

On Returning to the Soul of the World: Archetypal Psychology and Cultural/Ecological Work¹

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In the winter of 1974 I was a 23-year-old student in James Hillman's seminar at the Jung Institute in Zurich. His lectures were based on the four chapters of his soon-to-be classic work Re-Visioning Psychology (1975): Personifying or Imagining Things, Pathologizing or Falling Apart, Psychologizing or Seeing Through, Dehumanizing or Soul-making. On the occasion of these lectures the atmosphere in the lecture hall was unusually still, electric, concentrated. At the time the audience could only have mis-named exactly why. In retrospect, it was one of the beginning moments of archetypal psychology, that movement that has stirred and challenged the Jungian community, served as an essential critique of depth psychology, and advocated for a re-membering of soulful experience and perspectives by psychology.

A year later when talking with Jim Hillman I urged him to write more specifically about how to do therapy from the archetypal point of view he was elaborating. I was hungry to hear the moves within the therapy hour, so I could translate his radical perspective into practice. With considerable irritation he snapped, "That is what you will have to write about!" I was taken aback, unsure of what nerve I had touched. How was *I*, not even a trained therapist at the time, to write about the implications of archetypal psychology for therapy? It was a moment akin to the loving wake-up whack of a Zen teacher. He seemed to be saying, "If that is what *you* are interested in, find ways to figure it out and

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write about it." Accepting his challenge I labored for the next seven years over some of the therapeutic and developmental implications of archetypal theory. Yet as I finished Waking Dreams and worked on Invisible Guests: The Development of Imaginal Dialogues an uncomfortable sense insistently grew inside of me, an unsettling intuition that the focus of concern we were steadily establishing--psyche-- had been unintentionally confined within a false boundary.

Interdependence

And instead of imagining that I am dysfunctional, my family is dysfunctional, you realize what R. D. Laing said long ago and Freud, of course, too: it is the civilization which is dysfunctional. The society is dysfunctional. The political process is dysfunctional. And we have to work on cures that are beyond *my* cure. That's revolution.

Hillman, 1992b, pp. 218-219

In the early 1980's--amid nuclear despair, coldwar politics, urban blight, and continuing racial and gender injustice--archetypal psychology burnt through its own container for psyche, an interiority deep within the person. In doing so, it aligned itself with those strands of insight in depth psychology that have seen culture in psyche and psyche in culture, that have striven to collapse a false bifurcation between internal and external.²

In "*Anima Mundi: The Return of the Soul to the World*," Hillman (1992a) made the following confession:

My practice tells me that I can no longer distinguish clearly between neurosis of self and neurosis of world, psychopathology of self and psychopathology of world. Moreover, it tells me that to place neurosis and psychopathology solely in personal reality is a delusional repression

²One can follow depth psychology's attempt to hold psyche and culture together in Freud, Jung (particularly in his late work on the psychoid), in von Franz, Jaffe, Reich, Adler, Fromm, Horney, Sullivan and others. Unfortunately, the clinical practice of depth psychology has often ignored the cultural aspect of psyche, reinscribing the paradigm of individualism where selfhood is construed as relatively independent from culture(Watkins, 1992).

of what is actually, realistically, being experienced. This further implies that my theories of neurosis and categories of psychopathology must be radically extended if they are not to foster the very pathologies which my job is to ameliorate. (p. 93)

What at times depth psychology had held tightly from the world now appeared merged with it, yielding an interdependent self, suffused with culture, nature, and the material. Psyche was now released back into the world, where she had always resided in earlier times.³ Through my clinical practice and self-reflection I saw how cultural ideas and arrangements predispose us to particular kinds of psychological suffering. What is experienced as most intimate about ourselves reflects the cultural collective in which we are rooted.

As was--and still is--my penchant, I was preoccupied with the implications this shift in archetypal work held for praxis. Did it not indicate that psychological work must also be situated in cultural and ecological work? If so, then would it not also be true that community, cultural, ecological work was itself also psychological? Since that time I have been preoccupied by the following questions of praxis. How is a therapist within the clinical setting to move between the personal and the cultural, nurturing an awareness of the interpenetration of self, community, and cosmos (Watkins, 1992; Watkins, 2000a)? Further, how is an archetypal psychologist to enter into the fray of cultural and ecological work? How might she translate a depth psychological sensibility onto this different terrain? What fresh perspectives might an archetypal approach offer to cultural and ecological work?

