

Jung & Reich

The Body as Shadow

John P. Conger



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Chapter 6

The Shadow

I stood upon a high place
And saw, below, many devils
Running, leaping,
And carousing in sin.
One looked up, grinning,
And said: "Comrade! Brother!"

—Stephen Crane

Jung understood the sickness in Western culture that denies the opposites in human nature. As a child in a minister's family, he was thrust into the heart of a Christianity that denied the dark side, denied the value of doubt. At his first communion, he expectantly waited for the subjective experience of profound change, but felt nothing.

When he was eleven years old, he was tortured by a vision in which he saw God on his throne above the cathedral in Basel. As he saw this remarkable vision, a terrible thought threatened to break through, but he was terrified to let himself think further, lest his thoughts damn him. Finally, after days of anguish, he decided to let his mind express itself, and he saw a huge turd from God's throne fall and destroy the roof and walls of the cathedral. Rather than damnation, he experienced release and a sense of grace.

These feelings enforced Jung's sense of being an outsider. There appeared to be no room in the Christian cultural fabric to include

the shadow. His mother suggested that he read Goethe's *Faust*, and that became a guiding myth for his life, a story that did full justice to the integration of the "dark side."

Later, particularly in *The Answer to Job*, Jung expressed the dilemma that Christianity faces by splitting the opposites of light and darkness, masculinity and femininity. Christ is all good, and Christians are expected to see no value in "sin." The devil serves no serious function in life. God is male. The Church is the Bride of Christ, but that hardly brings the feminine into the Godhead. For that reason, Jung was gratified at the Roman Catholic doctrine of the Assumption of the Virgin, which squares the trinity precisely by bringing the feminine into the Godhead. In contrast to the dismissive polarizing of good and evil in the developing Christian Church, the Gnostics proclaimed that God includes the opposites, both darkness and light—that God is accountable for *all* of creation. Therefore, darkness is as essential as light in man's evolution, providing the testing ground to develop his inner nature.

The psyche of man as a microcosm of the world likewise contains the opposites of light and dark. What is denied is thrust into unconsciousness and lives its secret within the shadows of one's life. When a culture splits the opposites in man, denies the shadow, and exalts the masculine over the feminine virtues, it dooms itself to wars and unexpected reigns of terror, as the dark side, so long denied a voice, erupts after long suppression. Reich saw evil as a secondary layer originating from the perversion of free and full expression of the sexual instinct, but Jung saw evil in a more global way.

In the individuation process, it is necessary to accept the opposites, to expect the good man to have moments of rage, to include the dark lessons of life that lead us to the holy grail. The way toward God could be toward an uplifted consciousness, a deepened awareness rather than an adherence to "good" behavior. Man's fall from Eden was his first step in awakening, and the awakening of man was his salvation. Submission and obedience do not bring enlightenment. To begin instead to see life as most powerfully alive in its opposites is to live vitally, intelligently, and cooperatively with one's spiritual path.

Each of us has a shadow side and a masculine or feminine counterpart within us, animus or anima, created in the natural

thrust of the law of opposites. The integration of the shadow and the bisexual nature of the psyche is essential in the path of individuation.

Jung drew from language rich with connotations. The shadow as concept and experience is pervasive in life and art. Abundant and common as salt, yet it remains as changeable, elusive, and lethal as the power of imagination itself. Everything on the planet that feels the light must cast a fragile dark shape, which in fact confirms to the eye that an object has bulk, has three dimensions.

Jung differentiated between the personal shadow, the collective shadow, and the archetypal shadow. As Marie-Louise von Franz has said:

In Jungian psychology, we generally define the shadow as the personification of certain aspects of the unconscious personality, which could be added to the ego complex but which, for various reasons, are not. We might therefore say that the shadow is the dark, un-lived, and repressed side of the ego complex, but this is only partly true.¹

Jung tended to pull away from definitions of his terminology when they were too rigidly applied. Again, to quote von Franz:

Dr. Jung, who hates it when his pupils are too literal minded and cling to his concepts and make a system out of them and quote him without knowing exactly what they are saying, once in a discussion threw all this over and said, "This is all nonsense! The shadow is simply the whole unconscious."²

Consciousness is just a focus of light moving in the darkness, and in the shadows stand not just what we dare not see but our potentiality, what we are becoming. In Jung's words:

That future personality which we are to be in a year's time is already here, only it is still in the shadow. The ego is like a moving frame on a film. The future personality is not yet visible, but we are moving along, and presently we come to view the future being. These potentialities naturally belong to the dark side of the ego.³

While our tendency is to turn from the darkness in fear and to see there only what we assume is inferior and unworthy, psychol-

ogy teaches us to enter more easily into the shadows so that we can cooperate with nature and ourselves. As Jung wrote:

Consciousness, no matter how extensive it may be, must always remain the smaller circle within the greater circle of the unconscious, an island surrounded by the sea; and, like the sea itself, the unconscious yields an endless and self-replenishing abundance of living creatures, a wealth beyond our fathoming. We may long have known the meaning, effects, and characteristics of unconscious contents without ever having fathomed their depths and potentialities, for they are capable of infinite variation and can never be depotentiated. The only way to get at them in practice is to try to attain a conscious attitude which allows the unconscious to cooperate instead of being driven into opposition.⁴

The hero's journey leads into the unconscious, the shadow of present social being. John Bunyan, in *The Pilgrim's Progress*, begins with a step into unconsciousness, experiencing as he does so a sense of alienation: "As I walked through the wilderness of this world," he says, "I lighted on a certain place, where was a den; and as I slept I dreamed a dream."⁵ And Dante also goes astray in a midlife crisis:

Midway in our life's journey, I went astray
from the straight road and woke to find myself
alone in a dark wood, How shall I say

what wood that was! I never saw so drear,
so rank, so arduous a wilderness!
Its very memory gives a shape to fear.⁶

Thus, we can see something of the range of the concept, extending from the personal shadow into the entire shadow that surrounds the small candlelight of our consciousness. The shadow on a personal level may contain not only the discarded and rejected aspects of ourselves but the potentiality of being. As Goethe said, "Coming events cast their shadow before."⁷

The shadow is what gives us three dimensions, grounds us in the present reality, demonstrates our presence on the physical plane, and demonstrates our membership among those who are subject to the pain and constriction of time. The shadow holds the

essence of what it is to be alive.

The spirit world does not cast a shadow, is not grounded here; it is neither responsible to the laws of this world nor able to grasp its strange privileges. The shadow gives us weight and credibility, grounds us in space and time. The physical world, with its trying limitations, holds a fascination for the ungrounded spirit world. "Eternity," said William Blake, "is in love with the productions of time."⁸ The gods are not content to stay on Olympus. They consort with humankind.

Life is played out through a tension of opposites. The light is often seen as reason, order, that which conforms, stands forward, looks good, relates easily to other parts, is scientific, empirical, predictable, understood, generally agreed on, immediately available, civilized, in balance, the right hand, structure, sanity, the face of things, the Apollonian, the leaves, branches, and trunk of the tree.

The shadow, in contrast, is imagined, unseen, primitive, archaic, instinctual, primordial, unpredictable, confused, rebellious, unstructured, unaccepted, unrelated, uncivilized, unstable, unavailable, mad, the left hand, the antithetical mask, the Dionysian, the underside of things, the chthonic side, the background, the peripheral, the perverse, the yearned for, that which holds back and stands back, that which is glimpsed at out of the corner of the eye, that which looks bad, is magical, denied, unusual, mercurial, elusive, deadly, underground, the roots of the tree.

On the one hand, said Jung, "sinful, empirical man" stands opposed to "Primordial Man," the primitive man, a "shadow of our present-day consciousness," who "has his roots in the animal man (the tailed Adam), who has long since vanished from our consciousness. Even the primitive man has become a stranger to us, so that we have to rediscover his psychology. It was therefore something of a surprise when analytical psychology discovered in the products of the unconscious of modern man so much archaic material—and not only that, but the sinister darkness of the animal world of instinct."⁹ The instinctual and primitive, all that falls on the dark side, is for the most part avoided by society.

