desire, North Star Press, 2012

Colors fade in fields,
specters vanishing in haystacks.
Daylight fades,
wind blowing cloud veils
across moon's face.

Flickering jack-o'- lantern
makes scarecrows dance.
Halloween sends black mask of unknowing
in a converging of spirits that roam.
They resurrect
incarnation of costumes
of who they are
or might be
in subliminal spell of night
at doorstep of the unconscious.
Shadows emerge, sainted or diabolic,
incognito selves
in ghostly depths of darkness.
They flit around in misty air
of mischief and laughter.
Whimpering ghouls
of ages past or might-haves
linger among waiting skeletons.
Whispering phantoms
of present or should-haves
catch in cobweb of memories,
while snickering witches
ride brooms into fantasy of will-bes.
Scheming goblins
mock attempts to escape the future.
Roving Harpies
stir crowd in confusion.
in the land of the supernatural.

Soon wind of reason threatens
to blow away stirrings into netherworld,
like fallen leaves, to compost,
like nighttime shadows, to fade,
leaving behind only
bursting buckets of treats,
autumn trees graced with garlands of toilet paper,
and extinguished pumpkin smiles.

Apollo and the Artist

Evelyn D. Klein,
Seasons of Desire, North Star Press, 2012

Apollo lights the truth,
invites the artist to move between
cumulous clouds and into the sun.
The artist exists somewhere east
of the rainbow, near the river of life.

There I spend my days
in company of Muses, searching
along cliffs of truth for caves
of understanding on river banks
where Muses find their inspiration.

I first came because my father sent me;
then my mother cheered the journey;
and the children inspire me to go on.

Muses surround me in circle
of their dance. They laugh with me
and cry with me. They sing to me
while Orpheus plays the lyre.

Muses watch me ponder
constellations of stars as I piece together
stories of resurrected yesterdays.

I write for them and read to them
or draw pictures of the universe,
while distantly, Apollo lights the vision.

When I should chance to go off
somewhere on daily errands,
Muses follow me.

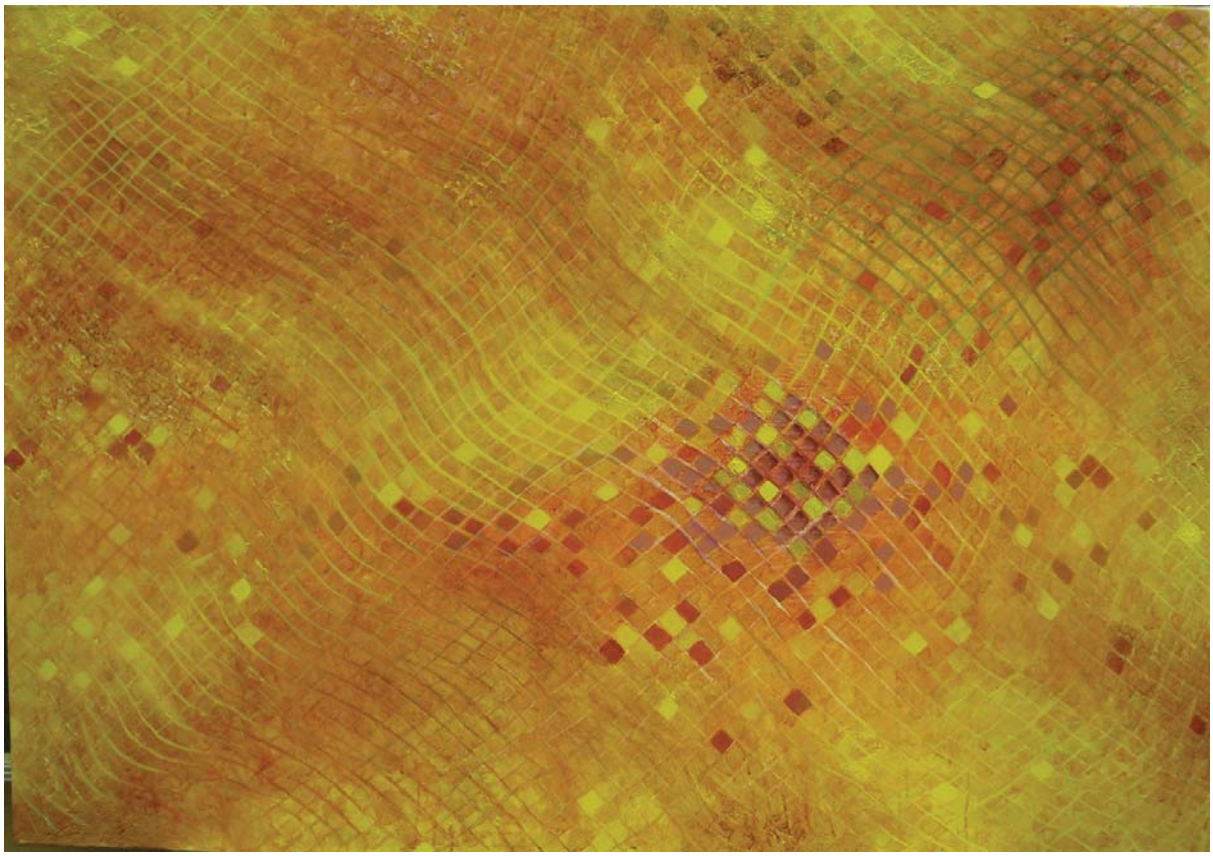
When I leave clouds,
on mundane business, they look for me
as if I were lost. Together, we return