³Hillman critiqued the twofold idea of reality operative in depth psychology. "First, the word [reality] means the totality of existing material objects or the sum of conditions of the external world. Reality is public, objective, social, and usually physical. Second, there is a psychic reality, not extended in space, the realm of private experience that is interior, wishful, imaginal. Having divided psychic reality from hard or external reality, psychology elaborates various theories to connect the two orders together, since the division is worrisome indeed. It means that psychic reality is conceived to be neither public, objective, nor physical, while external reality, the sum of existing material objects and conditions, is conceived to be utterly devoid of soul. As the soul is without world, so the world is without soul" (1992a, p. 95).

Notitia

Over lunch in 1981, I edged these last questions out to Hillman around the nuclear dilemma. I was called by nuclear holocaust dreams, active imaginations, and thoughts to address this threat, but unprepared by depth theory and my largely intrapsychically oriented work. Hillman used the analogy of a therapist beginning an hour with a new patient and said something like the following: "When you start, you are completely helpless. You don't know a thing. The person may tell you a dream, and at first that only makes it worse, as it seems strange and incomprehensible. But things make you curious. You keep listening, *noticing*, not knowing what to do, and acknowledging your felt inferiority. Slowly you begin to see things, dimly as though in the dark. You keep listening, *noticing*, and following, and gradually a way is made."

This I did know how to do, and I began to see how it was possible to translate this way of proceeding clinically into encounters with cultural or ecological issues. Again, as a teacher, Hillman was not providing the answer to my particular question; he was sharing his faith in what he calls "the thought of the heart." His work is suffused with the patience and the tenacity of this form of thought, teaching his readers, students, and colleagues not only about the content of a particular subject area, but about a way of living reflectively, imaginatively, questioning, *noticing*.

Nineteen years later I am still at work on what Hillman has termed "the return of the soul to the world," and the implications of his ideas for those engaged in cultural and ecological work. Here I would like to provide a mapping of some of these implications so that depth psychologists will be able to clearly see how the Jungian and archetypal orientations they are at-home with in the consulting room can be transposed as they work in the wider community.

How might the central ideas of archetypal psychology--*notitia*, multiplicity, dialogue, pathologizing, seeing through, holding reflection and action together, the call of the world soul, beauty, the imaginal--orient us as we work with psyche in the world? With what traditions of cultural and ecological work do they align us? For examples I draw from the work of doctoral students in the Depth Psychology Program at Pacifica Graduate Institute, where I have coordinated community and ecological fieldwork and research⁴ since 1997, pursued from a depth psychological perspective. These adult learners come to a study of depth psychology from a wide variety of disciplines such as architecture, urban planning, the arts, law, prison reform, filmmaking, medicine, hospice work, psychotherapy. In their fieldwork and research they seek a depth psychologically inspired theoretical and practical approach to community and ecological issues, paying attention to the interfaces between psychological suffering and well-being and cultural pathology and transformation. Given the space limitations of this essay, I shall rest with being suggestive, rather than exhaustive, regarding both Hillman's explication of the themes I will touch on, and the community and ecological work that I am referring to.

Hillman, as Ibn 'Arabi 700 years before him (Corbin, 1969), describes the heart's characteristic action not as feeling, but as sight. He says, "individuating begins with noticing, paying attention to the specifics of what is actually there so that it can become fully what it is" (1992b, p. 52). From an archetypal perspective all cultural and ecological work is continually grounded in what Hillman calls "*notitia*." Noticing involves a gift of careful attention; attention that is sustained, patient, attuned to the subtle.

⁴ See www.online.pacifica.edu/depthfieldwork for further description of this community and ecological work .

As a first instance, in her fieldwork Rosmarie Bogner (1998, 1999) extended her practice of listening to landscapes (that was part of her professional consultation to architects) to carefully listening to the town of Ketchum Idaho. Such listening for Bogner formed the basis of an attempt to harmonize human dwelling with the surrounding ecosystems. As she tried to "notice" her Idaho town, she meditated on buildings, spending time with them, and taking careful pictures of them. Through this noticing she found herself in reverie with these structures, listening to their sense of often being crazily juxtaposed to surrounding buildings, inquiring into their desire and distress, their sense of history. This kind of listening, where noticing joins forces with reverie, was necessary before there could be meaningful consultation with the architectural planning process in her town.