Jung also said that "the man without a shadow is statistically the commonest human type, one who imagines he actually is

only what he cares to know about himself."¹⁰ In families, for instance, the children or other family members may act out the shadow that has been denied by another family member. Frequently the children in families act out the unconscious yearnings of the parents, which play vibrantly, albeit unconsciously, throughout their childhood. A. I. Allensby, a Jungian analyst in England, recalls a story told to him by Jung:

He told me that he once met a distinguished man, a Quaker, who could not imagine that he had ever done anything wrong in his life. "And do you know what happened to his children?" Jung asked. "The son became a thief, and the daughter a prostitute. Because the father would not take on his shadow, his share in the imperfection of human nature, his children were compelled to live out the dark side which he had ignored."¹¹

To remain a man without a shadow is to live as a mass man, projecting onto others the wrongs of the world, supported by a shallow righteousness, easily subject to the collective forces of life. Without his shadow, modern man has no ground, no individual sense of meaning. "Modern man," Jung argued, "must rediscover a deeper source of his own spiritual life. To do this, he is obliged to struggle with evil, to confront his shadow, to integrate the devil. There is no other choice."¹² The aim is a synthesis of opposites, the assimilation of the darkness, an acceptance and rejuvenation through the acknowledgment of the more primitive instinctual side, the inferior side. But the personal shadow, Jung concluded, is linked with a darkness that will never be completely assimilated:

In psychological terms, the soul finds itself in the throes of melancholy, locked in a struggle with the "shadow." The mystery of the *coniunction*, the central mystery of alchemy, aims precisely at the synthesis of opposites, the assimilation of the blackness, the integration of the devil. For the "awakened" Christian this is a very serious psychic experience, for it is a confrontation with his own "shadow," with the blackness, the *nigredo*, which remains separate and can never be completely integrated into the human personality.¹³

Perhaps most powerfully on a personal level, the shadow becomes a sparring partner, the opponent who sharpens our skill.

The shadow comes to us in the form of a thorn in the side, a person or event that appears to block our expansion, interrupt our joy, and negate our plans. The shadow comes to us in the area of our greatest blindness, an area of inferior development where we are least able to defend ourselves, an area where we are least subtle and least differentiated. Jung wrote about this:

I should only like to point out that the inferior function is practically identical with the dark side of the human personality. The darkness which clings to every personality is the door into the unconscious and the gateway of dreams, from which those two twilight figures, the shadow and the anima, step into our nightly visions or, remaining invisible, take possession of our ego-consciousness. A man who is possessed by his shadow is always standing in his own light and falling into his own traps.¹⁴

Coming as it does to that part of us where we feel least defended, our shadow makes us act explosively and catastrophically, and, inevitably, we wish to be rid of it. Thomas à Becket was such a shadow figure for Henry the Second. Whatever person or situation we project the shadow upon becomes our devil, the enemy, and at best the beloved enemy. Since a shadow figure often stands on our blind side, it can see us as we would prefer not to see ourselves, and we become uneasy. The beloved enemy stands at the door of our unconscious. It comments loudly to us and points out our repeated failing, our lack of skill in an area we are ill-equipped to develop. Such events or persons need to be embraced without our trying to win them over.

Often the crudest shadow figures are there as our teachers. In our resistance and denial, we are unable to hear the kinder, more indirect language of our friends, or we force them into silence with our sensitivity or ruthless denial. But one comes to us who is unswayed by our fragility or manipulation. He (or she) is the beloved enemy, a shadow aspect standing before us, apparently blocking our way. Frequently his rough-hewn attitude and manner perfectly describe an inner aspect of our own willful stubbornness. In this way, the shadow may in fact be our best teacher, reflecting back to us our blind side.

The great danger of ridding ourselves of a shadow figure is described in the New Testament (Matthew 12:43-45), where a man

drives out one devil that possesses him, but that devil goes and tells seven others of the vacancy, and they return to occupy him once more.

The least developed part of our personality, the side opposite our major gifts and strengths, is the area known in Jungian terms as the fourth function. It is in this area that the shadow stands to educate us and provoke our outrage, shock, and resistance. As this fourth function is developed and faced, the entire structure of the personality gains breadth and stability and loses its one-sided self-righteousness, shifting from rigidity to flexibility.

To some degree, a therapist must stand on our shadow side in such a way that we grow familiar with and used to an alien presence who stands on our blind side without judgment. The transformer, the agent of change, must be able to pass through the borders from light into the land of darkness and be equally at home. He must be one who is well acquainted with the wilderness and the desert, with the dark, left-handed ways. Mythically he has been represented by Hermes (Mercury), the messenger of the gods, the protector of thieves and god of the borders, appearing often in the bodily form of early adolescence, in which the masculine and feminine aspects are gently blended. But, of course, if the shadow terrifies us, he will take on more the form of the devil, the one who tests and opposes us, and even seeks our destruction. "Opposition," said William Blake, "is true friendship."¹⁵

Not only do individuals create shadows, but so do groups, organizations, and nations. As we develop and project an ego ideal on the one hand, gradually a shadow form develops on the other. The United States, with its ideals of liberty and justice, has also in the shadows the death of the Indian and the enslavement of the black man. The most obvious example of the collective shadow is provided by Nazi Germany. Hitler, Jung saw in 1938, was the "medicine man," the "loudspeaker which magnifies the inaudible whispers of the German soul."¹⁶ "As soon as people get together in masses and submerge the individual, the shadow is mobilized, and, as history shows, may even be personified and incarnated."¹⁷

Like the rest of the world, they [the German people] did not understand wherein Hitler's significance lay, that he symbolized something in every individual. He was the most prodigious

personification of all human inferiorities. He was an utterly incapable, unadapted, irresponsible, psychopathic personality, full of empty, infantile fantasies, but cursed with the keen intuition of a rat or a guttersnipe. He represented the shadow, the inferior part of everybody's personality, in an overwhelming degree, and this was another reason why they fell for him.

But what could they have done? In Hitler, every German should have seen his own shadow, his own worst danger. It is everybody's allotted fate to become conscious of and learn to deal with this shadow. But how could the Germans be expected to understand this, when nobody in the world can understand such a simple truth?¹⁸

One would have to acknowledge that the meeting with the collective shadow is sufficiently terrifying. We prefer to deal with these issues historically or as projections. There is always the sense that evil can be identified by reason and engaged in with meaning, or psychically avoided. Beyond the personal projections lies the archetypal shadow itself, always present, ready to be reunited, sitting intimately among us as one of our most loyal friends. "But, behold," said Jesus, "the hand of him that betrayeth me is with me on the table" (Luke 22:21). To suddenly slip past the humanity we expect and stare into the eyes of something "inhuman" is to catch a glimpse of the archetypal shadow. "In other words," wrote Jung, "it is quite within the bounds of possibility for a man to recognize the relative evil of his nature, but it is a rare and shattering experience for him to gaze into the face of absolute evil."¹⁹

Trevor Ravenscroft believes that the "innermost circle of Nazidom were self-confessed satanists,"²⁰ that supporting Hitler were adepts in the black arts, Eckart, Haushofer, and Heilscher, and that the "Luciferic Principality inhabiting the soul of Hitler sought by means of racist doctrines to lead mankind away from an inward recognition of the Individual Human Spirit."²¹ Ravenscroft's documented argument brings the sense of the archetypal shadow a little closer to home.

A sinister description of the Doppelgänger (double) appears in Ravenscroft's *The Spear of Destiny*. "There exists in every human being," he writes, "a kind of 'anti-man' . . . which occultism calls the 'Double.'"²² Goethe spoke of a time when, entering his study in

Weimar, he saw what appeared to be himself, a counterpart sitting in his chair "behind his desk and looking brazenly back at him." For a few seconds he was able to stare into the eyes and leering face of his counterpart. "It was the first of several such experiences through which the poet came to understand the reason for the existence of this merciless and inhuman shadow element in the human soul."²³ The purpose of the shadow is to provide the human soul with the opposition and tension to develop tough inner resolve and determination, to clarify through the challenge of opposites and awaken us so that we are available for profound transformation.

