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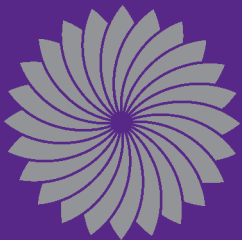
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Association for Transpersonal Psychology

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THE SHADOW AND MID-LIFE RESOURCES on ahpweb.org

The Shadow is a term introduced by Jung. It is everything in us that is unconscious, repressed, undeveloped and denied. These are dark rejected aspects of our being as well as light, so there is positive undeveloped potential in the Shadow. We all have a Shadow and confrontation with the Shadow is essential for self-awareness.

— The Shadow www.shadowdance.com/theshadow.html

WEB RESOURCES — ahpweb.org/involve/websites.html



rollo may

The April/May issue of the *AHP Perspective* featured a cover story on **Rollo May**, one of the pioneers of humanistic psychology www.psy.dmu.ac.uk/drhiles/HPpioneers.htm. According to May, in their concept of the daimon, the Greeks achieved a union of good and evil, where consciousness can integrate

the daimonic, and make it personal. To live in accord with one's **daimon** is difficult but deeply rewarding. www.sonoma.edu/users/d/daniels/Maylect.html. However, in *Love and Will* www.saybrook.edu/May/



photo of painting of c.g. jung

perhaps strangely enough, is best found in the neglected, inferior, and undeveloped side of the personality. *The Stages of Life*, Abstracts of the Collected Works of C. G. Jung, Vol. 8, www.cgjungpage.org/abcwpage.html.

Murray Stein observes that the

shadow represents the repressed in our life. At midlife, he says, the shadow or repressed returns and needs to be dealt with in a new way, because the seeds of psychological renewal and of possible future directions for life lie hidden within it. The shadow does hold significant positive features for the personality. www.lessons4living.com/shadow.htm.

Allan Chinen's current work also focuses on the "tasks" of middle age. In both *Beyond the Hero* home.pacbell.net/achinen/hero.htm, and a recent interview *Midlife and the Shaman/Trickster* www.vix.com/menmag/chineniv.htm, **Chinen** describes the Trickster as a teacher having both a hidden wisdom and a generativity. These ideas also resemble descriptions of the Shaman/Trickster that make the Shadow conscious. **Shamanic initiation** is a metaphor for these processes indigo.ie/~imga3worlds/shaman2.html. **Mircea Eliade**, in *Shamanism: Archaic Techniques of Ecstasy* www.geocities.com/mircea_eliade/eliade.htm,

[index.htm](#) (**Love and the Daimonic**) and particularly in a companion chapter from *Myths, Dreams and Religion*, **J. Campbell**, ed., library.campbell.pacific.edu/default.html (Psychotherapy and the Daimonic), May suggests that facing one's demons reminds us of Jung's shadow side of the self, and that they are elements denied in Rogerian and like therapies. At first, for both patient and therapist, the Shadow is Evil—and Evil is that which is to be avoided, in **Erich Neumann's** *Depth Psychology and a New Ethic* www.tearsofllorona.com/neumann.html

Midlife Metamorphosis

Jung's work addresses the developmental tasks of midlife. The problem of the second half of life is to find new meaning and purpose in living, and this,



sham

emphasizes the use of helpers in a surprisingly similar way.

In *Listening to Raven: The Shadow's Role as Guide*

www.cgjungpage.org/articles/raven.html, Raven represents the role of the personal shadow as a wisdom figure, the shadow that can bring light to those hidden regions of the human psyche, if only we can confront and befriend that aspect of ourselves.



raven: the largest crow

These ideas are further amplified in the **Mythos Institute** web site, founded to carry on the work of Joseph Campbell, Carl Jung, and Mircea Eliade. freenet.msp.mn.us/org/mythos/mythos.www/MYTHOME.HTML

*The shadow, which is in conflict with the acknowledged values, cannot be accepted as a negative part of one's own psyche and is therefore projected—that is it is transferred to the outside world and experienced as an outside object. It is combated, punished, and exterminated as "the alien out there" instead of being dealt with as one's own inner problem. Erich Neumann, **Depth Psychology and a New Ethic***