Likewise, Lali Mitchell (2000), in love with a nearby landscape endangered by development, apprenticed herself to the creekbed, the dwindling creatures, the particular fauna, earth and rock formations. In her careful noticing over time, her advocacy for the valley deepened, and her knowledge of its peril became particularized. This noticing formed the basis for her participation with local groups in determining the fate of the land. Advocacy--what in other contexts might be called "activism"--flowed from noticing and the erotic connection it engendered.

Mike Denney(1999), a physician, noticed that a young male coma patient seemed to be spiritually affecting his caretakers on a hospital unit. Having been trained to assume that coma patients were non-expressive, he was surprised to realize that those around the patient were acting as though communication was indeed happening. Apprenticing himself to the young man's mother, physical therapist, and several other caretakers, Denney began to develop the capacity to sense the subtle field of communication between himself and his patient. He too

began to partake in the spiritual experience of being-with. How, he then wonders, is the spiritual dimension related to medicine? How can we heal the rift that our allegiance to science and its secularized ways of being has established in Western practices of healing?

The *dwelling with* that careful noticing requires opens pathways to the depths of a phenomenon and to participation with it. Like a lover's careful noticing of the beloved, such attention finds ways of caring action that are not superimposed, but arise from the ground of relationship spawned by careful attention.

Multiplicity

Psyche as described by Hillman and Jung has multiple voices. Hillman calls the "heroic ego" that which attempts to deny and silence this multiplicity and assume power and control. The heroically unified ego denies diversity and dialogue, and proceeds with a monologue that does not understand its own viewpoint as a perspective. The multiplicity of psyche arises spontaneously, however, and when repressed or negated, it voices itself through symptom and pathology. The methodology for understanding and healing in Jung and Hillman calls for attempting to bracket the dominating and oppressive aspects of the ego, giving space for the silenced to speak. One turns to the margins of awareness, to greet and coax the silenced back into voice.

Archetypal psychology's radical critique of a colonizing form of ego consciousness that feigns singleness or unity has its analog in cultural and ecological life. This should not be surprising, because we each internalize the pattern of relations prevalent in the dominant culture in which we are located. The heroic ego might well be named the colonizing ego, to mark its historical

location in the colonial era, a time marked by the imposition of rule on the many by the few (Lorenz & Watkins, 2000).

The multiplicity of psychic voices can be likened to the multiplicity of cultural voices that are denied and silenced by dominant cultural forces. As in the individual, the neglected, unheard, repressed, and denied assert their viewpoint and feeling through symptom and pathology. Thus an archetypal psychologist attuned to psyche in the world would listen for the multiplicity of viewpoints that comprise situations and events. She would be attentive to the dynamics that prevent certain voices from speaking or from being heard, and work to create situations in which the silenced can come to voice and the silencers can learn the value of listening.⁵

For instance, Sandra Paul found herself struggling with both a distance from the earth in her North Carolina community, and alienation between the cultural groups that composed its citizenry. While the beauty of the earth is often referred to in her community, it is often treated as only a commodity, creating a colonizing relation between humans and the earth. To better understand the gaping wound between self and earth, self and other, that she carried--and felt much of her community to carry--she decided to interview elder women. She was careful to include individuals from each of the main cultural groups that comprised her community: Cherokees, African-Americans, Euro-American longtime southerners and recent émigrés from the North. The lack of dialogue between these women in their everyday lives extended back generations both to the forced march of the Cherokee from their lands, and to the forced exile of Africans from their continent and their further domination through the institution of slavery. As the historical narratives of their families

⁵This kind of attention to the hosting of unheard voices is fundamental to the tradition of community work that Belenky, Bond and Weinstock (1997) describe in [A Tradition That Has No Name: Nurturing the Development of People, Family, and Communities](#).

crossed--one Euro-American woman's great-great grandfather an army escort of the Cherokee, another a slave to the ancestors of a Euro-American woman--the defensive silence between them in the present became understandable.