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21. Ibid., p. 262.
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Chapter 8

Jung and Reich: The Body as Shadow

Man's body is a problem to him that has not been explained. Not only his body is strange, but also its inner landscape, the memories and dreams. Man's very insides—his self—are foreign to him.

—Ernest Becker, *The Denial of Death*

Strictly speaking, (the shadow is the repressed part of the ego and represents what we are unable to acknowledge about ourselves. The body that hides beneath clothes often blatantly expresses what we consciously deny. In the image we present to others, we often do not want to show our anger, our anxiety, our sadness, our constrictedness, our depression, or our need.) As early as 1912, Jung wrote: "It must be admitted that the Christian emphasis on spirit inevitably leads to an unbearable depreciation of man's physical side, and thus produces a sort of optimistic caricature of human nature."¹ In 1935, Jung lectured in England about his general theories and, in passing, indicated how the body might stand as the shadow:

We do not like to look at the shadow-side of ourselves; therefore there are many people in our civilized society who have lost their shadow altogether, have lost the third dimension, and with it they have usually lost the body. The body is a most doubtful friend because it produces things we do not like: there are too many things about *the personification of this shadow of the ego*. Sometimes

it forms the skeleton in the cupboard, and everybody naturally wants to get rid of such a thing.²

Indeed, the body is the shadow insofar as it contains the tragic history of how the spontaneous surging of life energy is murdered and rejected in a hundred ways until the body becomes a deadened object. The victory of an overrationalized life is promoted at the expense of the more primitive and natural vitality. For those who can read the body, it holds the record of our rejected side, revealing what we dare not speak, expressing our current and past fears. The body as shadow is predominantly the body as "character," the body as bound energy that is unrecognized and untapped, unacknowledged and unavailable.

Although Jung was a vibrant, tall, physical man, he actually said little about the body. When he built his tower in Bollingen, he returned to a more primitive life, pumping his own water from the well and cutting his own wood. His physicality, spontaneity, and charm indicated a certain comfort and at-homeness in his body. A number of his incidental statements show an attitude toward the body that was in harmony with Reich's ideas but more detached, more metaphoric.

Reich, the one who taught us to observe and work with the body, was direct and concrete. He saw the mind and body as "functionally identical."³ Reich worked with the psyche as a bodily expression and provided a brilliant alternative and antidote to the sophisticated analytic Vienna psychoanalysts, who at least in the early days were unaware of the power of bodily expression in psychoanalysis. Reich's nature was intense, somewhat rigid, without much tolerance for the play of the metaphysical, literary mind. He was a scientist grounded in what he could see, with an impatient predisposition to dismiss everything else as "mystical," a category he quite early adopted for Jung as he entered Freud's circle in the early 1920s. Later, in *Ether, God, and Devil* (1949), Reich wrote:

Functional identity as a research principle of organomic functionalism is nowhere as brilliantly expressed as in the unity of psyche and soma, of emotion and excitation, of sensation and stimulus. This unity or identity as the base principle of life excludes once and for all any transcendentalism, or even autonomy of the emotions.⁴

Jung, on the other hand, was influenced by Kant, whose theory of knowledge kept Jung philosophically directed primarily to a study of the psyche as a scientist, an empiricist, without concluding that he had hold of Reality. "People mostly don't understand my empirical standpoint," he confessed in a letter to Upton Sinclair. "I am dealing with psychic phenomena, and I am not at all concerned with the naive and, as a rule, unanswerable question whether a thing is historically, i.e., concretely, true or not."⁵ It is therefore inevitable that his empirical caution conditions his few statements concerning the relation of mind and body. To Henry Murray he wrote: "Body and spirit are to me mere aspects of the reality of the psyche. Psychic experience is the only immediate experience. Body is as metaphysical as spirit."⁶ In another letter, nearly twenty years later, he wrote: "I am personally convinced that our mind corresponds with the physiological life of the body, but the way in which it is connected with the body is for obvious reasons unintelligible. To speculate about such unknowable things is mere waste of time."⁷ In the essay "On the Nature of the Psyche," Jung wrote:

Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing.⁸

While there are startling and frequent agreements between them, Reich and Jung approached their work in radically different ways. With such unsettling differences in style and disposition before us, the bringing together of these two systems is an unexpected and awesome exercise. Ironically, it takes place through the theoretical mediation of Freud. Reich and Jung neither talked with each other nor wrote or communicated in any way. Only a few random comments indicate that Reich knew of Jung's existence, and his knowledge of Jung appears opinionated and based on superficial assessment. On the other hand, there is no mention of Reich at all in Jung's writings. But both Reich and Jung returned time and again to compare their concepts with the tenets of Freud. In this unexpected way, a cross-relationship can be established between the concepts of Reich and Jung.

In a paper he wrote in 1939, Jung compared the shadow to Freud's concept of the unconscious. "The shadow," he said, "coincides with the 'personal' unconscious (which corresponds to Freud's conception of the unconscious)."⁹ In the preface to the third edition of *The Mass Psychology of Fascism*, which he wrote in August 1942, Reich said that his secondary layer corresponds to Freud's unconscious. Reich explained that fascism emerges out of the second layer of biopsychic structure, which represents three layers of character structure (or deposits of social development) that function autonomously. The surface layer of the average man, according to Reich, is "reserved, polite, compassionate, responsible, conscientious." But the surface layer of "social cooperation is not in contact with the deep biologic core of one's selfhood; it is borne by a second, and intermediate character layer, which consists exclusively of cruel, sadistic, lascivious, rapacious, and envious impulses. It represents the Freudian 'unconscious' or 'what is repressed.'"¹⁰

Since Jung's "shadow" and Reich's "secondary layer" both correspond to Freud's "unconscious," we can acknowledge at least a rough correspondence between them. As reflected in the body, Reich saw the secondary layer as rigid, chronic contractions of muscle and tissue, a defensive armoring against assault from within and without, a way of shutting down so that the energy flow in the afflicted body was severely reduced. Reich worked directly on the armored layer in the body, in that way releasing the repressed material. The body as the shadow refers, then, to the armored aspect of the body.

In Hans Christian Andersen's fairy tale "The Shadow," a shadow manages to detach itself from its owner, a scholar.¹¹ The scholar gets along tolerably well, developing a new, somewhat more modest shadow. Some years later, he meets his old shadow, who has become wealthy and eminent. About to be married to a princess, the shadow has the audacity to attempt to hire his old master to be his shadow. The scholar attempts to expose his shadow, but the clever shadow has him imprisoned, convincing its betrothed that its shadow has gone mad, and so it is able to remove the man that endangers its love. The fairy tale tells us how the dark and discarded aspects of the ego can coalesce in a forceful unforeseen way and materialize so powerfully as to domi-

nate and reverse the master-servant relationship, a story that demonstrates what Reich would have considered the development of the armored character.

In the strictest sense, then, the body as the shadow represents the body as armored, expressive of what is repressed by the ego. We might also guess that Jung's concept of the persona corresponds to Reich's first layer. "On the surface layer of his personality," wrote Reich (to quote the passage again), "the average man is reserved, polite, compassionate, responsible, conscientious."¹² "The persona," wrote Jung, "is a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual."¹³ Although Jung's "persona" functions in a more complex way than Reich's "first layer," there is a reasonable correspondence between the two systems. Jung saw the persona as part of a balance between the conscious and unconscious, a sequence of compensations. The more a man plays the strongman for the world, the more inwardly he is compensated by feminine weakness. The less aware he is of the feminine within him, the more likely a man is to project a primitive anima figure on the world, or to be subject to fits, moods, paranoias, hysterias. Reich tended to dismiss the surface layer as inconsequential, whereas Jung attended to the vital interaction between our mask and our inner life.