to shores where they reside, my home,
which now lies anywhere
their gentle spirit roams.

String Theory Series

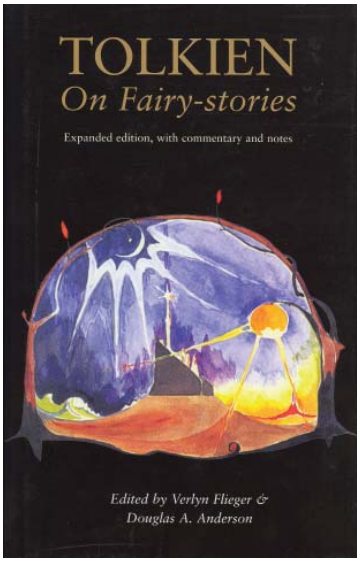
Mary Longley

These paintings are inspired by a theory in modern physics called string theory. The theory suggests that at its most fundamental level all matter is made up of tiny vibrating loops of energy. If proven true, this would mean that all matter, you, me, rocks, everything, is at the most elemental level structured the same. It is this underlying principle of oneness throughout the universe that interests me. My work refers to this web of life and the underlying unity of all things.



To the Perilous Realm: J.R.R. Tolkein from an Archetypal Perspective

Robert J. Hartmann, M.Div., LMFT



Abstract

In his essay On Fairy Stories, J.R.R. Tolkien describes his view of storytelling, fantasy and the "Perilous Realm" of the imagination. Tolkien's description of Faerie is similar to Henry Corbin's mundus imaginalis which serves as the foundation for the understanding of Soul found in archetypal psychology. This article compares his point of view with that of archetypal psychology as presented by James Hillman. Tolkien's format for fairy stories is similar to the Hero's Journey of Joseph Campbell.

The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril; both joy and sorrow as sharp as swords. In that realm a man may, perhaps, count himself fortunate to have wandered, but its very richness and strangeness tie the tongue of a traveller who would report them. And while he is there it is dangerous for him to ask too many questions, lest the gates should be shut and the keys be lost. (Tolkien, 1947, p 2)

Introduction

The Lord of the Rings by J.R.R. Tolkien is the third bestselling novel of all time, surpassed only by *A Tale of Two Cities* and *The Little Prince*. It was on many lists of the 100 best novels of the 20th century, as well as being voted the book of the century by a reader's poll in the United Kingdom in 1997. The immensely successful series of films (2001-2003) resulted in multiple Academy Award nominations with T*he Lord of the Rings: the Return of the King* receiving more Academy Awards than any other film. It has influenced popular culture as foundational material for the fantasy genre in both literature and gaming. Release of *The Hobbit* trilogy brings Tolkien's fantasy world to the popular forefront once again.