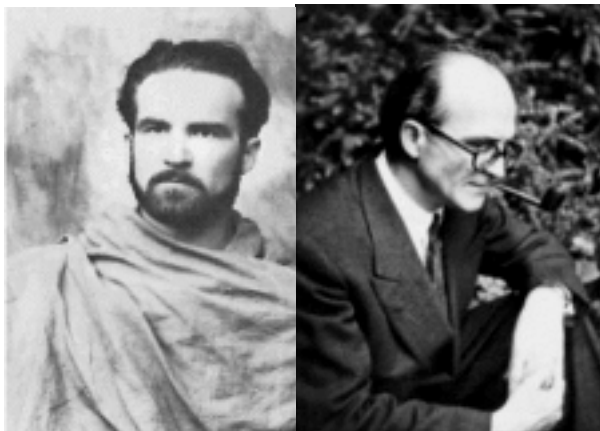
www.tearsoflorona.com/neumann.html

Shadow projection, both individual and collective, is where we usually project shadow qualities on to others or groups, who may or may not have the qualities we are rejecting, because we are rejecting qualities that we have but can't acknowledge as our own. In **shadow integration** we can avoid shadow possession and

withdraw shadow projection by recognizing that these qualities are part of ourselves and by attempting to channel their negative aspects in positive directions.

www.cnr.edu/home/bmcmanus/shadow.html

Marie-Louise von Franz in *Projection and Re-Collection in Jungian Psychology: Reflections of the Soul* amplifies the above ideas of daimon, inner companion, etc., to compensate for what is evil. The only place to address the problem of evil is in yourself,



Mircea Eliade in 1930 and in 1959

through the withdrawal of projections, to internalize opposites. marie-louisevonfranz.com/en/

What is **romancing the shadow**? Learn how to: center yourself to meet the shadow; identify the cues of its appearance; trace its roots in family history; and build a more conscious, ongoing relationship to it.

www.conniezeig.com/services.html



alchemist

All the sites listed above can be reached at ahpweb.org under **WEB RESOURCES**. AHP Members are encouraged to submit their web addresses to *WebSights* columnist Bruce Wochholz at bwochholz@mac.com for review. Sites should

be primarily educational or informational, and relate to AHP's interests, but member sites may emphasize services, books, workshops, tapes, or other commercial offerings.

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ART is the Natural Language of Children

— Judith Costello



JUDITH COSTELLO

A little girl draws a fierce bear over and over. Is it simply an active imagination? Or is she trying to help “bear” her mother’s pain during a highly conflicted custody battle? An eight-year-old boy draws people with very long necks and porcupine-like hands. He draws these figures over and over. Is he perhaps feeling exposed and unable to get a hold of his life?

Children live in a symbolic world. When they draw or create, they reveal something of their inner lives. A 1993 movie called *The House of Cards* offers an inspiring look for therapists and parents into the complex symbols of childhood. In this movie, a little girl retreats into autistic-like behavior seven months after the death of her father. Only after creating an amazing spiral of cards does her mother glimpse an opening into the silent world of her daughter. Meanwhile the psychiatrist tries to use mirrors and reinforcements to get the girl to speak and relate to the world around her. At the same time, the mother actually constructs a life-sized copy of the spiral. And as she dreams about this creation, she enters the world of the child who wants to build a tower to reach her father who she believes is “alone and living in the moon.” It is

the mother’s refusal to share her own grief and her resulting fear of heights (the father died by falling from a height) that has caused the girl to retreat. The psychiatrist slowly realizes that the girl’s creative act is her attempt to reach past her pain and into the world of the living. But it is only when her creation is honored that true healing can begin.

SHOWING STORIES

Art is the natural language of children. Across all boundaries of language and culture, children make pictures that tell the stories of their inner lives. Beginning as early as age two, children can reveal their inner lives on paper. By this age children are beginning to put shapes together. They make circles and crosses. They begin noticing different colors. They can make pleasing repetitions of patterns on paper. By age six they are telling stories through images.