For Reich, the way to reach the core layer of man was to challenge the secondary shadow layer. The resistance for Reich became a kind of flag, marking the area of armoring, marking the way into the core of man. "In this core, under favorable social conditions, man is an essentially honest, industrious, cooperative, loving, and, if motivated, rationally hating animal."¹⁴

The equivalence between Jung's shadow concept and Reich's secondary layer is a rough but hardly exact fit. Jung saw the shadow as a part of the core of life within the nature of the God image in the human psyche. The dark side offers us a powerful entrance into the denied life of man. Mephistopheles is able to give Faust back his youth, reestablish his connection to nature, and awaken his heart. Mephistopheles has an ironic charm, a perceptive integrity. Not only a beloved enemy to Faust, he emerges as the double, as the immortal self. For Jung, the value of Hermes

(Mercury), sometimes perceived as a devil figure, is his capacity to pass through the boundaries dividing light and darkness. But for Reich, evil is a chronic mechanism that denies energetic life and is a hindrance to the spontaneous, biologic core of man. The devil never reaches the core level but is the personification of the restricted secondary layer.

After years of work, Reich came to share Freud's therapeutic despair. He had tried to dissolve armor on a mass scale through education and individually in therapy. His three-layer model does not acknowledge a value in the secondary layer, which appears virtually impossible to dissolve completely. These days, it is generally acknowledged among practitioners that everyone needs some armor as protection. Therapy seeks not only to dissolve armor but to introduce flexibility and conscious choice to what had been a rigid, unconscious, defense structure.

While the biological concept of armor has an appropriate specificity in its application to the energetic work with the body, the shadow as the functional equivalent on the psychic level enjoys a range of meaning appropriate to its psychological function. The shadow contains power that has been disowned. The shadow is not to be totally dissolved, nor can it be successfully disowned. The shadow must be related to and integrated even as we acknowledge that some deep core of shadow will never be tamed. The shadow and the double contain not only the dross of our conscious life but our primitive, undifferentiated life force, a promise of the future, whose presence enhances our awareness and strengthens us through the tension of opposites.

Notes

1. C. G. Jung, *Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia*, 2nd ed., trans. R. F. C. Hull, Bollingen Series XX, vol. 5 (Princeton: Princeton University Press, 1956), p. 71.

2. C. G. Jung, *Analytical Psychology: Its Theory and Practice* (New York: Vintage, 1968), p. 23 (italics added).

3. Wilhelm Reich, *The Function of the Orgasm*, trans. Theodore P. Wolfe (New York: Meridian, 1970), p. 241.

4. Wilhelm Reich, *Ether, God, and Devil*, trans. Mary Boyd Higgins and Therese Pol (New York: Farrar, Straus & Giroux, 1973), p. 91.

5. C. G. Jung, "Letter to Upton Sinclair, November 24, 1952," in C. G. Jung *Letters*, trans. R. F. C. Hull, ed. Gerhard Adler and Aniela Jaffé, Bollingen Series XCV, vol. 2 (Princeton: Princeton University Press, 1973), p. 97.

6. C. G. Jung, "Letter to Henry Murray, September 10, 1935," in C. G. Jung *Letters*, vol. 1, p. 200.

7. C. G. Jung, "Letter to D. Cappon, March 15, 1954," in C. G. Jung *Letters*, vol. 2, p. 160.

8. C. G. Jung, *The Structure and Dynamics of the Psyche*, 2nd ed., trans. R. F. C. Hull, Bollingen Series XX, vol. 8 (Princeton: Princeton University Press, 1969), p. 215.

9. C. G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull, ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler, Bollingen Series XX, vol. 9 (Princeton: Princeton University Press, 1980), p. 284.

10. Wilhelm Reich, *The Mass Psychology of Fascism*, trans. Vincent R. Carfagno (New York: Farrar, Straus & Giroux, 1970), p. xi.

11. Hans Christian Andersen, "The Shadow," in *Hans Christian Andersen: Eighty Fairytales* (New York: Pantheon Press, 1982), p. 193. Also see Otto Rank, *The Double: A Psychoanalytic Study*, trans. and ed. Harry Tucker, Jr. (New York: Meridian, 1971), pp. 10-11.

12. Reich, *Mass Psychology of Fascism*, p. xi.

13. C. G. Jung, *Two Essays on Analytical Psychology*, 2nd ed., trans. R. F. C. Hull, Bollingen Series XX, vol. 7 (Princeton: Princeton University Press, 1972), p. 192.

14. Reich, *Mass Psychology of Fascism*, p. xi.

Chapter 14

The Body As More Than the Shadow

When primal dawn spread on the eastern sky
her fingers of pink light, Odysseus' true son
stood up, drew on his tunic and his mantle,
slung on a sword belt and a new-edged sword,
tied his smooth feet into good rawhide sandals,
and left his room, a god's brilliance upon him.
He found the criers with clarion voices and told them
to muster the unshorn Athenians in full assembly.
The call sang out, and the men came streaming in;
and when they filled the assembly ground, he entered,
spear in hand, with two quick hounds at heel;
Athena lavished on him a sunlit grace
that held the eye of the multitude. Old men
made way for him as he took his father's chair.

—Homer, *The Odyssey*, Book II

To talk of the body as more than the shadow is to relinquish the pessimism of the twentieth century and take heart, once more affirming the living being of man. A culture that has trafficked so in public images of flesh has also denigrated the individual, so we look at bodies, not people, in our magazines. Young flesh in all its primitive exuberance can hide, to untrained eyes, the lack of identity and internal organization. Like Disney's bear cubs, these images are always "cute," always the same, a piece of collective nature with no individual significance. Such rootless,

ungrounded life is seed that falls on shallow ground; it springs up quickly, but in the heat of midday withers away. The body as more than the shadow is not restricted to youth, but extends to those who have entered the inner journey and faced their shadow. The body at mid-life is profoundly capable of change, but it must be a change of internal images as well as a release of chronic muscular tension. At mid-life the body can contract swiftly into disease and death, or break open into a ripeness where inner and outer beauty are more closely aligned. With increasing age, the inner images must come forward and predominate.

If we need to be reminded of images of the body as more than the shadow, we might look to Michelangelo's David, which so powerfully represents being in the present. One also senses the numinous presence of life in much of ancient Greek sculpture, created before the psyche's divorce from the body had taken place. To see the unity we have lost, we may turn, like Rilke, to the animals we have caged, as if to drive them into our despair:

From seeing the bars, his seeing is so exhausted
that it no longer holds anything anymore.
To him the world is bars, a hundred thousand
bars, and behind the bars, nothing.

The lithe swinging of that rhythmical easy stride
which circles down to the tiniest hub
is like a dance of energy around a point
in which a great will stands stunned and numb.

Only at times the curtain of the pupils rise
without a sound . . . then a shape enters,
slips through the tightened silence of the shoulders,
reaches the heart, and dies.¹

(The body is not only shadow but light. The body that breaks down, that imposes its own set of limitations outside the considerations of the conscious mind, that apparently at random develops a tendency, a weakness, a disability, represents a total living self. The body sets the terms for how the spirit of man is shaped in the world, and its word appears to be final.) The mind can rant against the injustice of a bad back, but its arguments have no relevance in

the world, and the attempt of the mind to set itself apart from the body creates a fool's paradise, a world of unrealized dreams. (A body uninformed by mind and spirit may be given over to instinctual life or callous imitations, but a mind uninformed by the body loses its judgment and, in unforeseen and critical ways, blunders and retreats. Without the body, the wisdom of the larger self cannot be known.