Further, their differing relations to the land also became apparent. The way in which Christianity led some to treat the land as lifeless, was starkly contrasted with an earth-centered cosmology held by the Cherokee. Paul clearly sees that individual psychological healing in her community entails a hosting of dialogue among the multiplicity that the dominant culture has suppressed and silenced. Such a dialogue holds several seeds of possibility: for a deepened sense of community in the present; for historical healing; and for the sharing of indigenous ecological sensibilities with settlers who may not yet notice or feel an ecstatic or grief laden relationship to the earth and its other-than-human inhabitants.

Dialogue

In both Jungian and archetypal work the bridging of conscious and unconscious occurs through dialogue, as in the practice of active imagination. Such bridging activates what Jung called the transcendent function. Hillman uses the language of "soul" for that space that opens up through dialogue.

Cheryl Hashman Sheinman (2000) worked with this idea of dialogue in a large conservative Jewish temple in South Florida that was dominated by a minority of voices. Through hosting dialogue among members of the community, some voices began to be listened to for the first time. In addition, as the group heard more about previously unknown perspectives, they developed the capacity to begin to listen for the voice of the soul of the temple. Bohm (1996) talks about this process of large group dialogue as a way for the group to learn how to think together. It is also clear, however, that such surrender to the multiplicity of the group, and such active effort to connect across diverse

perspectives through dialogue, can give rise to a soulful experience that transcends any individual voice.

Similarly, Paul Jones (2000), an urban planner in Flagstaff, Arizona, spent a summer in a small town other than his own, to practice how one begins to notice a town. The next summer he was able to bring his practicing of noticing home. He began to see how few were actually involved in the city planning process. Who was being left out? How did those people on the margins experience their town? What dreams did they have for it? He found himself in strange places, having unfamiliar conversations and experiences, as he stretched to see Flagstaff from other points of view, never considered in his years as a planner.

Jim Gossett's (2000) ongoing fieldwork involves the disruption and shadow of violence caused by the naming of a National Monument near the town of Escalante, Utah. Here the rise of environmental disputes and the rapid onslaught of ecotourism have affected Native American communities, centuries old ranching families, and a Latter Day Saint community. Community dialogue intended to metabolize the changes has been absent. Gossett, grounding himself in careful noticing and listening to members of the different groups and his own psychic resonance to them and their land, begins to imagine ways to use dialogue to bridge the divide that violence threatens to widen.

Pathologizing

You know the world is always being rediscovered through pathology....
The world has become full of symptoms.

Hillman, 1992b, p. 4

Even more so than Jung, Hillman turns our attention to the pathological, the symptomatic. He directs us to bend toward the wounded, the twisted and deformed, to listen into what they say to us. We are not to move quickly to an eradication of symptom, but to learn its message. To do so requires our

participation alongside that which suffers; to apprentice to that which we might otherwise try to dominate, to hear its critique and its implicit vision. Hillman turns directly to pathology, particularly attentive to its ideas as critiques of "normal" or dominant consciousness.

For instance, Matthew Green(2000), in his archetypally inspired cultural work with largely Latino adolescent boys in Oceano, California, had to listen past as well as into the job he was assigned: teenage pregnancy prevention. While such a goal seemed well intentioned, it was imposed from outside of the community of boys, as well as from above. Other symptoms for these boys included poverty, drug use, a high school dropout rate, and gang affiliation. Green (2000) reflects,

I have come to realize that this model, which is based on the strategy of finding the "cause" and then developing the best "solution" to eradicate it, never asks an essential question: "what might the unwanted teen pregnancy epidemic be telling us about our society, ourselves, the community in which the teens live, about the teens themselves?" Without asking this question I sense that we can never really come to terms with the dilemma of unwanted teen pregnancy. Until we hear what it is trying to say, it will keep saying it in this or other ways, despite all our prevention efforts. Unknowingly the model serves to hide, and even deny, the essence of the dilemma. Most tragically, the structures and actions of these programs proposed by this model inhibit us from becoming aware of and fully experiencing the reality of who and what we are as a society. What we do not realize is that our strategy of attempting to 'eradicate' the problem without listening into what it is telling us cuts us off from experiencing soul. (p. 9)

Here Green attempts to enact Hillman's methodology of "seeing through" the way the "problem" is initially posed. Following Hillman in giving attention to the pathologized, Green carefully works to listen into the boys' desires and hopes, rather than imposing the desire of the state agency on them.