I met a Laotian girl while I was working as a hospital art therapist. She was in for tests on her kidney. She didn’t want to talk but she was interested in creating dolls. We worked with construction paper cylinders. While I created a little sculpture that I meant to look like this sad-eyed girl, she created a blond and blue-eyed “Sandy.” We let the little sculptures talk to each other, and it became increasingly clear that this little girl felt profoundly different and therefore worthless. She was different in appearance from the Scandinavian look she most often encountered in Minnesota, and she also had a different kind of family, and now she had an illness. I tried to let her know through the doll voice that she was pretty and smart and that being different is OK. If her friend “Sandy”



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went to Laos SHE would be the different one. By the time we ended our session, the little girl was smiling; but it would take some effort by her parents and her teachers to help her deal with her worldview of unworthiness.

Parents and therapists can monitor their children's inner life by learning to "read" their creative expressions. If the child's artwork becomes increasingly dark, if the style changes from skillful to messy and chaotic, if the images become frightening; these are clues that something is disturbing the child. Ask him/her about the artwork. Be careful not to judge it as "bad." Don't say, "How come this is so messy?" Ask instead, "What is this drawing about? It looks like maybe you were having a lot of feelings when you did this."

Creativity allows children to feel a sense of control in their world. It offers opportunities for bringing a sense of order and balance. Often-times, tension is relieved simply by having the opportunity to work with art materials. At such times, only limited discussion is necessary, and the child shows clear relief and a change in attitude.

THE SCRIBBLE CHASE GAME

For children (ages 5-11) who won't talk and who appear to be depressed, I recommend the following exercise. This is called The Scribble Chase. Use a big piece of paper and tape it to a table. Explain that this is a game you would like to play and that it's about chasing each other on paper. Have the child pick out a watercolor marker, and you pick a different color. Tell the child that they can lead first and you will do your best to follow them. Tell them to scribble and you will "chase" them. Then say, "Go." The child may start out slowly and then speed up. Follow behind their line with your marker line. At some point, say "Stop." Then it is your turn to lead. What usually happens is that the child laughs when you can't keep up with him/her. It becomes quite fun. You can go back and forth with each taking

different turns until the paper is filled up with lines. The purpose of this chase is to have fun and let the child feel his/her power. It becomes competitive.

The next step in this exercise is to see what you can see in the picture. This becomes a cooperative exercise. "I see a duck there." "Oh there is a cat." "Do you want to make this into a night picture with an owl?" You can outline the shapes that you see and then use a brush and water to soften the scribble lines outside of that area. In this way you begin to make the scribble into a picture. The final step is to make it into a "prettier" picture by really defining and adding to the shapes using crayons or other markers.

The end result is a picture that reflects both of you. Most children come away from this exercise feeling better about themselves and more able to communicate.

Children who are regularly encouraged to paint, draw, or sculpt will feel that someone is paying attention to their inner needs. They will begin to channel frustrations into an appropriate outlet. And the symbols conveyed on paper speak volumes about how the child is perceiving the world.

*JUDITH COSTELLO, MA, ATR-BC, is a registered and board-certified art therapist with the American Art Therapy Association, a practicing artist, the mother of two children, and the editor and founder of a seven-year-old magazine on the inner life of families. To find out more about the magazine, **Parenting with Spirit**, see www.parentingwithspirit.com. In this quarterly journal, Judith explores questions of meaning and balance for parents and children.*



A 4-YEAR-OLD FINISHES UP A SCRIBBLE CHASE DRAWING OF HERSELF. SHE IS FEEDING THE FISH. THE PREVIOUS DRAWING WAS OF SCARY SHARKS. NOW SHE SEES HERSELF TAKING CHARGE.

REVIEWS

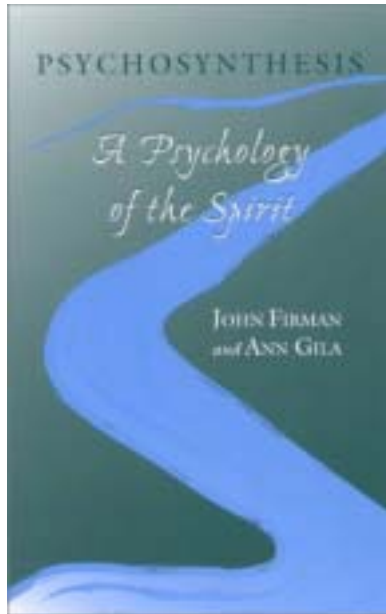
PSYCHOSYNTHESIS: A Psychology of Spirit

By JOHN FIRMAN AND ANN GILA
SUNY Press, 2003, 224 pp., \$24.95,
ISBN: 0791455343.