We abandon the body because we cannot tolerate the limitations imposed by character armor, its burdened, darkened aspect. As children we are trained into blindness and unnecessary fears, and we eat the poisons our parents eat, unawares. "If the doors of perception were cleansed," wrote Blake, "everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his cavern."² Like Reich, Blake saw the repressive force of the Church and State destroying sexual expression and closing down the body of joy. It is, he said, the "cunning of weak and tame minds which have the power to resist energy."³ Blake drew the bodies of men and women in an exalted state as bodies of light, full of energy and power. It was Blake's view that the ancient poets had animated the world with gods and goddesses, attaching names to them and identifying them with woods and trees and rivers, and that, later, a system and priesthood developed that took advantage of ordinary people, assuming authority by presuming to speak for the gods. "Thus men forgot that all deities reside in the human breast."⁴

The body of light is seen in Christ's resurrection. He instructs Thomas, who doubts, to place his hands on the still fresh wounds, and the resurrected Christ eats and drinks with his disciples—no ghost, no apparition. In contradiction to the embodied Christ, Christianity, in its fight against paganism, placed a curse upon the flesh and drove the great hooved Pan of nature into seclusion as if he were the Devil. The body of man awakened briefly in the Renaissance, discovering the magic of Greek paganism, but fell off once again into an abstracted, detoured reverie. Reich came to feel that the damage to the body of man was irreversible. Only through the acceptance of sexuality throughout childhood and through a culture that preferred self-regulation and individual autonomy over passive behavior could a new body, spontaneous and alive, support an unpathological society. Once a piece of paper is

folded, the crease cannot be ironed out; but while character may be set for life, the damage can be reversed. We can own our projections, we can loosen the constrictions in our chest and pelvis and feel the flood of life once more. We can directly engage the body in movements that relate to its shadow.

Alexander Lowen, the founder of Bioenergetics, extended past the confines of biological metaphor and attended to the idioms of language. Idiom is a natural expression of the breadth of the human psyche, and, as such, includes both sexual and spiritual longing. Around issues of religion, Lowen was cautious. Like Jung, he rightly did not want to become a metaphysician and split the psyche he sought to heal. As a therapist, one might encourage all deep expressions of longing, spiritual and sexual, without drawing conclusions for the client.

Not only did Lowen's attention to language liberate Bioenergetics, but posturally he got the body out of bed. Reich worked with people lying down; with Lowen, the vocabulary of man's movement expanded to the potentiality of the dancer. If in fact the body and mind are two sides of the same coin, the unrestricted movement of the body represents a dramatic release from psychological restriction and death. As a therapist, to work with the body lying down is more useful in the context of a full range of postures, including standing, reaching, stretching, bending, and hitting. Reich had developed the concepts of holding back, collapse, surrender, and the orgasm reflex. Lowen developed in the standing posture the concept of grounding, in which the standing body needs to feel the function and strength of the legs, supporting itself in the world. Lowen's postures developed a more flexible ego, able to integrate the regressive outpourings of the prone position. Lowen was able to find useful postures in Eastern disciplines and also used the Eastern concept of centering in the *hara* (belly).

If Reich, like Moses, led the chosen people into the desert, then Lowen brought them into the promised land, to the walls of Jericho, the self. Reich was the pioneer; Lowen's genius was as a technician, a brilliant strategist in the day-to-day therapeutic intervention. Lowen developed and codified the character definition that Reich had postulated, and he reduced to essential statements the different personality styles. (While Lowen never flaunted a new philosophy of the body, he instinctively created a

more permanent breadth of movement that evokes a trust, a hopefulness that the body is greater than the shadow, and inborn in his work is an American optimism for nature as an abundant healer.

Lowen grounded his five character types in Freud's developmental stages. In this way he built a foundation for a psychology of the body that relates to the wide range of twentieth-century psychology. While Lowen's work has brought Reich's name forward, Lowen was by no means a popularizer; rather, he was—and still is—a superb stylist with a taste for simplicity and unpretension. In the language of the body, Lowen has found the body as more than the shadow. He has worked to develop the body in harmony with itself, graceful and at ease.

For Jung, the so-called mystic, the greatest of mysteries were present in the body itself. From his studies of Eastern yogic practices, he knew of the production of the "diamond body," the development of something eternal and durable in the laboratory of one's life. And he knew that the alchemy he sought involved similar bodily changes. The creation of the philosopher's stone, a durable self in a world of change and decay, and even the formation of symbolic images from the unconscious, is reflected in the body. "The formation of symbols," Jung wrote, "is frequently associated with physical disorders of a psychic origin, which in some cases are felt as decidedly 'real.'"⁵ He continued: "The symbols of the self arise in the depths of the body, and they express its materiality every bit as much as the structure of the perceiving consciousness. The symbol is thus a living body, corpus et anima."⁶

The Eastern mind feels that thought itself has substance. Man as a living being, said Jung, outwardly appears as a material body, which inwardly manifests itself as "a series of images of the vital activities taking place within it. They are two sides of the same coin."⁷ Rather than working directly on the body, Jung chose to work with the symbols, knowing that they had a materiality of their own, and profoundly shifted the energy of the body.

Symbols, Jung reasoned, either reflect the archaic physiology of the body or are more differentiated, reflecting the more conscious character. Within the human body reside the entire range of symbols from the most primitive to the most differentiated; thus, the symbol of the snake emerging in a fantasy or dream is directly connected to the body function:

More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious. The lower vertebrates have from earliest times been favorite symbols of the collective psychic substratum, which is localized anatomically in the subcortical centers, the cerebellum and the spinal cord. These organs constitute the snake. Snake-dreams usually occur, therefore, when the conscious mind is deviating from its instinctual basis.⁸

Jung felt that within the sympathetic system of the body one steps into the deeper collective unconscious, where perhaps psyche and matter share each other's nature:

The deeper "layers" of the psyche lose their individual uniqueness as they retreat farther and farther into darkness. "Lower down," that is to say as they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e., in chemical substances. The body's carbon is simply carbon. Hence "at bottom" the psyche is simply "world."⁹

Reich established seven segments of the body where armoring takes place, segmental contractions at right angles to the flow of energy in the body. In contrast to these focal points of shadow, the seven chakras have for centuries been known as key psychological centers of consciousness. Historically, the chakras have been islands of light in a dark sea, the refuge of those who, through developed skills, sought to move past the body as shadow. As centers of consciousness, we tend, in the words of Harish Johari, to "understand life's situations from the standpoint of the chakra in which we tend to feel more comfortable and identified."¹⁰

In a series of seminars on the chakras, held in October 1932 in conjunction with Dr. J. W. Hauer, Jung outlined his sense of their significance in relation to his own system of thought.¹¹ The first chakra, muladhara, located in the perineum, relates us to the world. Associated with our sexuality, it also represents our "root-support," or groundedness. Our consciousness here is merely at a place of ego. We are asleep if we move no further. The first chakra represents earth.

The second chakra, *svadhithana*, representing water and located in the hypogastric plexus and genitals, is the step into the unconscious, the ocean where the leviathan lives, where one must wrestle in a hero's battle, like Beowulf struggling in the depths of the waters with Grendel's mother. The fight with the monster may bring annihilation, but it also represents a baptism, a source of regeneration after the destruction of the old way. The sun myth is a baptismal story. The sun in the afternoon is old and weak and therefore dies, descending into the western sea, where it travels through the night sea journey until its rebirth on the eastern horizon. The journey into the unconscious is only possible if one has aroused the great serpent, kundalini, which will only be stirred by the correct attitude. Since the journey is long and dangerous, trivial commitments will not do. We must be driven powerfully into the deep; otherwise we would run away. Psychologically, kundalini is what makes us embark on the great adventures. If the knight risks his life for the lady, then the lady is the kundalini. The second chakra is the womb of rebirth and is intensely feminine.

As the sun emerges and its rosy fingers are seen at dawn like jewels in the sky, the third center is reached, the *manipura*, representing fire and emotions, localized in the solar plexus. After the unleashing of the whole emotional world of sex and power, a person must emerge on fire and represent the divine. Anyone who cannot come alive, be impassioned, on fire, is a mere shadow, a washout. In the solar plexus it is well that one is alive and on fire, because there is no freedom there, no air, only bone and muscle and blood and intestines. One is like a worm. To emerge from that unconsciousness is to reach finally the surface of the earth, marked by the diaphragm.