Working alongside them to create their goal of a teen center and to promote occasions where the teens can enjoy handball tournaments, dance, rap, Djing, and Graffiti art, Green listens in to the stories they tell as well as the stories

that seem present, yet untold. He worked with his resistance to hearing the lyrics of their rapsongs without moralizing, and to likewise listen to the narratives of erupted gang conflict. "I tried to suspend my vision for them and see instead what their vision might be saying to me." Just how had these families come to live in Oceano? What were their stories of immigration and struggle? What was the sense of shame he felt in the boys all about? The adolescent and adult men began to meet in *circulos*, or councils, allowing the community to listen deeply to the concerns and histories of each of its members. The choice of this form reclaimed an indigenous tradition that their forebears used in pre-colonial times. An oral history project for the community is in the process of being launched. As the boys mobilized themselves for these activities, they were openly shunned by many in the larger community, making the dynamics of oppression of their stories and their existence even more palpable. One boy said, "Matthew, you don't know how it feels to live this every day!" Hillman's words were a guide for him: "The study of lives and the care of souls means above all a prolonged encounter with what destroys and is destroyed, with what is broken and hurts--that is, with psychopathology" (Hillman, 1975, p. 56).

"Seeing through"

First there is the psychological moment, a moment of reflection, wonder, puzzlement, initiated by the soul which intervenes and countervails what we are in the midst of doing, hearing, reading, watching. With slow suspicion or sudden insight we move through the apparent to the less apparent. We use metaphors of light--a little flicker, a slow dawning, and a lightning flash--as things become clarified. When the clarity itself has become obvious and transparent, there seems to grow within it a new darkness, a new question or doubt, requiring a new act of insight penetrating again toward the less apparent. The movement becomes an infinite regress which does not stop at coherent or elegant answers. The process of psychologizing cannot be brought to a halt at any of the resting places of science or philosophy; that is, psychologizing is not satisfied when necessary and sufficient conditions have been met or when, testability has been established. It is satisfied only by its own movement

of seeing through.
1975, p. 140

Hillman,

Hillman asserts that "[w]e are always in the embrace of an idea," that "our wrestling with [them] is a sacred struggle," "that soul-making takes place as much through ideation as in personal relationships or meditation" (1975, pp. 121, 115). Indeed, his opus is a staggering gift teaching us at *every* turn how to live in relationship to ideas: loving them, critiquing them, turning them, seeing through them, being devoted to them, animated by them, sacrificing to them, caring for and tending them.

Without such careful attention to ideas, he says, psyche turns to ideologies. Indeed, the breaking of the norms of knowing by "seeing through" is fundamentally related to breaking the oppressive aspects of human existence (see Belenky, 1986). When ideas are not seen through, the sense of reality they spawn is experienced as natural and inevitable. It is the process of seeing through that liberates us to create with ideas, rather than merely be a victim of them. This seeing through is never done, once and for all, but is a continual process. Hillman calls us to situate our ideas and practices within the historical and cultural context from which they arise, to see each idea as one perspective among many--each with its own consequences.

In the context of her creative writing classes in a state penitentiary Suzan Still (1998, 1999) committed herself to an ongoing process of seeing through the ideas by which this system of incarceration functions. She saw in the idea and policy of "overfamiliarity" with inmates a shadow of American liberalism. Forbidden to respond to her students' letters, from even calling them by their first names, she protests a system of progressive dehumanization that is focused on treating the men, whose poems move her to tears, as raw commodities to be profited from. Following the implications of the recent corporatization of the

American penal system and the commodification of prison labor, Still exposes the profit incentive that arises from failures to rehabilitate inmates. Longer prison stays and increased recidivism mean larger corporate profits, while at the same time reinscribing institutions of slavery and apartheid under the rubric of punishment. As she tries to see through to the archetypal ideas structuring our prisons, she finds the shadow fantasies of the Senex: "imaginings around how to control, suppress, repress, disempower, punish, humiliate, depotentiate, depersonalize and dehumanize" (Still, 1998, p. 15).

Reflection and action

Ideas allow us to envision and by means of vision we can know.

But when an insight or idea has sunk in, practice visibly changes. The idea has opened the eye of the soul. By seeing differently, we do differently. Then "how" is implicitly taken care of.