Reviewed by Daryl S. Paulson

This is the second psychosynthesis book written by John Firman and Ann Gila. The first was *The Primal Wound*. Both authors are well situated to write this psychosynthesis book, as they have been involved in the field from the early 1970s. Firman was trained in Italy by Roberto Assagioli himself. Currently, Firman and Gila direct the Psychosynthesis Institute in Palo Alto, California.

The book begins with a clear introduction of what will be covered in terms of developmental theory, personality theory, clinical theory, and relationships with



psychoanalysis. The authors then ground the book, describing the life and work of Roberto Assagioli, the Italian psychiatrist who founded Psychosynthesis. Roberto, we learn, was truly a visionary in his synthesis of western esotericism, philosophy, eastern

religions, many aspects of psychology, and classical literature. Assagioli is known to have employed many aspects of neotheosophy (i.e. Alice Bailey's esoteric writings) in the formation of psychosynthesis, but merely a cursory line regarding this is presented in the book. Additionally, Robert Gerard, Ph.D., collaborated intensely with Assagioli in the writing of *Psychosynthesis: A Manual of Principles and Techniques* in the late 1950s, as well as in fostering the expansion of the concept in the United States, but Gerard's contributions are undervalued in psychosynthesis, including in this work.

The authors then present a psychosynthesis model of a person. Although it follows Assagioli's original view of the "Egg Diagram," it has been modified by removing the transpersonal self, traditionally depicted at the apex of the higher unconscious portion of the diagram. It now pervades the entire diagram, which probably represents a more useful model.

Firman and Gila take the position that we are born complete but are wounded (primal wounding) by not being fully accepted as the humans we are, an Alice Miller approach. This is certainly true, but only partially so. Firman and Gila have voiced criticism concerning the psychosynthesis community's lack of ongoing valid research and development in psychosynthesis, but they do not incorporate research either.

They apply a tried and true humanistic perspective, grounded in the 1970s and 1980s. Many of the newer concepts of psychology, which Roberto certainly would have included—e.g., Howard Gardner's research in multiple lines of intelligence, Robert Kegan's developmental theory, Wilber's novel pluralistic life domains: objective, subjective, intersubjective), cognitive behavior therapy, recent perspectives in



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transpersonal psychology (e.g., Jorge Ferrer, Michael Washburn, Stanislov Grof, Brian Cortright, and Jenny Wade)—have been overlooked. This is unfortunate, because Psychosynthesis clearly needs more reinvigoration if it is to not only survive but also thrive.

The Stages of Psychosynthesis are then presented as follows: stage 0 represents primal wounding; stage 1 represents personality exploration; stage 2 represents the emergence of I; stage 3 represents contact with Self; and stage 4 represents a response to the Self. This portrays an addiction counseling model, in which Firman and Gila are grounded, but is hardly a synthesis of other developmental theories.

Subpersonalities are addressed next and represent the many roles an individual is filling in his/her life. Actually, not much more about developments in subpersonality theory is present than Betsi Carter-Hoar's subpersonality presentation in the *Synthesis Journal*, Vol. 1:2, 1975, entitled "Identity and Personal Freedom."

The authors then discuss the personal self, or I, presenting various experiences of "I," a pure center of will and awareness. Little has changed from Assagioli's own words concerning the personal self. However, they do contribute a useful perspective of a unifying center, or source of meaning, **incorporating the transpersonal self as being a unifying center for the personal self.**

DEVELOPMENTAL MODEL

A psychosynthesis developmental theory is then presented that basically revolves around the concept that humans contain current memories—bodily, affective, and cognitive—of infancy, childhood, and adolescence that are primarily in the "here and now" psychic reality of an individual, influencing their lives now.

