

“Deeper meaning lies in the

Fairytale

of my youth than the truth that is taught by life.”¹



Weekend

‘The great Religious Contemplatives in their investigations of the depths of the human soul have found forms of mental activity quite different from those of the waking state. These so-called ‘subjective’ phenomena of the psyche, below the waking conscious level are found various forms that recur so often that it becomes clear that they must have some very special significance. These special forms we call ‘Symbols’.²

‘As a rule the unconscious material contrasts strongly with the conscious material, particularly when the conscious attitude tends too exclusively in a direction that would threaten the needs of the individual. The more one-sided the conscious attitude is, and the further it deviates from the optimum, the greater becomes the possibility that vivid dreams with a strongly contrasted but purposive content will appear as the expression of the self-regulation of the psyche. . . . Just as the body reacts purposively to injuries or infections, or any abnormal conditions, so the psychic functions react to dangerous disturbances with purposive defence-mechanisms’.³

Compensating, projecting and guiding as functions the dream the vision or the nightmare must indeed be said to have ‘meaning’: such a ‘meaning’ as that of a sneeze, and the festering of an infectious wound - or a fever.



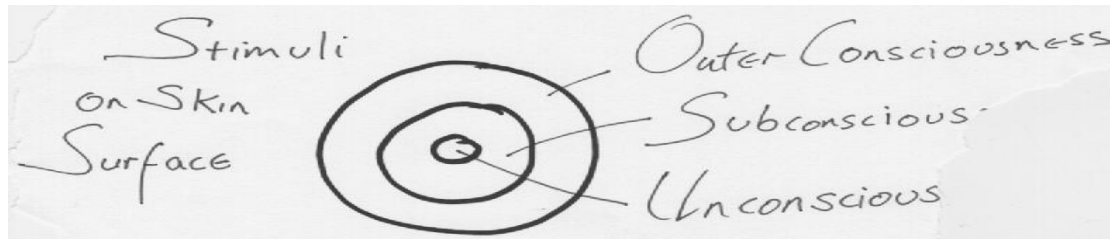
‘Within our substance we have certain internal energy levels which we may represent diagrammatically by circles drawn within the larger circle which represents our skin surface. The reality is, of course, much more complex than our diagram shows, but the general notion is useful as a starting point for understanding our various levels of being.

¹F. Schiller, *Die Piccolomin III*. P4

² Eugene Halliday *The Role of the Unconscious in Religion and Art* Ishval text p 3

³C.G.Jung *The Structure and Dynamics of the Psyche* trans R.F.C.Hull 1960. pp277-8

The level of our outer consciousness is that level where the external stimuli from our five special sense organs dominate our awareness and direct it towards the outer world, holding it in the waking condition.



The level of the subconscious is that level in which ideas not actually present in the waking consciousness are sufficiently near to it to be able to be recalled with relative ease. It is also the level which under certain conditions our dreaming is conducted.

The level of the unconscious is that level in which we have no experience of particular images or of sequential thinking processes. But we are not to assume that because of this that there is nothing operative there. Our dreaming subconscious and our waking consciousness are confined, in general, to sequential or serial thinking processes which present images one after another, in what we call 'a train of thought'. Thinking which is confined to serial images cannot comprehend the simultaneously presented operations of the unconscious. ⁴

This recognition [...] of a kind of truth at the root of the image-world of myth is supported, expanded and deepened by the demonstration of the psychoanalysts that dreams are precipitations of unconscious desires, ideals, and fears, and furthermore, that the images of the dream resemble broadly but nevertheless frequently to the detail, the motifs of folktale and myth. . . . Having selected for their study the symbol-making, myth-motif-producing level of the psyche - source of all those universal themes, (elementary ideas) which men have read into the phenomena of nature, into the shadows of the tomb, the lives of heroes and the emblems of society the psychoanalysts have undoubtedly touched the central moment of a multifarious problem. . . . Man, nature, death, society - these have served simply as fields into which dream-meanings have been projected. Hence the references to wild motifs are not really (no matter what the rationalising consciousness may believe) to the moon, the sun, the stars, to the wind, the thunder, to the grave or even to the power of the group, but through these, back again to a state of the psyche. Mythology is psychology. . .⁵

Its world of magic is symptomatic of fevers burning deeply in the psyche: permanent presences, desires, fears, ideals, potentialities that have glowed in the nerves,

⁴ Eugene Halliday *The role of the unconscious in Religion and Art* Ishval text p 2

⁵ J.Campbell. *The Flight of the Wild Gander*, 1969 p33

hummed in the blood, baffled the senses since the beginning. . . History is the promise of Fairytale, realised though, and against the obstacles of space and time. If there ever was an art on which the whole community of mankind has worked – seasoned with the philosophy of the codger on the wharf and singing with the music of the spheres- it is the ageless folk tale. . . the Primer of the Picture-language of the Soul.⁶

It is implicit in Jung's work that whatever images and concepts survive collective transmission and manipulation are doing so because they have significance, and continuing use, for some individual, group or nation. So the more widespread the image is used therefore the more pertinent, or the deeper is its significance. Similarly the lack of description in a fairy story gives a strangely unreal or otherworldly atmosphere. The forest may be dark but it is never named. The brothers may be older or younger but never named. The hero or heroine may be named but only in terms of their actions or significant attributes within the story (Jack and the *Beanstalk*, *Snow White*, *Tom Thumb*). This facilitates transfer, and personal identification or rather fails to exclude it with too much detail. The tales are very abstract, almost pure plotlines. If a choice is important then it will be displayed by other siblings, or suitors, as anti-heroes to demonstrate graphically the wrong response.



Similarly they do not show interiority other than in their actions; they do not vacillate or show fear, but rather they 'will give their answer in the morning', or sometimes they will 'run away and hide'. And they imply strongly that the universe responds, not to our hard work, or our cleverness as much as to our motives. The hero/heroine is given magical assistance, and assistants, they can successfully trust the advice of passing birds and of old strangers, for no other apparent reason but that they are the heroes the focus of the action.

Hero – from the Greek heros – essentially from the root - to safeguard.⁷

⁶ Ibid p36-7

⁷ E.Partridge *Origins* 1966 p 287.

Programme

Friday - 4.0 ish pm Arrival

6.30pm Food

8.0 pm Introduction to Fairytale

Saturday 7.0 am Meditation

8 - 9am Breakfast

9.30 am Meeting - intro to a Specific fairytale

11.0 am Coffee break

11.30 am Psychodrama

1.00 pm Lunch

2.30 pm Options: Free time, walk, individual interviews or Art session

4.0 pm Tea break

4.30 pm Yoga relaxation or option of art session continuing

7.0 pm Tons more food

8.0 pm Feedback and prep

Sunday 7.0am Meditation

8.0-9am Breakfast

9.30am Generation of a Fairytale

11.00 am Coffee

11.30 am Psychodrama

1.00pm Lunch and Post Mortem

2.30 Toddle off

The Knowledge Tree EH

