

**The Winds of Life**  
**and**  
**Chemical Dependency**

By

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An application of  
Archetypal Psychology

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Dedicated to the unimaginable Liliana  
And her images Daniel e Mônica

. . . the dire poverty of hope, the life of a person who finds his support in the intangible promise of a provisional present.

- Johannes B.Metz, "Poverty of Spirit"

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## **The Treatment of Chemical Dependency**

**Recovery from the dependency on alcohol and other drugs requires a new life style, a new perspective.**

It is as simple as this.

Our experience of the last 25 years with the Vila Serena treatment centers<sup>1</sup> in Brazil has demonstrated that the traditional forms of psychology and psychiatry, using medicines and manuals to classify and treat the causes of emotional illnesses is seldom effective with chemical dependents.

Chemical dependents as such are not mentally ill and demonstrate great tenacity and creativity,<sup>2</sup> seeking existential answers such as: Why are we here and what is expected of us? Why get up in the morning? Why not commit suicide?

The response is not in traditional psychology and psychiatry, but in a more philosophical approach that treats of fundamental values, and we have discovered this some years ago in archetypal psychology.

The subject of this booklet.

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<sup>1</sup> [www.vilaserena.com.br](http://www.vilaserena.com.br)

<sup>2</sup> Some examples: Anais Nin, Boris Yeltsin, Carmen Miranda, Conrad Aiken, Dorothy Parker, E.E. Cummings, Edgar Allen Poe, Edith Piaf, Edmund Wilson, Edna St. Vincent Millay, Elizabeth Taylor, Elton John, Elvis Presley, Eric Clapton, Ernest Hemingway, Eugene O'Neil, F. Scott Fitzgerald, Fred Mercury, Hart Crane, Irwin Shaw, Isadora Duncan, J.P. Marquand, Jack Kerouac, Jack London, James Taylor, James Thurber, Janis Joplin, Jerry Garcia, Jim Morrison, Jimi Hendrix, John Berryman, John Cheever, John O'Hara, John Steinbeck, Judy Garland, Kurt Cobain, Lulu Santos, Marilyn Monroe, Mike Jaeger, O Henry, Orson Wells, Phillip Jones, Raymond Chandler, Richard Burton, Ring Lardner, Robert Ruark, Sinclair Lewis, Stephen Crane, Tennessee Williams, Theodore Dreiser, Thomas Wolfe, Truman Capote, Wallace Stevens, William Faulkner, William Saroyan.

## Archetypal Psychology

Archetypal psychology is a philosophical movement, very different from our concept of psychology as practiced today.

How did this happen?

- Carl Gustav Jung, a contemporary of Freud had a very broad view of psychology, basing it on the Greek philosophers such as Heraclites, Plato and Plotinus and thinkers from the Renaissance such as Marsilio Ficino and Giambattista Vico.
- They use a psychological language to understand the world, not treat mental illnesses, such that words like archetypes, soul, images, fantasy, mythopoetic, polytheism, pathology and psychology had meanings much different from the academic psychology of today.
- After Jung died in 1961, the director of studies at the Jung Institute in Zurich, Switzerland, James Hillman noted that the teachings that Jung left were beings poorly used and he led a movement to maintain the spirit of the original vocabulary.
- This movement is called archetypal psychology.

James Hillman together with other academics such as Patricia Berry, Raphael Lopez-Pedraza, Edward Casey, David Miller and Mary Watkins continue to develop this work.

I have had personal contact with most of this group who have encouraged me to apply archetypal psychology to the treatment of chemical dependency. I have published a relevant article in a leading Jungian journal.<sup>3</sup>

It has been very difficult to explain archetypal psychology to our therapists and patients due to the multiple meanings of the vocabulary, so I will leave the language of archetypal psychology aside and through a metaphor attempt

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<sup>3</sup> [Archetypal Psychology and Addiction Treatment](http://www.vilaserenasp.com.br/fundamentos.htm), "Lost Souls – Spring 65 – A Journal of Archetype and Culture", Spring and Summer, 1999, Spring Journal, Woodstock, Connecticut, page 15: <http://www.vilaserenasp.com.br/fundamentos.htm>.

to develop a more accessible explanation.