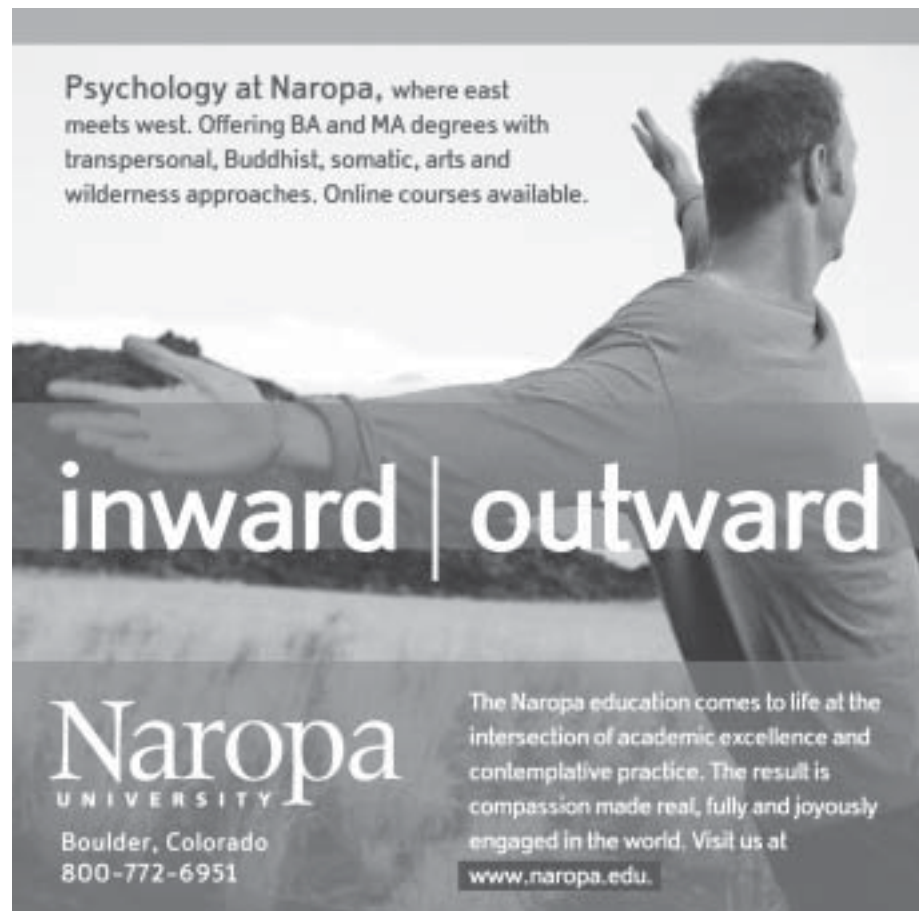
The last chapters deal with the higher and lower unconscious in

terms of negative and positive attributes, which are considered, rightly, to result from the childhood splitting and compartmentalization process represented by the "good" me and the "bad" me. The final chapter presents the self-realization integration process of a personal and transpersonal psychosynthesis. This part is so needed by those who cut themselves off from their spiritual selves and so, too, by those who are spiritual and cut off from their human aspects.

Firman and Gila should be commended for writing another psychosynthesis book and taking onto themselves much of the current responsibility for spreading psychosynthesis thought. However, Assagioli was a great thief, in his view, by incorporating in an integrated way many new aspects from the research of others into psychosynthesis. This book does

not do this. However, with this said, the authors have made a splendid contribution of one model, or view, of psychosynthesis. In this respect, they have probably contributed more than Roberto Assagioli. They are clear and genuine writers and have conveyed something of value to the field.

*DARYL S. PAULSON is President and CEO of BioScience Laboratories, Inc., in Bozeman, Montana, a biomedical product evaluation laboratory that evaluates antimicrobial products. He has advanced degrees in Human Science, Transpersonal Psychology, Counseling Psychology, and Business Administration. He served in the U.S. Marine Corps in Vietnam and was awarded the Vietnam Cross of Gallantry and the Navy commendation Medal with the Combat V. Some of Dr. Paulson's books are **Applied Statistical Designs for the Researcher**; **Competitive Business, Caring Business: An Integral Perspective for the 21st Century**; and **Walking the Point: Male Initiation and the Vietnam Experience.***



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