Hillman, 1975, pp. 121-122

As Still listens to the burning lava-like poems of her students, her seeing through is ignited into a libertory potential, imagining with her fellow poets how our culture might reverse its draconian soul-killing proclivities, to create a system of justice worthy of the name.

For Hillman, action and ideas are "not inherent enemies, and they should not be paired as a contrast" (Hillman, 1975, p.116). He sees reflection as an activity, and action as always enacting an idea. Hillman speaks of our needing to bring soul into action, and action into soul. The kind of seeing through of ideas Suzan Still's work embodies moves to an ethic of participation with her students, and to their active envisioning together of a penal system that does not flay the very skin of the soul.

From the perspective of archetypal psychology social activism can be grounded in noticing, reflecting, seeing through, in reverie and dialogue. Pathology is not overridden by premature eradication, but listened to with

patience for its insight. While the will and the discipline of the ego are often necessary, they are in service to the erotic field of interconnection engendered by these practices. "Love, too," says Hillman, "can be a method of psychologizing, of seeing into and seeing through, of going ever deeper" (1975, p. 136).

The call of the world soul

Attentively noticing the world, we find ourselves particularly attuned to certain issues, problems, and situations. As though singled out by our temperament, history, wounds and passions, particular aspects of the world soul call us to them. The path of individuation is in part a fine-tuning to the ways in which we are called and obligated. Both its meandering and its insistent directions reflect the ways in which the world has entered us, insinuating themselves in our histories and stories. The kind of activism Hillman describes arises less from egoic intention than from the slow dilation of the self that Walt Whitman lyricizes; that rhythm of sympathetic inhalation of the world into the self, and the creative and erotic exhalation of the self toward the world that signals our belonging (see Hyde, 1979).⁶

Beauty

So, the question of evil, like the question of ugliness, refers primarily to the anaesthetized heart, the heart that has no reaction to what it faces, thereby turning the variegated sensuous face of the world into monotony, sameness, oneness. The desert of modernity.

But the heart's way of perceiving is both a sensing and an imagining: to sense penetratingly we must imagine, and to imagine accurately we must sense.

The novelists William Styron and George Orwell, and the social philosopher Hannah Arendt, in writing of totalitarian evil and Nazi

⁶As Fromm(1960) has reminded us, "In this act of true response lies the area of creativity, of seeing the world as it *is* and experiencing it as *my* world, created and transformed by my creative grasp of it" (pp. 91-92).

systematic murders in particular have each come to the conclusion that evil is not what one expects: cruelty, moral perversion, power abuse, terror. These are its instruments or its results. But the deepest evil in the totalitarian system is precisely that which makes it work: its programmed, single-minded monotonous efficiency; bureaucratic formalism, the dulling daily service, standard, boring, letter-perfect, generalities, uniform. No thought and no responsiveness. Eichmann.

Hillman, 1992a, pp. 64, 108, 62

Hillman describes "noticing" as the basis of classical depth psychology; the noticing of dream images, of bodily feelings, of omissions and slips of tongue. This same noticing must, he says, be extended to the world, from which we have withdraw our attention. When we do begin to notice the world, we are struck by ugliness and beauty. Hillman, unlike Jung, links this aesthetic response with the moral.

In Deborah Mac Williams' (1998, 1999) work the devotion to the beauty of place led to her intense grief about the desecration of place in the anonymity and ugliness of strip malls and careless development in most of our cities and towns. She realized that addressing this desecration depended on confronting our numbed response to our city environment. Mac Williams had her co-researchers get out of their cars and walk the unfriendly and ugly strips they usually cruise through ignoring. Using clay, image, and words these participants struggled to give form to their reactions to the lifeless asphalt tracts their town is giving way to. Here an advocacy for the beauty of place wells out of noticing the ugly, in mourning the loss of the beautiful. In this contact with "what is"--and in bearing the feelings of disgust, impotence, and sorrow that arise--Mac Williams finds reverie's movement to embody what is desired, offering a path to creation in the world.