One next reaches the fourth center, the anahata, or heart, and the fourth element, air represented by the lungs, which take in and expel energy—relating the inner and outer worlds. The breath of life is our connection to the Divine Spirit that touches us all across the planet and relates us beyond ego to all living things. One has lifted above the earth finally, and in *anahata* individuation begins. Individuation is the process whereby we become centered somewhere other than in our ego. The ego is found in the first chakra, where we ground with the earth, the *muladhara*, and the self is found in the heart. Crossing the diaphragm brings us from

the visible to the invisible, intangible, psychical things. From the heart, thought and feeling are joined. One recognizes values. We reach a level of civilization and personal development. There we come to know the power of psychic phenomena. At the heart level, we come to know that we are contained by something greater than ourselves, which has an entirely psychical existence.

5 At the fifth level, the visuddha, or throat, one comes to know that psychical essences are the fundamental essences of the world. Here we learn to own the projections that we place out on the world, that our worst enemy is merely the vehicle for the projection of ourselves.

6 In the sixth center, the ajna, or third eye, the god who slept in muladhara is fully awake, and the psyche, the winged seed, is able to fly. That is, the intuitive function has awakened and sees the images and energy that govern our lives.

7 The seventh center, the sahasrara, or crown chakra, is represented by the lotus of the thousand petals. We reach here our final doorway into enlightenment. The crown chakra is the gateway to another dimension of reality, to our connection with what is durable and eternal, and to the mystical experience of adepts who have preceded us through the centuries. Because of the advancement that knowledge of this level represents, and also because of the untranslatable experiences reported—experiences of nothingness, for instance—we are reduced to general terms and to silence.

The chakras provide images outside of twentieth-century biology, images of enormous power and uncanny accuracy that act upon us. The serpent of divine life uncoils in the dark pelvis of our unconscious and moves through the lotus centers connecting the darkness and light, our unconscious and our awakened state. All the gods, goddesses, and devils are within us, and our bodies open into the cosmos.

In 1933, Heinrich Zimmer, a professor of Indology, spoke on Tantric Yoga at the first Eranos conference, at which Jung also presented a paper.¹² Zimmer stated at that conference:

All the gods are in our body; nothing else is meant by the visual schema of the Kundalini Yoga, whose adept guides the world-unfolding, world-bearing life-serpent of the macrocosm out of its slumber in the depths, up through the whole body to its suprater-

restrial opposite. On its upward path it passes through the lotus centers of the body, in which all the elements, the material from which the form-hungry vital force makes every form and every gesture, are gathered together, and in the same centers the apparitional forms of the godhead, along with the facets of their *shaktis* [female power], are seen and worshiped.¹³

Body awareness and spiritual awakening have entertained an unnatural separation in the West. Attention to the psychic image and the body's energetic flow open the way to an enlightened, embodied being. Image and energy are the restless vanguard of our being, leading us in and out of shadow.

The limitations that we have accepted by being embodied on the planet are harsh and frustrating. For many the shadows lengthen and overwhelm them with age. Some see these limitations as justifications to avoid the body experience through denial, numbness, or physical aids such as drugs and alcohol. Limitations embitter us at times. Brain injuries or crippling illnesses defy us to find a meaning or purpose in life; and yet, within the psyche of each of us is the winged seed of our enlightenment. There is no problem without solution, no event without purpose for us. The larger self stays hidden and discloses its truths when the ground of our being is fully prepared.

The body is our school, our lesson, our protagonist, our beloved enemy, our shadow and anima/us, the deep friend of our soul. Our bodies, so much the stuff of the world, so sensitive to our inner images, are more changeable than we think, more fluid and spiritual, more infused with light than we guess. Our bodies finally become the jumping-off place into the higher realms, and may accompany us in some higher form into other worlds. We may not be buried with our spears, servants, and favored animals, but if our life continues at the death of the body, some fabric of body may dress us still in a primal and gracious form.

Notes

1. Rainer Maria Rilke, "The Panther," in *Selected Poems of R. M. Rilke*, trans. Robert Bly (New York: Harper & Row, 1983), p. 139.

2. William Blake, "A Memorable Fancy," in *Poems and Letters*, ed. J. Bronowski (Middlesex, England: Penguin, 1986), p. 101.
3. *Ibid.*, p. 102.
4. William Blake, "Proverbs of Hell," in *Poems and Letters*, ed. J. Bronowski (Middlesex, England: Penguin, 1986), p. 96.
5. C. G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull, ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler, Bollingen Series XX, vol. 9 (Princeton: Princeton University Press, 1980), p. 173.
6. *Ibid.*
7. C. G. Jung, *The Structure and Dynamics of the Psyche*, 2nd ed., trans. R. F. C. Hull, Bollingen Series XX, vol. 8 (Princeton: Princeton University Press, 1969), p. 326.
8. Jung, *Archetypes*, p. 166.
9. *Ibid.*, p. 173.
10. Harish Johari, *Chakras: Energy Centers of Transformation* (Rochester, Vt.: Destiny Books, 1987), p. 14.
11. C. G. Jung, "Psychological Commentary on Kundalini Yoga," *Spring 1975* (1975): 1-32.
12. The yearly Eranos conferences, organized by Olga Fröbe-Kapteyn, a Dutch theologian, at her villa on the shore of Lake Maggiore in Italy each August, sought to mediate between Eastern and Western spiritual and psychological traditions. These conferences, in which Jung took a dominant role, brought many brilliant men and women together.
13. Heinrich Zimmer, "The Significance of Tantric Yoga," in *Spiritual Disciplines: Papers from the Eranos Yearbooks*, ed. Joseph Campbell, Bollingen Series XXX, vol. 4 (Princeton: Princeton University Press, 1985), p. 32.

Chapter 15

Image and Energy

Technique has no meaning apart from some informing vision.

—William Barrett

Sexuality is a bond we have with the intimate movement of life, a biological rainbow connecting us to the energetic heart of nature, to Pan, and to the dark, rich earth. Resting on the belly of our mother, we take her rhythm of breathing as our own. When in time we see the rainbow in the sky after a drenching rain, we are bound by another contract to an awakening Self, and we are possessed by a flood of unexpected images that determine our present and future. Whether or not we follow the rainbow of earth and sky, we come upon our living being, a blend of shadow and light, energy and image. Reluctantly, we are brought to engage in elements of our nature that we previously denied were there. Together, Jung and Reich effectively exposed our denied elements of spirit and body.

The symbolic and the energetic processes are profoundly related. We experience the psyche in its outpouring of images, and the body we experience through the flow and interruption of energy. Images are to the psyche what energy is to the body; they form a functional identity.

Bioenergetics and Reichian work have had an implicit appreciation for the underlying image that, caught like a fish in a net of muscular contraction, embodies the experience of earlier trauma. The character work that Reich pioneered and Lowen developed identifies the specific childhood injury with the armored character of the body. Lowen's five styles of character armor tell a

story of childhood violation and defense desperately attained through some vital, personal loss of body functioning, a shutting down or reduction of energy to some part of the body. Character analysis investigates the myth or cluster of images underlying the armored body process. Often, however, under financial constraints that limit time, the rigorous study of the body's energy leaves the subtle and ambivalent images unaddressed.

The Jungians, on the other hand, address images and symbols of the psyche through dream analysis and active imagination. In a profound, unexpected way, images bind and release energy. However, not addressing the body directly, the Jungian analyst may override the body's outcry or fail to liberate energy from the body's core. An energetic and (to coin a phrase) "imagic" approach, attending to bioenergy and bio-image, bridges the mind/body split. Bioenergetics, which stands like Hermes on the borders between the body and the psyche, provides a significant meeting place—or inclusive discipline—for the study of images that inform the energetic process. In this final chapter, I will, as a bioenergetic analyst, explore a few ways in which image and energy, the separate spheres of Jung and Reich, can function together.

From the Jungian viewpoint, the marriage with the Reichian system is a revelation. The shadow is physically revealed. What we have had such difficulty in gaining access to stands blatantly before us in the body. We are given the most direct access to what has been rejected and inaccessible. The masculine and feminine elements, the animus and anima, elusive in dreams, may dance before our eyes, tangibly apparent. Often, our body, reluctant to manifest our contrasexual image in an obvious way, unconsciously seeks out the body of others to hold the image for us. A feminine image that has found no acknowledged expression in our body may draw us to a woman who holds the projection for us. Part of our imagic work is to observe that contrasexual image in our own body as a parallel to owning our projections.

