From the Editor . . .

Before I introduce the thematic content of this issue, I must, first and foremost, express the profound loss that so many of us are experiencing over the passing of two great figures in the history of Jungian analysis and Jungian studies: Mario Jacoby and James Hillman. Beyond their substantial contributions to the field of depth psychology, they leave a plethora of memories for those who have encountered them personally. John Beebe and Murray Stein have graciously offered In Memoriams. We will run longer articles of tribute in future issues.

We are pleased to present this issue of Quadrant with articles that explore the relationship of Jungian psychology to Eastern Orthodox Christianity and to Zen Buddhism, as well as to a fuller understanding of art and contemporary secular mythology. If the image is the language of the dream and mythology is the dream of the collective psyche, then we would expect to find image and symbol complementing the mythological stories that undergird a culture, a nation or a civilization.

In “Jung, Florensky, and Dreams,” Byron Gaist explores the work of Pavel Florensky, a 20th century Russian Orthodox priest who wrote provocatively about the imagery of dreams in Iconostasis. The word iconostasis means, literally, a “wall of icons” or an “icon stand.” The word icon (or eikon from the Greek) means “image” in the Eastern Orthodox Church. But it refers to a specific type of image of a religious figure or scene. This image is meant not just to “portray” the figure or scene as would a photograph, but is believed to participate in the essence of that figure or scene in a way that helps the worshipper to access that essence by gazing prayerfully upon the icon. Gaist relates Jung’s own experience with deeply meaningful images during his Nek’ia or “dark night of the soul.” He says that Jung “spoke to Philemon as though he were real, not an hallucination . . . [and] . . . saw him as an archetypal image of the spirit.” He further states that “[d]reams are created by the imagination . . . and . . . [t]hat the imaginal aspect of the soul is located by the Church fathers between the nous and the senses.” If, as Florensky states, “life in the visible world alternates with life in the invisible,” then the icon and the dream act to give us access to that which cannot be seen with our waking eyes.

Tyler (Silouan) Dudley, in a related article entitled “Parallels in C.G. Jung and Eastern Christianity,” adds to the discussion of the icon making visible the invisible by exploring what is known in the Eastern Church as the “Taborian light.” This
is the so-called “uncreated light” that “shown forth at Christ’s Transfiguration” on Mt. Tabor. Dudley draws a distinction between image and likeness, saying that “[t]he Image of God is like a stamp that we are literally imprinted with that is indestructible, no matter how corrupted it may become. The Likeness is the potential that lies in the Image that one seeks to live into in life.” So the image is what we are given at birth. It is our inheritance. Living in the likeness of God requires an action in response to having been given such a gift and “can be seen to have connections to the Jungian idea of how the archetype is realized in human life.”

In “Kensho: The Mirror of Self-Reflection,” Fanny Brewster examines the Japanese symbol of “the mirror.” The word Kensho means “seeing into one’s own nature.” Brewster tells us that the mirror is a symbol with great significance to Japanese culture as reflected in its mythology. As the Buddha teaches that the mirror is a tool for penetrating through the externals to the true self, so too is analytical psychology a process of self-reflection in order to achieve individuation. Brewster’s statement that “The rigors of learning to identify persona without being over-identified with it and the ability to continuously gaze into the dark, seeking one’s shadow, is akin to looking in the mirror,” is equally applicable to the Buddhist quest for enlightenment and depth psychology’s process of aligning the Ego with the Self.

Our Distinguished Poet, 2011, Bruce Bond, in his offerings of the poems “Canaan,” and “John Muir,” once again leaves us reflecting into the depths and the many resonances that substantial poetry can evoke in a reader. Their themes are intentional threads of the tapestry of the articles in this issue. I hope that our readers will read them more than once and allow them to evoke their multi-layers of being.

Quadrant’s Distinguished Artist, Brent Weston, offers a sampling of his paintings, which are contextualized in the online and downloadable supplement to Quadrant in the article, “Desire, Spirit, and Inner Conversation.”

Speaking of distinguished authors, we are very pleased to announce that author Laurence de Rosen, won the prestigious Gradiva award for her article “Memory of a Trainee: The Birth in the Fall” published in Quadrant, Vol. 40: 1, Winter, 2010. The award is sponsored by the National Association for the Advancement of Psychoanalysis and was presented at a special ceremony at NAAP’s 2011 Annual Conference. We have run a sampling of photos in this issue of this event.

We hope that you will enjoy our reviews of the controversial movie The
Dangerous Method; and also, please welcome another new member to our editorial advisory board, Alexandra Fidyk, whose biographical notes are included in this issue.

*Please note the following material is found only in the online and downloadable supplement to Quadrant:

In “Desire, Spirit, and Inner Conversation,” *Kathryn Madden presents the work of the journal’s 2011 Distinguished Artist, Brent Weston along with reflections on desire, image, and dreams. Weston’s work is vivid, both in color and in image, and sometimes disquieting. At times we see recognizable images with which we think we can identify, as in *Blue Bovine at Neuschwanstein* or *Italian Quasar*. At other times, the image is more abstract as in the mandala *Blue and Center* or *The Broken Whole*. Jung says that “there is only one blueprint that is you,” and it is our “intentional dialogue between the conscious and unconscious dimensions of the psyche (that) make a considerable difference in (our) community and in the world.” It is important to learn around what images our “desire cluster[s].” What is it that we wish for or, following Tillich, is of ultimate concern to us? Our desire may lead us to psychological inflation if it falls on the wrong object. Or it may fall on too small an object “like addictions . . . or . . . rigid dogmas.” Rather, our images (like those experienced by Jung during his *Nekyia* and seen in the recently published *Red Book*) can “involve a real exploration.” Weston’s diverse and probing work is such an exploration.

Finally, Richard Marranca, in “Myth and Mythmaking in America: Cultural Implications,” *looks at the specific cultural myths unique to America, such as the “city upon a hill,” the “American dream,” “manifest destiny,” the “cowboy,” and those images that are produced annually from the Hollywood mythmaking machine. These and other images illustrate the various storylines that have comprised America from its beginnings to the present day. “Each of us has a vision,” Marranca says, “blending into a colossal vision.” Significant is his reminder that Jung asks of us “what myth we are living” and that it is important to realize this on “both the personal and collective scale.”

Kathryn Madden, Editor-in-Chief