Because of its mythic nature, *The Lord of the Rings*, *The Hobbit* and the rest of Tolkien's work lends itself to an archetypal evaluation. Tolkien himself saw his writings about Middle Earth as an attempt to establish an English mythic tale akin to the Germanic Nibelungenlied or Njáls Saga of Iceland (O'Heheir, 2001). Jody Bower offers an archetypal understanding in her essay, "*The Lord of the Rings*"*—An Archetypal Hero's Journey* (2001), as well as connecting Tolkien's epic tale to the Monomyth of Joseph Campbell. But to more fully understand Tolkien's foundational philosophy about myth and fantasy, we need to turn to his essay, On Fairy Stories. His perspective can then be viewed through the lens of archetypal psychology.

In his essay, Tolkien presents his understanding of fairy stories and the realm of Faerie as it connects to fantasy and the imagination. He does not want fairy stories to be confused with what we in America call fairy tales—morality, beast, or traveler tales aimed at entertaining and educating children. Tolkien was clear in stating that true fairy stories were not only meant for children. "In my opinion fairy stories should not be specifically associated with children" (p 14). "If fairy story as a kind is worth reading at all it is worthy to be written for and read by adults" (Tolkien, 1947, p 15). Tolkien also points out that fairy stories are not just stories about fairies, elves or other magical creatures. "The definition of a fairy story—what it is, or what it should be—does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faerie, the Perilous Realm itself" (Tolkien, 1947, p 4). So, fairy stories are simply stories about the Perilous Realm, Faerie.

Faerie and the Mundus Imaginalis

Tolkien sees Faerie as making the visions of fantasy real and true. "An essential power of Faerie is thus the power of making immediately effective by the will the visions of 'fantasy'" (Tolkien, 1947, p 8). He is not here concerned with allegory or so-called myths which explain the physical world, but with the workings of the imagination. Fantasy is that which "combines with its older and higher use as an equivalent of imagination the derived notions of 'unreality' (that is, the unlikeness to the Primary World), of freedom from the domination of observed 'fact'" (Tolkien, 1947, p 16). Tolkien describes the physical world as the Primary World and the Perilous Realm of Faerie as the Secondary World.

The Secondary World is the world of imagination, metaphor creativity and art. "Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth. It is not only a "consolation" for the sorrow of this world, but a satisfaction, and an answer to that question, 'Is it true?'" (Tolkien, 1947, p 23) Through story, the individual can enter the world of Faerie—the world of imagination which is not imaginary, but real and true. From an archetypal perspective, this Secondary World is described by Henry Corbin as "the world of the Image, mundus imaginalis: a world as ontologically real as the world of the senses and the world of the intellect, a world that requires a faculty of perception belonging to it. . .This faculty is the imaginative power" (Corbin, 1995, p 9). Corbin presents imagination, which accesses the mundus imaginalis, as the spiritual faculty of the person known as Soul, coexisting with Mind and Body. Tolkien does not go so far as to identify imagination with the Soul, but does allude to the spiritual power in its connection with Faerie. He describes the Christian story, foundational to a prominent spiritual and religious tradition, in terms of a fairy story, crossing the boundaries between the Primary and Secondary Worlds. "The Gospels contain a fairy story or a story of a larger kind which embraces all the essence of fairy stories" (Tolkien, 1947, p 23). From within his strongly Catholic Christian worldview, he is describing the spiritual reality found in the experience of Faerie, as well as how that reality crosses into the realms of Mind and Body.

