FOREWORD

These are the slides and the notes of the six presentations that I gave at Star Island.
I realize that they are somehow sketchy, and that do not describe everything that has been discussed. For this I hope those of you that are interested in the themes discussed will accept my apologies.
Also the references at the end of these slides are quite scant. They are few titles from some of the books that have left a mark on my path of learning and growing.
I am available for comments, questions and suggestions at: cartast@unica.it
Once again I would like to thank all of you for the marvellous opportunity that you have given me to share what at this point is my personal view on life, hence, on our psychology. As a matter of fact, there is a speaker only thanks to the generosity and intelligence of his listeners.
LIFE ON A STAR II 2012

The Quest for Wholeness in Critical Times

August 18 - 25, 2012
WHAT WILL BE OUR “PERSPECTIVE”? 

• We need a vantage point to start from, so:

• Our perspective will be perspective itself: the human “nature” as a constantly potentially open nature, evercreating and discovering nature (creatio continua)

• To follow a perspective is a peculiar way to use ideas
A BIT OF ETYMOLOGY

• PERSPECTIVE → PERSPICERE / PER SPECIO (auspices - avis-specio)
• PER-SPECULUM

• PER = THROUGH
• SPECULUM = MIRROR
• REFLECTERE = TO REFLECT/THINK (IN A DUAL, TERNARY, QUATERNARY FORM)

PER SPECULUM = TO REFLECT THROUGH

When you reflect you “see ideas” (eidoi, images), whereas, when you keep a perspective, you see through ideas, never stopping at one specific idea (category, theory).
Examples: a biological idea of man. The Baby “securely attached”: you will never really see the Man or the Baby in themselves

REFLECT TWO (EMOTIONAL) OPPOSITES ON A THIRD POINT
THE IMAGE

• The *imagines agentes* are the primary psychic forms of the emotions that move the psyche. Nothing is more basic than the *image*.

• Following Winnicott, we may call the image a conception.
• It is different from the (immaculate, concretistic *perception*) although it possesses sensorial qualities.
• *It is also different from spiritual/conceptual elements, although it carries a definite organization and meaning.*
THE IMAGE

• Images are “personized”, they are not allegorical personifications.
• Both in dreams healthy and “healthy” states (as integrated experiences), or psychotic or neurotic states (allucinations, delusions, projections)
• The constant work of the soul (soulmaking) is that of continually creating (solve et coagula) this third space:
  • MEMORY/RE-MEMBRANCE (MNEMOSYNE, MOTHER OF THE MUSES)
  • Patho-logization (logos + emotions)
For now we see only a reflection as in a mirror; then we shall see face to face. Now I know in part; then I shall know fully, even as I am fully known.
(Paul, 1Cor., 13-12)

Go, go, go, said the bird: human kind Cannot bear very much reality. [...]  
T.S. Eliot, Four Quartets, Burnt Norton, 1

Nietsche’s Birth of Tragedy
JOHN KEATS AND SOULMAKING

"--The common cognomen of this world among the misguided and superstitious is 'a vale of tears' from which we are to be redeemed by a certain arbitrary interposition of God and taken to Heaven--What a little circumscribed straightened notion! call the world if you Please 'The vale of Soul-making' Then you will find out the use of the world (I am speaking now in the highest terms for human nature admitting it to be immortal which I will here take for granted for the purpose of showing a thought which has struck me concerning it) I say "Soul making" Soul as distinguished from an Intelligence-- There may be intelligences or sparks of the divinity in millions--but they are not Souls till they acquire identities, till each one is personally itself. Intelligences are atoms of perception--they know and they see and they are pure, in short they are God--how then are Souls to be made? How then are these sparks which are God to have identity given them--so as ever to possess a bliss peculiar to each ones individual existence? How, but by the medium of a world like this? This point I sincerely wish to consider because I think it a grander system of salvation than the christian religion--or rather it is a system of Spirit-creation--This is effected by three grand materials acting the one upon the other for a series of years--These Materials are the Intelligence--the human heart (as distinguished from intelligence or Mind) and the World or Elemental space suited for the proper action of Mind and Heart on each other for the purpose of forming the Soul or Intelligence destined to possess the sense of Identity. […]

April 21, 1810
MONET REFUSES AN OPERATION

Doctor, you say that there are no haloes around the streetlights in Paris and what I see is an aberration caused by old age, an affliction. I tell you it has taken me all my life to arrive at the vision of gas lamps as angels, to soften and blur and finally banish the edges you regret I don't see, to learn that the line I called the horizon does not exist and sky and water, so long apart, are the same state of being. Fifty-four years before I could see Rouen cathedral is built of parallel shafts of sun, and now you want to restore my youthful errors: fixed notions of top and bottom, the illusion of three-dimensional space, wisteria separate from the bridge it covers. What can I say to convince you • the Houses of Parliament dissolve night after night to become the fluid dream of the Thames?