The imaginal

It was through the imaginal that I came to Hillman's work, and it is to the primacy of the imaginal that my students and I continually return. Released from subjectivism, we discover that the imaginal registers and amplifies the calls of the world, awakening us through image and perception to what suffers and to what is beautiful. With exacting specificity, free-arising images convey the way the soul perceives the daily realities we live amidst. Through its stark renderings, the imaginal cuts through our denial, dissolving our distance from grief and loss.

Further, the imaginal runs past the given, beyond conceptions of the self, and representations of what is. It ventures into a more culturally forbidden space which expresses what is most deeply desired by the soul. Hillman, as Ibn 'Arabi, describes the heart as the locus of desire, prayer, and the imaginal, as well as sensation and perception. The intense longing of the heart births images like seeds, hoping to inseminate different ways of being in the world. For this reason Hillman (2000) now adds Justice to Beauty and Calling as fundamental teloi of the soul.

When perceived through the heart, the imaged presentation of "what is" leads to longings and imaginings of what might be.⁷ It is for this reason that cultural work on every continent listens attentively to the images--the poetry, the music, and the art--that convey with passion and intensity what is being lived. We know that such listening may with grace bring into being images of the most deeply desired, utopic images toward which a community orients itself

⁷Paulo Freire's(1989) radical libortory praxis rests on this essential insight and links the cultural work birthed by the so-called "Third World" with Hillman's archetypal psychology (see Lorenz & Watkins, 2000; Watkins, 2000). In Freire's terminology, the development of critical consciousness of the structures of ideas underlying everyday reality--what Hillman calls "seeing through"--allows us to see how 'reality' is constructed. Such insight empowers us to imagine alternative ways of being and being-in-relationship, a process of utopic imagining that Freire called "annunciation."

in striving. Such intense listening is like the fire that bursts the resistant pod of seeds, yielding a potential otherwise imprisoned.

Brent Blair (2000), a play director and actor, working with the teenage boys locked up in Central Juvenile Hall, East Los Angeles, offered them the opportunity to deconstruct and reconfigure the myth of Orpheus, allowing this tale to evoke the struggles and tragedies of their journeys into darkness that they have lived with in our culture and our prisons. "In the end," says Blair, their dramatic work was "a testimony to the ineffability of the human spirit to awaken possibility in an atmosphere of such defeat" (p. 1).

If there is any constant in the community and ecological fieldwork that is flowing out of Pacifica Graduate Institute inspired by Hillman's work, it is its faith and grounding in the imaginal. Students hear the call of images that link personal history with cultural context; imaginings that release them from ways of work unlit by soul; imaginings that demand attention and which move one to compassionate witnessing and the actions that flow from it.

Coda

Depth psychology, through the passionate critique and contribution of Hillman, has begun to heal the wounding bifurcation it has promoted at times -- internal/external, personal/cultural, thought/heart, imagination/action. Depth has been re-imagined to include not only the downward and the inward, but the depth of "the between." From the streams of Hillman's writing that have continued since those re-visioning lectures 30 years ago, the work of several generations of psychologists have been affected and continue to be moved past easy identifications with one school of ideas or another, past the confinement of the soul to the interior and the human, of the imaginal to subjectivity.

Alive in all of Hillman's work is a penetrating questioning, bursting open the terms in which we might otherwise falsely seek safety. There is a devotion to beauty, which awakens us, and challenges the heart. There is a steady refusal to turn the gaze from what is difficult, from what suffers. Couched in the language of "noticing" is a care toward "what is" and "what might be" that returns us to the world; a human world and a world other than the human, utterly interdependent, completely intertwined. In our return we find that soul has been there all along.

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Finally, Jim, I imagine your reading this. You quickly know where my interpretations have gone astray, where I have unwittingly put my words in your mouth. But before you get too far down that path, aren't you glad I didn't ask you what the implications of your writings are for cultural and ecological work?!

A few springs ago in 1999, I noticed that my students did succeed in coaxing you into the question of praxis around their community and ecological fieldwork and research. You replied:

Think of when you are sailing. You are never on course. You are always correcting. Only through these constant corrections do you find your course. You need to ask yourself, "Am I too personal here, thinking only of my own 'growth'? Am I too much like a 'missionary' there, bringing 'light' to these people?" The movement, movement through it, is part of the essence....At any moment as you travel on a circle you can think, 'I got it.' You fix on the point and can easily go off on a tangent. *The plan is the sensitivity...*

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