In the body as shadow, we deal with a body category more inclusive than the armored body: it is the unexpressed, primitive, undifferentiated body; the body lost in darkness. Not merely held back, contracted, or denied, it is a body that reminds us of Michelangelo's "unfinished" sculptures, in which man appears to

struggle against the inchoate stone. If an area of the body is cut off from energy and shows no evidence of conflict, it is most likely to have remained undifferentiated, which will be reflected in the underlying shadow images. We are dealing here with a body that needs to be related to but that has lost any conscious relation to itself. (In shadow is the body of our family, which may unconsciously determine us. Our mother's walk or our father's bent shoulders may have overcome our own undeveloped disposition. We must physically and psychologically individuate past the family body and liberate our inheritance. The shadow body needs to develop a vocabulary of movement that leads us from the restricted, isolated self-reference to a genuine contact with the world. Armor as an outworn defense must be shaken loose, while the shadow must be related to and owned. By exploring a sequence of movements, a client can be led nonverbally from a body in shadow to a liberated body that stands convincingly in the world.)

Often we are caught between our shadow body image, which may seem to us, for instance, to be overweight and ugly, and our ideal body image, which can only be attained by continuous, rigorous dieting and physical training. The swing between these opposites promotes a cynical despair. In a futile gesture, we try to overcome or deny the shadow body. (The shadow body often contains images of our sexual and contrasexual self that we are frightened of and wish to defeat.) These unrecognized shadow elements hold a power and a breadth of humanity that we cannot afford to lose, even though we lack the courage and understanding to fully accept them. (The ideal body image may support us in our shaky image of masculinity or femininity, but at far too great a price.) The struggle must be dealt with on the level of internal images. Often our internal images are a rat's nest of misunderstood and misperceived messages from the past, in glaring contradiction to the way others perceive us in the present.

Before the shadow body can be reclaimed, we may need to sort through the shadow images and more specifically identify and distinguish our male and female nature. Armor is often utilized to deny or overcome the contrasexual self. The liberated body is a saner goal than the ideal body, which is often no more than a collection of impersonal cultural stereotypes. We must find images to promote our liberation and let go of images that promote the ideal

body. The liberated body is graceful because it is no longer straining after an external appearance but represents the acceptance of shadow elements and a liberation from their unconscious domination. We should appreciate our shadow body. Narcissus could not see his shadow image, and therefore he drowned in it.

On a physical level, I may have a client stand, as it were, in his shadow body. I then direct him to stand in his ideal body. After consciously anchoring these bodily attitudes, I direct him to design a series of movements that lead him from his shadow body to his ideal body. This process gives him a certain tangible mastery over the images that have unconsciously determined him, and it provides me with an abundance of physical and psychological observations. The client must attend to his determining bio-images. Later I invite the client to explore a series of movements that lead toward his liberation. Often through bioenergetic work the bio-image becomes a felt image, kinesthetically remembered and experienced. The transition to a felt image provides the client with a way of mastering the determining image and bringing it to full consciousness.

One of my clients, "George," was ridiculed as a child, and his sensitivity was discounted as weakness. He was isolated and rejected by his father, who denied his own feminine side. Later, George felt that he was not only a "sissy" but "perverted." Against these devastating images he built an armor. His face and body became flattened and hard, his eyes narrow, evasive windows in a besieged fortress, his humor ironic and bitter. My direct work on the body armor was easily interpreted as an assault and provoked the armor into a silent resistance. On the other hand, verbally reaching into the shadow image (the "sissy," the "pervert")—having that evoked, acknowledged, and brought forward—loosened the armor that was erected partially in denial. George's friends tended to be people who were extroverted, and their image completed him, compensated for his withdrawal. It became important for him to incorporate their extroverted image actively and consciously.

In one exercise, I had George stand in his shadow body, and then I asked him to develop a few movements that would lead him into a more liberated body. He did not as yet have a physical image of liberation. He stood poised on his heels, pulled back,

taut; his eyes, not engaging me, shifted to the left. His next movement brought his weight forward, a fist plunged forward, and he yelled—a karate movement. Then he brought his feet even and opened his arms wide. His heart and face opened. His lower body was not yet truly engaged, but the dance had begun.

Images are a universal language. Some people have the ability to communicate images through an inner clarity of intention that goes beyond words. Traveling in Italy, my wife and I asked an Italian woman in English for directions. Without knowing English, she gave us directions in Italian, and we understood without knowing Italian. There was something involved here that was more than body gestures or words with common roots. Somehow or other, we "caught" her images. But most of us are a contradiction of images, and we lack the simplicity of consonant expression. A guest staying in a second-story bedroom of our house while we were on vacation recalled being unaccountably drawn to looking out the window into the backyard. Then he saw two determined cats staring fixedly at his window. He had forgotten to feed them. Animals, like young children, may communicate directly through image, and, provided with a receptive audience, their basic intentions can be known. (As a therapist, I ask myself what the image is behind the slumped shoulder. Is it a shadow image? An armored image? An imitation of an ideal image? Not only must the energy of the body be liberated, but also the image that gives soul to the body's expression.)

Often we must address the underlying image directly. Perhaps the image best-suited to awaken our bodies to a lighter, freer form is one from the mythology of our culture—a compelling personality in a film, for example. Just as children model themselves after heroes and heroines, we adults also create our bodies daily according to the image we hold. After we achieve adulthood physically, we seem to be surprised that our body changes at all. Our age comes upon us unexpectedly, unresisted in our ignorance. We expect injury, disease, and incapacity with age, and in this way we assist in our decline. The most coherent image may be mistakenly implanted in terror. The body, bogged down in the realm of images, remains somewhat random and meaningless, easily victimized by images of fear.

A major problem with changing and aging is that we have no

vital alternative image. The therapist awakens the imagination. Sometimes a healthy self-image is impossible for a client; the presence of the therapist in long-term therapy becomes the incorporated inner image. The body, in constant adaptation, leans toward the image it assumes to be itself. If the determining image is inappropriate, the therapist must reach that image, interrupt it, and replace it. In one imagetic intervention, a client of mine saw himself as a tall Indian, and that image automatically brought a lengthening of the neck and relaxation about the shoulders. The direct use of hypnosis can be used to uncover bio-images or implant new images of bodily liberation, but more frequently the mere awareness of trance states and hypnotic suggestion serves us adequately. Affirmations accompanied or unaccompanied by gestures are a valuable technique to call forward the archetypes and to program new images, while provoking into conscious recall the negative images they are to replace. The repetition of affirmations introduces powerful new images to replace the undesired negative images that we promote unconsciously. A young man whose energy was withdrawn from his genitals and pelvis was asked to say, "I am a man," while stamping his foot. The gesture moved from the petulant, disbelieving protest of a young boy to a man's forceful, angered assertion.

Sometimes a determining image appears in a dream. One of my clients, "Jim," dreamed that he was a robber baron and that, while he was asleep, his servant encased his body in a cocoon of clay, so that he could hardly move when he awoke. Jim felt this as a threat to his life. His body was chubby and undeveloped. The dream powerfully brought forth the image that had determined his embodiment. He had achieved some wealth as a professional and had studiously avoided physical development, a direction his father championed. The dream image was instrumental in leading him to more physical expression.

A 24-year-old woman, "Alice," began bioenergetic analysis in a state of great agitation. She had difficulty in maintaining contact, was restless, and preferred to be in constant movement. I discovered in time that she misused drugs. Over several years, Alice's tension eased, she was able to be in contact, and she stopped her drug use. However, she felt asexual, although she was clearly an attractive woman with sexual energy to some degree present and

available. Long-term bioenergetic work brought relaxation and opening in her chest and pelvis, but a significant change came after a session utilizing active imagination with a dream figure. In her dream, a bad girl that she knew was herself (stiletto heels, short tight skirt, despairing, a drug addict, sexual) warns her good sister against leading such a life. The dream suggested that Alice's drug use was not as peripheral as I had assumed. She had returned to drugs and had been ashamed to tell me. Only through the dialogue and gradual integration of this more primitive feminine image was her body energy free to come into a fuller feminine expression. Her sexuality had been bound by the addiction in an unfortunate attempt to resolve Oedipal issues.