I will not return to a universe of objects that don't know each other, as if islands were not the lost children of one great continent. The world is flux, and light becomes what it touches, becomes water, lilies on water, above and below water, becomes lilac and mauve and yellow and white and cerulean lamps, small fists passing sunlight so quickly to one another that it would take long, streaming hair inside my brush to catch it. To paint the speed of light! Our weighted shapes, these verticals, burn to mix with air and changes our bones, skin, clothes to gases. Doctor, if only you could see how heaven pulls earth into its arms and how infinitely the heart expands to claim this world, blue vapor without end.

•  ~ Lisel Mueller ~
• Anima (soul) is the root of Animation, i.e. being alive
• Different from the Spirit, aloft and eternal, Anima is at the same time connected to the “lower” transient material world and the “upper” world of schemas, categories and ideas
• Anima, therefore, is rooted in to the emotional body, into time, movement and, most of all, death
• If an idea, or even a symbol, “stand for” something else, the primal, most fundamental psychic experience is not the symbol, but is the Image. The image does not stand for anything else specific (as we shall see with Hermes).
• Examples of the “Shadow” vs. an image. Of the tower. Of love. And the Zen master
• From interpretation to amplification: As-ifs, meta-phorein, meta-noein
Mark, 1-15

• “The time has come,” he said. “The kingdom of God has come near. Repent (or often: convert) and believe the good news [Gospel]!”

• [καὶ λέγων] ὁ καιρὸς πληρωται καὶ ἐγγίκεν η βασιλεία του θεοῦ μετανοεῖτε καὶ πιστευείτε εν τω εὐαγγελίῳ

• [and (he) said] The kairos is fulfilled and the kingdom of God has come. *Transform [your mind/spirit]* and believe the good news.
THE EGO IS THE CENTER OF CONSCIOUSNESS

CONSCIOUSNESS MEANS DIFFERENTIATION

SENSORYMOTOR INTEGRATION DISORDER (ADHD, AUTISM, DEPRESSION…)

Short note on qualitative consciousness
PERCEPTIONS, CONCEPTIONS, IDENTIFICATIONS

THE EGO COMPLEX

• Ego as stable bundle (complex) of (mostly sensory-motor) functions that organize emotions

• Stabilization of space and time

• Biographic memory (Proust)

• Identification and attachment-security

• Identification and dys-identification: I am not thou vs. I am thou, too

• The Ego as a hero / Titan who wins over the thou (the object): titanism, unilateral strength, grey spirit (intellect)

• The ego as the center of consciousness (of being conscious of something else, alien, unhemlich within. See later)
A universal prejudice:
ME: THE ONE – NON ME: THE MANY
ABRAHAM AND ODYSSEUS
FOUNDING HEROES
“The western concept of identity, meaning a contained, interiorized, unique personality, more or less integrated within a cognitive and motivational universe—a dynamic center of awareness, emotion and (individually) organized action—seems a quite peculiar idea, if we look at it in the context of other cultures [...] To try to understand the “others” means to put such a view aside, and to try to read their experiences within the context of their ideas about what identity means.” [Geertz 1983]
EGO AS A QUILT-COMPLEX OF IDENTITY

• OUR ORIGIN, FROM WHICH WE ALWAYS ARRIVE LATE (BIRTH) AND THAT WE CANNOT OWN

• OUR NAME, GIVE TO US AS A MARK BY SOMEONE ELSE, WITH WHICH THE OTHERS CALL US AND TO WHICH WE RESPOND/REPLY, WITHOUT EVER HAVING DECIDED IT OURSELVES (F. DOLTO)

• OUR LANGUAGE, INTO WHICH WE ARE CONTAINED AND THAT HAS BEEN SPOKEN BY OTHERS BEFORE I COULD SPEAK TO OTHERS

• MY OWN BODY WHICH I, AT THE SAME TIME, OWN AND TOWARDS WHICH I CONSISTENTLY TEND TO BE

• MY OWN FACE (LÉVINAS) AND MY SIGHT (SARTRE): THE DISTURBING SURPRISE OF THE UNHEIMLICH WHEN I SEE MYSELF AS AN OTHER ONE (FREUD)
BEING AND BECOMING