Archetypal psychology, as presented by James Hillman, "starts neither in the physiology of the brain, the structure of language, the organization of society, nor the analysis of behavior, but in the process of imagination" (1975, p xvii). Archetypal psychology is imaginal in that it is based on a psychology of image, "considering images to be the basic givens of psychic life, self-originating, inventive, spontaneous, complete, and organized in archetypal patterns" (Hillman, 1975, p. xvii). This description sets archetypal psychology within the realm of Faerie, of the mundus imaginalis, allowing for reality to be experienced through images, moreso than scientific fact or intellectual understanding. For Tolkien as well, Faerie is also a way of experiencing reality. 'The magic of Faerie is not an end in itself, its virtue is in its operations among these are the satisfaction of certain primordial human desires. One of these desires is to survey the depths of space and time. Another is to hold communication with other living things" (Tolkien, 1947, p 5).

Tolkien and Modernity

Archetypal psychology seeks to return to a more ancient view of reality which sets aside the subject-object dichotomy which began with the scholastics and found its best description in the work of Descartes. This modern empirical scientific worldview "imagines a universe divided into living subjects and dead objects. There is no space for anything intermediate, ambiguous, and metaphorical" (Hillman, 1975, p 1)". In the same vein, Robert Romanyshyn (1989) presents commentary on the effects of the linear perspective on Western thought. He describes how the invention and development of linear perspective painting in fifteenth-century Italy "became the cultural vision which

has shaped our contemporary technological world" (1989, p. 32). The linear perspective has separated the perceiver from the perceived as if one was looking out a window. "Looked at from behind a window the world is primarily something to be seen…already set to become a matter of information" (1989, p. 42). Greek philosopher-theologian Christos Yannaras echoes Romanyshyn. For him, the development of Western technology is an extension of the anthropocentric cosmology of the West, beginning with the scholastics and continuing to the philosophers of the modern age, with the "death of God" as its logical conclusion (Yannaras, 2007, p. 65-66). It is "the specific embodiment of a particular attitude towards the world, which recapitulates all the phases of Western man's evolution" including but not limited to "the transformation of personal relation with the world into an attempt to dominate nature and historical reality" (Yannaras, 2007, p. 102-103).

Tolkien also takes exception with modern scientific sensibilities, most glaringly seen in the effects of the industrial revolution. "As far as our western, European, world is concerned, this 'sense of separation' (between humanity and nature) has in fact been attacked and weakened in modern times not by fantasy, but by scientific theory" (Tolkien, 1947, p 27n). In Middle Earth, Tolkien contrasts the bucolic countryside of the Shire, based on his childhood home near Sarehole, in rural Warwickshire, with the industry of Sauron and Saruman, reminiscent of the acutely industrial Birmingham, where he moved after Sarehole. He takes exception to those who would place modern sensibilities above that of imagination and Faerie, the mundus imaginalis. "The notion that motorcars are more 'alive' than, say, centaurs or dragons is curious; that they are more 'real' than, say, horses is pathetically absurd" (Tolkien, 1947, p 21).

Tolkien and the Hero's Journey

In Tolkien's description of fairy stories, he divides the story into three parts: Escape, Consolation and Recovery. Tolkien begins his description of the structure of fairy stories with Recovery. "Recovery (which includes return and renewal of health) is a re-gaining—regaining of a clear view" (Tolkien, 1947, p 19). He recognizes that all fairy stories begin with some form of original justice in the deep past, leading to a catastrophic event which changes the world. This catastrophe is then overcome through Escape and Consolation leading to Recovery. In the Escape the reader enters Faerie and with the characters is taken from common experience of living in that catastrophe to facing the catastrophe itself. "There are ancient limitations from which fairy-stories offer a sort of escape, and old ambitions and desires (touching the very roots of fantasy) to which they offer a kind of satisfaction and consolation" (Tolkien, 1947, p 22). In considering Consolation, Tolkien coins a new term to describe the great event which overcomes the original catastrophe, the eucatastrophe. "The consolation of fairy-stories, the joy of the happy ending: or more correctly of the good catastrophe, . . . is a sudden and miraculous grace: never to be counted on to recur" (Tolkien, 1947, p 22). The eucatastrophe overcomes the catastrophe, correcting the wrong in that world and bringing about Recovery.