Attention to images is one aspect of the Jungian-Reichian therapeutic work; attention to energy is the other. (Sometimes it is more important to become a silent witness to the body's movement, standing or lying down, than to probe with words.) As one sits beside a reclined client, one might be fishing in a quiet, still lake, attentive to what lies beneath, or observant of what stirs the surface, respectful of the body's language, which should not always be reduced to words. The symbol, which Jung cautioned is untranslatable, is its own sufficient expression; the body's energy, its deep movement and sound, must also be heard and acknowledged for itself. Reich's later work was characterized by his patient, silent attention to the natural movement of the body energy, the free association of the body. Words, he found, disrupted the body's efforts to assert and restore its own healthy rhythms.

With a new client, I like to observe what I call the individual signature of the body, the particular twists and emphatic turns of the body standing before me. I observe its predispositions, its postural set, its inclinations. I attend to its gestures without having to force a meaning. Standing can function as a free association of the body in which moods attack and dissolve as readily as the images that surface to consciousness. The parade of such subtle movements may lead to a far deeper bodily attention as ambivalence and confusion physically resolve in a new alignment through the standing meditation. The complex challenge of standing evokes our earliest struggles with mobility and independence, issues that often remain unresolved. If attentive and uninterrupted in our standing, we may reorganize ourselves into more graceful balance.

Sometimes I ask the standing client to explore movements that bring pleasure to him while I silently observe. I encourage the client to close his eyes for part of the time to bring his attention more fully to his body process. Frequently, the dance that occurs, like the play of children, goes directly to the key issues. Stiffness and inflexibilities are apparent to the client and the observer-therapist. The restricted vocabulary of movement is readily observable. Pleasure is often experienced in stretching and in expansive movements. The body has its own language, which must be respectfully attended to.

When the client consciously stands in his shadow body and moves toward a liberated body, he creates a dialogue, a bridge of movement into his future, a dance. For instance, there is a tendency in one of my clients for the back of his neck to contract. Like a turtle, he pulls into his body, afraid to stick his neck out, and his chin goes up, creating a small distance of apparent aloofness. The shadow body here reflects withdrawal, neediness, and powerlessness. A small movement of dance is created by the extension of his neck, by the tilt downward of his head; the shoulders lower and the body seeks its own resolution. The client need not try to eradicate his armored distancing posture, and yet he can build a vocabulary of liberation and change from one physical psychic state to another. It is quite alright if at times he feels like withdrawing, because he has the movements that allow choice. The dark instinctual side can take over the body posture without threatening our freedom.

Sometimes childhood conflicts are so brutal and damaging that there is no way through words to escape the psychological prison once it is entered. One client's relationship to her alcoholic mother drew her repeatedly into an unresolvable conflict as an injured child. She also had an image of being a free and effective child, which had developed independently at school. While emotionally she had insufficient resources to climb out of her conflicted state, she developed a sequence of movements that brought her body from the alignment of the shadow body, the conflicted child, to the liberated body of the free child. She could climb out of the conflict on a physical level.

Life as a construct of simple physical rituals can be enacted out of vitality or submerged in depression; and attention to the

range of simple human activities is most especially the province of a psychology of the body. As the range of movement is constricted, so our experience is impoverished. Unconsciously locked in the family body, we repeat the gestures and postures of our mother and father and reenact their diseases. Our imaginations and our hearts are designed to extend further than our arms can reach. Whether we like it or not, we are too often contained within a narrow circle of awareness unconsciously restricted by our body's ignorance. We pace the borders of our narrow cage without knowing it. We repeat ourselves gracelessly. If we are to move past the defensive ego, we must explore the body movement that defines us and push more into the potential, our liberated and individuated body.

To gather together the work of Reich and Jung has been no easy task. It is impossible to represent a Reichian technique without neglecting a Jungian alternative. In significant ways, the two men cannot be successfully compared, but stand alone, like great trees commanding their own space and shade. To bring them into a relationship they never enjoyed during their lifetimes may be presumptuous, but to embody their teachings in a dissociated way is equally untenable. We cannot contain them separately, unrelated, any longer. In this chapter, I have suggested one way as a therapist that their work can find harmony under one roof, but their greatness tugs relentlessly at these compromises. While their similarities enliven us, their divergent views of the role of evil, for instance, are deeply disturbing and draw forth a stormy quarrel.

Was Jung right when he saw darkness as an inseparable polarity to light extending from man's inner core of being? The Reichian concept of a genital paradise in the open expression of our core nature keeps us waiting at the gates of heaven, to gain entry through the dissolution of armor and the gift of a pure orgasm reflex. But purity eludes us, and no one can enter a Reichian heaven, not even Reich. Within a few weeks of birth, if not sooner, children have already developed the beginning of armor. Unaffected nature has its grace, but an existential, evolutionary view of the world has welcomed man's fall as the process whereby he was able to develop his consciousness. While a healthy biological spontaneity does give us a glimpse of the Reichian "core nature," such an image becomes an unattained goal in its pure form. The core has value only in dialogue with armor and shadow. Man's libera-

tion is not divorced from the heart of darkness within and around him. Michelangelo's figures, as they struggle out of rock, are not struggling against armor so much as against the unevolved nature, the un-lived, unimaged self. There is no nirvana in undeveloped nature, and we need the dialogue with the shadow at our core to individuate. Reich's image of Jesus was of a spontaneous nature in his powerful purity; Reich projected the shadow onto a scheming, uninformed authority who crucified Jesus.

If we relegate the devil to a secondary level, there can be no profound ongoing struggle in our psyche, no alchemy in which we are tried and tested at our core in the fires of hell. With all his deep insights into the underlying life energy of the universe, Reich was nevertheless unable to sufficiently own his shadow, and therefore he was unable to grasp his internal struggle. Instead, he projected his inner struggle outward and had to create his own outer crucifixion. The crucifixion as an image serves us far better as an internal model for the dark night of the soul. At our core, we must be conscious and have choice. Encouraging the spontaneous uprising of nature, the unblocking of nature's irrepressible life in our bodies, does not provide the sole, ultimate answer.

In fantasy, we would all have better orgasms and a more stressfree life, perhaps in a bucolic setting. Tahiti might bring us more completely in contact with our embodied life, but our creative life might not be served. Writing books placed Reich under tensions that would not have been there had he abandoned the projects for an ideal of bodily bliss. Reich did not live a naive vision, nor did he intend to have his work oversimplified. He knew that to come into wholeness, one faces hell. Physical illness, rather than representing blatant failure, may be a sign of how far we have evolved as we are tested once more in the fire at the core of our lives. Our growth leads us to disclose our injury, and the uncovering of pain may be accompanied by great physical imbalance. Reichian process makes sense as part of an ongoing struggle within the light and shadow at our core. Nevertheless, the question of whether darkness follows us into our deepest center of being is not easily resolved in favor of Jung. Reich had a knowledge of innocence and health, of an unpretentious, natural godliness and purity that presumably Jesus understood. Reich had faith in the children of the future. In his belief in a loving, healthy core exemplified by Jesus,

he supported the Christian teaching that proclaims that light exists separately from and free of darkness, a truly revolutionary vision passed on from Jesus. The author of the First Epistle of John wrote: "Here is the message we heard from him [Jesus] and pass on to you; that god is light, and in him there is no darkness at all" (1 John 1:5).

We sustain an evolving consciousness by our vigilance, by our ongoing dialogue with our shadows and all the many voices and images that challenge us, and by clarifying our images and energy. At the deepest levels, we must have meaning and intention; otherwise we sink into determining images that unconsciously direct us, images that by nature are not always benign. Without clarified intentions and positive images of embodiment, we are powerlessly swept up in collective actions, our futile hopes scrawled on paper in a bottle tossed out at sea.