• Although Identity is perceived as a state, but is a process through which we infer and construct our sense of identity and continuity
• Identity is a process that links and integrates different sub-identities within a context
• Teleiosis (i.e. compliteness vs. perfection): The wider is the identity-repertoire, the most “fit” is the individual and his society
• This especially involves the relationship between the opposites of me and non-me, and the immunity mechanisms to preserve the (intrapsychic and relational) community
PATHEIN
IDENTITY VIS à VIS THE NON-ME IN ME

• OUR ORIGIN, FROM WHICH WE ALWAYS ARRIVE LATE (BIRTH) AND THAT WE CANNOT OWN

• OUR NAME, GIVE TO US AS A MARK BY SOMEONE ELSE, WITH WHICH THE OTHERS CALL US AND TO WHICH WE RESPOND/REPLY, WITHOUT EVER HADE DECIDED IT OURSELVES (F. DOLTO)

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• MY OWN FACE (LÉVINAS) AND MY SIGHT (SARTRE): THE DISTURBING SURPRISE OF THE UNHEIMLICH WHEN I SEE MYSELF AS AN OTHER ONE (FREUD)
TO BE IDENTICAL / TO BE FOREIGN

• What is the animal-man?

• Which the base of is his identity?

• How do we live?
HILFLOSICKEIT

THE HUMAN SPECIE AND BODY IS DESPECIALIZED, AND CALLS FOR AN OPEN FLEXIBLE MIND

LOSS OF AN ENVIRONMENT (TURKEY) CREATION OF A CULTURAL (SYMBOLIC) WORLD
JE EST UN AUTRE (RIMBAUD)

- UNCONSCIOUS AS THE OTHER IN MYSELF
- THE OTHER IS THEREFORE WITHIN MYSELF, IN THE IN THE ANDERSDENKEN WHICH I MAY NEVER POSSESS AS MINE
- THE SHADOW AND THE PROJECTION UPON THE OTHERS: L’ENFER SONT LES AUTRES
RAIMON PANNIKAR THEORY OF CONTINGENCE AND THE ÜMWELT:

- Contingence of the infinite plurality of the unknowable world: of its infinite images
- The Ego may touch (perceive-conceive) one aspect/portion at the time: this is relative and absolute at the same time
- It will move us, it will appear real to us
- To be alive means to be able to perform what the alchemists used to call circulatio, or to connect opposing or wholly different aspects of life
APPROACHING PSYCHOLOGY

- If to be alive (healthy) means to constantly approach and care for the images (as Amor and Psyche), this implies that:
  - All and every image that flows within us is inherently “natural”. (Jung: “deep down, the psyche is just nature”). Therefore they must be accepted. Even the image of non-acceptance must be accepted, letting the ego be involved but NOT IDENTIFIED
  - Whereas in Pathology (in its negative connotations) the ego is either dissolved in the unconscious Hermetic world of images, or caught in:
    - Fixation
    - Unilaterality (domination by one image (standpoint) only
    - Concretization (non subjective obsessive objectivity)
    - Literalization
    - Dogmatism
    - Possession (Penteus, Hyppolitus, Actaeon…)
SEEING THROUGH AND CONTEMPORARY ART:
OPEN EXPERIENCE AS AN OPEN METAPHOR IN SEARCH FOR
A RELIGERE (CARE FOR THE IMAGE) BY THE SPECTATOR
(A ROSE IS A ROSE IS A ROSE?)
CLASSICAL ICONOLOGY AND THE CONNECTION TO META-PHORES THROUGH ALLEGORIES
ALBRECHT DURER’S MELANCHOLIA
MORE ON SOULMAKING
AMOR ET PSYCHE: The psyche (soul) in love

• Gnosticism and (neo)platonism
• Pre-Islamic thought and religion (Shahab al-Din Suhrawardi)
• Italian Reinassance: Marsilio Ficino and the Anima copula Mundi
• Alchemy and the extraction of spirit from matter-body (Cramer)
• Jacob Bhoeme and Meister Eckart
• C.G. Jung
• James Hillman
HERMES MERCURIUS
THE IMAGE OF THE UNCONSCIOUS AND
THE SELF
THE ECOLOGICAL SELF: A QUASI-STATIONARY SYSTEM

- Eagles
- Trees
- Insects
- Birds
- Predators
- Terrain
- Climate
- Mice
- Forest

Diagram shows the interconnections between various ecological elements within a forest ecosystem.
THE SELF AS A UNION OF OPPOSITES

• The Self is not the Ego. It may be defined as the sum-total of opposites. Most importantly of:
  – conscious and unconscious
  – me and thou

• Therefore we may say that the Self is Transpersonal and Transgressive (Borderline)
Psychic dynamism (animation) is related to the interplay between the innumerable images within the psyche which may be ultimately described as a tension of opposites.