This three part distinction is similar to Joseph Campbell's monomyth, the Hero's Journey, of Separation, Initiation and Return. "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (Campbell, 1949, p 23). The Escape is consistent with the Separation phase of Campbell's Monomyth where the hero leaves the safe haven of home to begin the quest. The Consolation aligns with Initiation where the hero encounters fabulous forces, traverses the Underground, and wins a decisive victory. During this stage the hero battles demons, undergoes a false death, and comes to understand who he really is and what gifts he possesses. The Recovery connects with the Return, where the hero returns home and shares the fruits of his victory and his new strengths and knowledge.

Jody Bower (2001) provides a good description of how Frodo's quest in *The Lord of the Rings* is a Hero's Journey. A similar description would fit the story of Bilbo in *The Hobbit* as well as other Tolkien stories. However, the three-part expression of the Hero's Journey as presented by Campbell does not precisely fit Tolkien's three-part structure of the fairy story, although they are similar. The Recovery does correspond with the Return of the Hero's journey, in that the eucatastrophe has occurred and the hero returns changed to an equally changed community. The Escape does not directly correspond to the Separation stage in that it includes aspects of the transformative unknown which Campbell places in the Initiation stage. The Consolation in Tolkien is focused on the eucatastrophe itself, which would include aspects of the Initiation phase, such as the death and rebirth experience, but not everything Campbell includes. This being said, the two three-part structures are more alike than they are different in that they describe the preparation, great deed and return of the quest.

Theological Perspectives of Tolkien's Work

In considering the Hero's Journey and the fairy story, it is significant to recognize that Tolkien describes the

passion, death and resurrection of Jesus as the ultimate true fairy story. This is "the greatest and most complete conceivable eucatastrophe" (Tolkien, 1947, p 23). In this same sense, *The Lord of the Rings* is the true redemption story for Middle Earth. Tolkien admits that fairy stories cross the borders between Faerie and the Primary World, but except for the story of Jesus fairy stories remain in Faerie. Tolkien's Catholic Christian worldview does not easily allow for another position as does the fluidity of the archetypal understanding.

In the archetypal understanding, the borders between the mundus imaginalis and the empirical world are crossed and recrossed, with all imaginal experiences being clearly and truly real. Even believing Christians with an archetypal bent would recognize other archetypal realities, while maintaining the primacy of the Jesus story. Archetypally speaking, the Jesus story is not just the work of the hero archetype, but is a true Hero's Journey containing multiple archetypes. In the Christian tradition, Jesus is the penultimate archetype, "containing in Himself in an invisible way the exemplars or archetypes of all created existence." (Sherrard, 2004, p. 28). So, Tolkien's placing of the Jesus story and the ultimate fairy story is consistent with the Christian archetypal understanding dating from the fourth century, C.E.

Conclusion

When considering the work of Tolkien, it is necessary to admit that although we use archetypal language to describe his understanding of Faerie, that Perilous Realm, and the fairy stories which describe it, Tolkien did not view reality through an archetypal lens. His understanding of Faerie was centered in literature and culture, but did not extend into the psychological realm. His distaste for empirical science and modernity was based as much on nostalgia for his childhood experience and his mythic sensibilities as on a philosophical questioning of technology. The description of the fairy story was based on his own philological and literary study rather than the cross-cultural review of mythology of Campbell. Lastly, and probably most significantly considering his Christian belief, Tolkien would most likely take exception to the polytheistic view of archetypal psychology in its original presentation. Irrespective of these subtle differences, the work of J.R.R. Tolkien can be described in archetypal terms because he touches on the archetypal elements present in reality.

"Creative fantasy, because it is mainly trying to do something else (make something new), may open your hoard and let all the locked things fly away like cage-birds. The gems all turn into flowers or flames, and you will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you" (Tolkien, 1947, p 19). ■

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