The expression of the psyche’s totality and wholeness is therefore a highly paradoxical union of opposites.

Differently from the Hindu neti-neti (neither this nor that), life is funded on a constant et-et (both this and that).

Therefore the restoration of a broken unity means to be one and many, good and bad, healthy and sick, masculine and feminine, young and old, mortal and immortal, I and thou.

From this it may be clear that no cure can happen without caring for every and each image so to connect it with its opposite. No cure can be applied to get rid of something.
COMPLEXES AND ARCHETYPES

• Following Freud, who believed to have found the only co-ordinated complex (the Oedipal complex), Jung discovered that all psychic life and its images (and indeed all life) tend to coalesce and organize itself spontaneously (autopoiesis) into complexes.
• These may be personal, i.e. my personal experience of being a son of my mother and my father…
• Or the may be collective. He first discovered such collective complexes in severely ill (psychotic) patients, and called them Arche-types.
The Complex

**PERSONAL LAYER**

- Representations
  - From experience

**Affects / Emotions**

- Numinosum
- Religere:
  - only what is moving is real

**COLLECTIVE LAYER**

- Archetypical images

Strenght of the associations

vs. tendency towards

Dyonisiac psychic dissociation

Myths, Fairy tales, Religions, Delusions, Art, Dreams, Patho-logies and Pato-forms
ARCHETYPICAL IMAGES TO LOOK THROUGH

- Dreams
- Myths
- Fairy tales (The Hero…)
- Religions (Trinity, Cross…)
- Art
- Science (in the process/moment of discovery: Heraclitus, Poncarié, Kekulè, Hintergrundphysik)
- Delusions
- Patho-logies
- Patho-forms (The Warburg iconological school)
EPIGENESIS AND FINALISM:
TOWARDS THE EMERGENCE OF CONSCIOUSNESS
From the “Massa Confusa”
to the “Lapis”

one

Birth of the opposites

tension

two

three

four

Undifferentiated Origin. One-collective. Psychosis

Love / Power
imitation, opposition
Mimesis of desire
Omnipotent control vs. fusion

Third object / Scapegoat
reflection upon the opposition
Ka-mutef, vinculum amoris
Holy ghost

The unity of the four.
The Ego makes an Integrated and personal experience of its being many

Each line represents at the same time
An opposition and a relation. It is a border-line
THE INDIVIDUATION PROCESS

- Reflexive (introverted) Consciousness is an *Opus contra naturam*
- The goal is the process... Of a reflection of/through our madness and meaning
- From and ego-centered consciousness to a Self centered one
- On becoming wholly human
- On reediming nature’s unconsciousness
NACHLEBEN
DAY TWO: VISITING HERMES MERCURIUS I.
WHY IS MUSIC IMPORTANT?

MUSIC IS IMPORTANT BECAUSE IT IS THE MANIFESTATION OF THE FLOW INTO TIME OF THE TIMELESS *EROS PROTOGONOS*

IT INVOLVES TWO BASIC ASPECTS OF HUMAN REALITY, AND, HENCE, PSYCHOTHERAPY:

- THE STRUCTURE OF HUMAN RELATIONSHIP

- THE PRE-REPRESENTATIONAL REALM OF AFFECTS
ETERNITY AND EMOTIONAL TIME

MUSIC IS THE MOST FUNDAMENTAL MANIFESTATION OF THE FLOW OF SOMETHING ETERNAL INTO TIME

THANKS TO MUSIC WE MAY FIND TIMELESNESS IN TIME (MOZART’S LETTER)

Words move, music moves
Only in time; but that which is only living
Can only die. Words, after speech, reach
Into the silence. Only by the form, the pattern,
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness. […]

T.S. ELIOT, Four Quartets, Burnt Norton, V.
THE IMPLICATED ORDER OF TIMELESS UNITY

MOZART TO HIS COUSIN:

“This kindles the fire in my soul—that is, if I am not disturbed--; and it gets bigger and bigger, and I spread it out and make it wider and brighter; and the whole thing is almost finished in my head, even if it is a long piece, so that afterwards I can see it in my mind at a single glance, as if it were a beautiful picture or an attractive person, and similarly, when I rehearse it over in my imagination, I do this not at all in sequence, as it will have to be produced later, but I hear it all together, at the same moment. That is a feast, if you like! The whole process of finding and making the music only takes place in me as it were a lovely vivid dream; but the best part about it is hearing everything all together like that!”
The Implicated Order of Timeless Unity / 2

Time present and time past
Are both perhaps present in time future
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation. [...]
TEMPORALITY AND ETERNITY
MUSIC, CREATION AND SACRIFICE

ULYSSES, THE CONSCIOUS MAN
MUSIC BETWEEN NOSTALGIA AND REUNION

THROUGHOUT THE UNFOLDING OF THE TENSION BETWEEN OPPOSITES INTO TIME, MUSIC REPRESENTS THE FUNDAMENTAL SACRIFICIAL (SACRUM FACERE) NATURE OF LIFE

“CREATIVE”, “MEANINGFUL” LIFE IS A CHANT, A FLOW: FROM SILENCE TENSION ARISES AND GROWS AND TIME-EMOTION ENTERS INTO EXISTENCE, TO FLOW BACK INTO SILENCE AGAIN. ALL THE REST IS REPETITION AND SURVIVAL

THE TEMPORAL MANIFESTATION OF THE FUNDAMENTAL UNITY OF THE WORLD (THE SELF) FLOWS UNDER THE FORM OF MUSIC AND IS CONNECTED TO THE EXPERIENCE OF PASSING AWAY
THE RELATIONSHIP BETWEEN IMAGE AND AFFECT

- FOR ANALYTICAL PSYCHOLOGY THE ROOT AND ESSENCE OF PSYCHIC LIFE IS IMAGINAL

- YET, AS THE COMPLEX IS A BUNDLE OF REPRESENTATIONS GRAVITATING AROUND AN AFFECT...

...AFFECT IS WHAT MAKES AN IMAGE REAL (W. JAMES) BECAUSE IT BRINGS IT TO LIFE
LIFE ON A STAR II 2012

Day Fifth: Into Hermes’ World
AFFECTS/EMOTIONS ARE THE LIVING CORE OF IMAGES...
...AND MUSIC IS THE PHENOMENAL EXPRESSION OF AFFECTS/EMOTIONS...
UN-VELING APPEARANCE THROUGH RE-VISIONING APPEARANCE

ACQUIRING BLINDESS IN ORDER TO SEE

IF YOU REALLY WANT TO SEE, LISTEN
(St. Bernard of Clairvaux)
C.G. JUNG:
“DEEP DOWN, THE PSYCHE IS JUST NATURE”

... BUT THE WORD “NATURE” IS THE LEAST
NATURAL WORD OF ALL
Matter is the progressive *coagulatio* of the original pure musical nature of creation

\[ \lambda = \frac{h}{mv} \]
from the massa confusa to the Lapis
MUSIC AS SOUL-TIME

• WINNICOTT: “… THE PSYCHE INDWELLS WHEN: “TO A TRIDIMENTIONAL SPACE, TIME IS ADDED.”

• NEVERTHELESS, SOUND CONTAINS AN AUDITORY ABILITY TO DISCRIMINATE SPACIAL QUALITIES: DEPTH, DISTANCE, COMING CLOSER OR GOING FARTHER AWAY, ETC. (Mozart, I. Reznikoff)

• HERE, SPACE MAY BE REFERRED TO IMAGE, WHILE TIME IS THE ESSENCE OF MUSIC, AND IS EXPRESSED BY CHANGE (RHYTHM) AND MOVEMENT
ORPHEUS AND EURIDYKE
THE UITOTO, THE VEDANTA
AND THE CRY OF TOOTH
THE WORLD IS CREATED FROM MUSIC

THE LOGOS IN THE GOSPEL OF JOHN

SOMETHING BEFORE THE LOGOS:
“THE WORLD WAS CREATED BY GOD’S SINGING. HIS SONGS PRECEDE HIM”
SOMETHING BEFORE THE LOGOS
Music at the fundation of the psyche

TOM and Proto-conversations

THE MIND IS BORN THROUGH THE TUNING OF CHILD AND MOTHER

THE HUMAN PSYCHE IS TRANSPERSONAL IN NATURE. THROUGH THE INDIVIDUATION PROCESS AND VIA STRIVING AND CONFLICT IT MAY REFLECT THE FUNDAMENTAL RELATEDNESS (EROS) OF THE WORLD

WHEN IT COMES INTO THIS WORLD THE PSYCHE ACTUALIZES ITS TRANSPERSONAL NATURE INTO AN INTERPERSONAL RELATIONSHIP
...This is the result of the human tuning

(Coming into the world)

Sganasciatevi dalle risate.mp4
SOUND, MOVEMENT AND IMAGE – 1

AMONG ALL ORGANIZERS (VISUAL, SEMANTIC, SYNTACTIC, COGNITIVE) THE EMOTIONAL TUNING SEEMS TO BE THE CORE ORGANIZER FOR THE DEVELOPMENT OF A TOM, AND SOUNDS ARE THE MOST ARCHAIC PRE-NATAL MEDIATORS OF EMOTIONS AND RELATEDNESS
SOUND MOVEMENT AND IMAGE - 2

IN AUTISTIC CHILDREN WE FIND AN IMPAIRMENT OF THE ABILITY TO PROCESS THE STRUCTURED MUSIC OF THE VOX HUMANA TOGETHER WITH A PROSOPAGNOSIC DEFICIT
Echoing and Mirroring

Rithm: the relationship of the musical voice with the human face

prosopagnosia: the *still face* vs. the flow of musical/emotional time
MUSIC TO THE ROOTS
TOWARDS THE LAPIS

FROM BRUTE SOUND TO MUSIC
WHAT WE PERCEIVE IS THIS, BUT WHAT IT REALLY IS REALLY THIS...

Roth and Le Roi perform Papagena  Papageno!.mp4
Eros and Power
HARNESSING THE LIBIDO

GUGLIELMO
Tutto cangia, il ciel si abbella,
L'aria è pura.

EDWIGE
Il di raggiante.

JEMMY
La natura è lieta anch'ella.

ARNOLDO
E allo sguardo incerto, errante,
Tutto dolce e nuovo appar.

MATILDE, JEMMY, EDWIGE, ARNOLDO,
GUALTIERO, LEUTOLDO, GUGLIELMO e
CORO DI SVIZZERI
Quel contento che in me sento
Non può l'anima spiegare.

GUGLIELMO
Everything changes, the sky makes itself beautiful
The air is pure.

EDWIGE
The day [is] radiant.

JEMMY
Nature is joyful, too.

ARNOLDO
And to the uncertain, wondering gaze, everything
appears as sweet and new.

MATILDE, JEMMY, EDWIGE, ARNOLDO,
GUALTIERO, LEUTOLDO, GUGLIELMO and
CHORUS OF SWISS
The happiness that I feel in me, the soul cannot
explain.
AGAINST LITERALIZATION

Leci n’est pas une pipe.
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RECAPITULATION, INFANTILISM, HATRED
We spoke about

• The need to acquire a perspective sight, against literalization and concretization
• Differentiation between a perception and a conception

• Perception, ego, identity
  perceptions are images filtered by the senses, which form the ego
• The ego is the root of identity, i.e. it is personal and conscious. It is the sense of “me-ness”
• It is formed throughout the developmental period into the young-adult stage of life
• It consists of identifications that are firmly organized around the stable nucleus of the body’s sensory-motor features and its emotions
• The ego forms itself by differentiating itself from all other possible identities. I am myself and I am not you. The ego-formation is indispensable, as the ego is the small container of all possible images, many of which do not have a personal value only, but have a universal value, too

• The Self
• The self is not the ego: it is the sum of all opposites: conscious and unconscious, inner and outer, good and bad, etc.
• Almost all psychotherapies tend to cure the ego and its defenses, as if beyond the ego there is nothing meaningful.
We spoke about

- Conception images, the unconscious and the other
- The conception is a creation that comes from within.
- In their basic, most fundamental form, conceptions are images. We see them budding from within in dreams, in phantasy, in all creative activities and in psychopathology.
- Being the most fundamental expression of the psyche, images cannot be “explained”, nor interpreted. They can be amplified, by “asking to the image: “who are you”? (Examples of the tower, of the two paintings by Burri and Rauschemberg).
- These images (conceptions) may represent personal complexes, that form the personal unconscious: the image of my personal mother, or the image of what is for me a “friend”, a “boss”, a “sensitive person”, a “beautiful woman”, etc
- Or they may come from the collective unconscious. They appear to the ego from the collective unconscious when they are not yet personalized. Jung called these images archetypical images. They are fundamental (archaic) and typical.
- These images are fundamental metaphors of the functioning of the human soul, which may be thought of as a living presence that produces potentially infinite images/phantasies. These belong to peculiar dreams that bring forth wholly new contents from the collective unconscious, from mythology, fairy tales, religions, art and from the emergence of innovative scientific paradigms.
We spoke about

• Images express and organize emotions/affects. Images are images of emotions.
• Emotions and imagination are a peculiar form of knowledge
• The unconscious is not sexual (as Freud, following Darwin believed). It expresses many motivational systems such as: attachment, sexuality, biological preservation, exploration, sensuality, etc, but all of these have one thing in common: when they come in contact with the ego, they are numinous, divine-like. For this, Jung said that the unconscious is fundamentally religious (from religere, which means: to follow with care). The religious aspect of the unconscious may be dangerous because we may be possessed by it (hallucinations, delusions, belief-systems, values, aesthetics, etc.)
We spoke about

• Even if the unconscious it is not sexual, hermetic love-sex is a motivational force more psychic than the others, as it generates many more images than attachment, biological protection, etc…

• Sex may be interpreted: 1) *biologically* as a force that induces reproduction (then images are there in order for sex to work). This interpretation *reduces* our being psychological beings to sophisticated biological machines.

• Or 2) sex may be interpreted *psychologically* as a force that puts the soul in motion and that attracts “me” to a “you”, in order to promote the most meaningful integration of the opposites: that of your psyche-body with mine. This approach respects our fundamental individual human dignity, which has nothing to do with reproduction, but with *becoming what we are meant to be*

• In the unconscious there is no time, space nor contradictions: the opposites are equally acceptable (good is also bad, high is also low, truth is also deceit, male is also female, yes is also no…)

•
We spoke about

- **Consciousness**
- **Consciousness means discrimination.**
- In our case it means *discrimination of the opposites.*
- Consciousness is bound with *time, space and contradiction* (opposites are separated). Therefore consciousness implies a painful separation (space), a constant process of loss (Abraham, Ulysess, etc…) and the loss of our primal omnipotence

- When the opposites are discriminated (form example me from you, or in the formation of an ethical code: good/bad) the ego is well formed. But since the opposites belong one to the other the second phase of human growth will have to do with *re-integrating the opposites in a new complex wholeness, in which there is space for all possible images.* I think that this is one of the most important features of the Universalistic religious spirit.

- The difference between acquire love and friendship marks the possibility to move from a universal love (love for the ones that belong to your universe) to a multi-versal love: the wanting for the other “alien” from you to become what he is called to become. Here integration saves our our differences and there is no assimilation (to make something similar)
We spoke about

- Keeping the opposites separate means that one of the opposite is polarized and becomes unconscious, and very often is projected upon another person or a group (racism, social hatred, ambivalence, possessivity). The projected contents normally have an unrelated, aggressive and often instinctual nature (also some kinds of distorted love are aggressive and manipulative)

- **Individuation**
- For Jung the process of integration of the opposites (those different from me, the other beliefs, etc.) is an infinite process called *individuation*.
- Individuation means to expand our consciousness, as it may now contain both opposites.
- This process calls for *reflection, introversion and containment*
- To become conscious is a *opus contra naturam*. Yet nature “wants” it to happen, because we are despecialized animals and we do not have fixed and safe instinctual patterns of behavior (like mr. turkey with mrs. turkey)
We spoke about

- In order to promote consciousness nature uses 1) pathologizing and 2) memory
- This process is always paradoxical, because the opposites are integrated at a higher level. For instance: you are separated from me, but at the same time I understand/feel to be one with you. This is a process through which the discriminating/personal nature of the ego is transformed and universalized. Another example might be the transformation of time: although time keeps passing on, we may live it in a qualitative way, and qualitative time is always in the eternal here-and-now (the metaphor of the Zen master that fetches water)
- If at the deepest core of any image there is an affect, the affects are best expressed through music.
- Music, with its relationship with mathematics, organizes and expresses our emotions in a way that it is possible to appreciate the wholeness of the musical phrase (the instant) into time (Mozart’s letter)
- Hermes is the mythological image that represents the unconscious psyche and the self.
Leci n’est pas une pipe.
“PERSONAL” AND “ETHNIC” DISORDERS
THE PECULIAR CASE OF PARANOIA
PARANOIA AS AN ARCHETYPE
THE PROJECTION OF THE SHADOW

• Right world theory: a defensive post hoc explanation
• Milgram experiment and the 80% factor
PARANOIA AS AN ARCHETYPE
THE PROJECTION OF THE SHADOW

• Paranoia (from para-noeo: to think beyond) has been defined *Folie raisonnable* or *folie lucide*
• It is an archetypical possibility common to all (Ajax)
• It is one of most difficult pathologies that may be referred to organic concurrente factors
• It is difficult to reconstruct its development
• It appears quite late in life (when it is “too late” for the stiffened insecure ego)
Psychic illness: a defence from fear

- As polarization, splitting and projection
- As Rigidity
- As literalization
- As inability to contain, feel and reflect
FEATURES OF PARANOIA

• Fear of being hurt or annihilated is the origin

• Hence Paranoia is a systematic attitude of weak or endangered ego-defences.

• At its base we always find a delusional nucleus, i.e. a conviction that cannot be changed by trial and error.

• Facts will be re-interpreted to confirm the delusion
FEATURES OF PARANOIA

– The menace is projected outside
– Systematic theory of a plot
– Secrecy
– The basic sense of wakness and passivity turns into its opposite: They are going to hurt me because they are jealous and envious
– Suspicion: it is excessive and twisted
– Sense of being trapped
– Exaggeration in the reaction/responsnse of any offence: it represents always the real “hidden” aim of the enemy: destruction
FEATURES OF PARANOIA

- Inversion of causal inferences: I am attacking you because you will attack me. Hitler in Prague; They are not as developed as we are because they are inferior (whereas they have been discriminated, hence forced to become what we thought they must have been
- Communication by *innuendos*
- Fear of being *contaminated* (immunity/community)
- Obsessivity
- Rigidity
- Fragility
Archetypes in human contexts

- **Bipolar**: in diluted forms; a mixture of opposites to varying degrees (e.g. personal and ethnic identities)
  - Positive and negative
  - Personal and collective dimensions
- Complexity: various combinations of various elements, no purity
- Plurality: co-existence of many non-fitting elements
- Human mess: confusion, struggle for clarity and order
- Humanness: acceptance of differences, tolerance, compassion
Bipolar archetypes

• Enable the richness of life with
  – The shades and nuances of meaning
  – The conflictual dilemmas
  – The risks we take to disentangle them
• Generate *individual* psychic energy
  – Tension between the two poles
• Develop individuality
  – Each person has unique choices
• Enable individuation
Archetypes in polarised contexts

- **Unipolar**: sharp polarisation, no mixture, no muddle, no blend but purity and clarity according to polarised discourses (e.g. personal and ethnic identities)
  - Positive (us) and negative (them)
  - Collective dimensions dominate, minimal personal dimensions
- Oversimplification, no complexity: beliefs, perceptions and actions in pure mono-dimensional form, no nuances
- No plurality: uniformity of beliefs, clarity of conviction
- No human mess: inhuman order, no doubts, predictability
- No humanness: no acceptance of differences, no tolerance, no compassion
Unipolar archetypes

- Activate Negative Polarized Numinosity

- Exert powerful fascination, flood the psyche with collective material, and have an overwhelming grip

- Generate collective energy (not individual) that overpowers the person

- Irresistible urge to maintain this purity, to remove any ‘contamination’ (cf. ethnic cleansing)
We are good, civilized, moral

You are bad, uncivilised, immoral

We are sane and healthy

You are insane and sick
AN ARCHETYPICAL CONFIGURATION:  
THE "TRIANGLE OF VIOLENCE"

Ethopsichiatry and the danger of patho-morphism

Incompetent, unskilled, resourceless, disfunctional (linearly caused by past deficits or traumas). Expects compassion as recognition

Rescuer

Competent, expert, efficient, expects gratitude as recognition

Perpetrator

Projected/attributed upon institution, communities, or persons. Expects no recognition as recognition

Victim
Interventions (1)

- Identify cyclical patterns / escalations in polarised forms
  - E.g. in Dadaab: ‘greedy’ refugees and ‘detached’ staff - the more the refugees demand attention, the more staff withdraw; the more the staff withdraw, the more refugees demand
  - Wishing for more dependent refugees makes the job easier...

- ‘Humanising the archetype’ – adding complexity, breaking the unipolarity
  - E.g. in Dadaab: Group of raped women – only they saw and identified with the negative image; we introduced also positive elements and brought transformation
Interventions (2)

• ‘Increase the level of complexity to allow new patterns to emerge’ and therefore *promote consciousness*
  – by restoring its bipolarity, when positive and negative elements are introduced, and
  – by inflicting cracks on the monolithic collective, when personal dimensions are added
No one touch Cain!
The punishment will be seven-fold
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