In the final chapters we will return to the original vocabulary of archetypal psychology.

But first, the metaphor, the next chapter.

## **The Metaphor of the Sailor and the Wind**

What is a metaphor?

- It is a phrase or history whose natural meaning is substituted for another.
- It is a description of something in a form different from the original and this difference resides in the feeling and perception it generates.
- It always begins with something known such as the wind to describe an unknown such as life.

Examples:

- Mary is a flower.
- Heart of stone.
- The key to the problem.
- The Amazon is the lung of the world.
- Your words cut the silence.

There is always a space between the two elements of a metaphor for imagination or interpretation. For example:

- What type of flower is Mary?
- Was this person born with a heart of stone?
- Is your key to the problem different than mine?
- How does the Amazon lung breath?
- Did the cutting words leave a wound?

If there is a problem in a family we sometimes say “the circus is on fire”,

since we can imagine a circus catching fire with cries, people fleeing, heat, panic or animals screaming and apply these observations to the situation in the family.

The metaphor we are going to use is a reply to the question:

### **How to live life?**

Our metaphor:

They asked a sailor sitting in his sail boat about the wind and he replied that he had no idea of where it came from or where it went but he knew how to use it.

We have two elements:

The sailor and the wind.  Life.

Using the figures of the sailor, wind, boat, sails and sailing we can imagine many comparisons with life:

- What are the “winds” of my life?
- Can these winds of life always be sailed?
- Do I have to go out and confront the winds of life every day?
- And if there is no wind?
- And the waves?

To effectively utilize this metaphor, let us deepen three aspects in the next three chapters:

- The Winds of Life – How can we give names to these winds?
- Sailing – Are there different ways of confronting these winds?
- The Voyage – Does my voyage of life depend on the winds and how I sail them?

## The Winds of Life

The winds of life are everything that happens in a life, all the daily activities as well as the momentous events and there are so many that it is difficult to describe them. The winds of life can come from all of these:<sup>4</sup>

Art	Friends	Parables
Books	Gossip	Poems
Compulsions	Impulses	Publicity
Conversations	Jokes	Reading <sup>5</sup>
Dogmas	Literature	Religion
Dreams	Love	Rumors
Emotions	Manias	School
Fairy tales	Movies	Sex
Family	Music	Stories
Fights	Nostalgia	Tragedy

Everything that happens in life.

The universe interacting with its plants, animals, human beings and galaxies did not come with labels or manuals. We invent multiple ways of characterizing these winds.

The Greeks did this through thousands of myths with their gods, heroes and mortals. For example:

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<sup>4</sup> Television is not included because it presents only shallow, superficial, depthless sensate stimuli which leads to the unreal. There are no shadows on television. Television lives in the realities of others as in soap operas and “reality shows”. It is entertainment without substance and as Gregory Bateson commented on entertainment:

“Entertainment is a very dangerous drug. . . . Entertainment is one of the deaths of civilization. . . . Entertainment will eat up religion; it will eat up art; it will eat up any serious effort to understand the human destiny, the human dilemmas. . . .” From: Bateson, Gregory, "Epistemology of Organization", in "Transactional Analysis Journal", April 1997, Vol. 27, No. 2, p. 138.

See my comments in Portuguese in, Burns, John, “A Beleza e Justiça dos 12 Passos”, Loyola, 2005, p. 107.

<sup>5</sup> Reading literature is the richest source of winds with depth. See my comments in Portuguese in, Burns, John, “A Beleza e Justiça dos 12 Passos”, Loyola, 2005, p. 115.

<b>Greek/Roman Names</b>	<b>Attributes</b>
Zeus/Jupiter	God of heaven, order and justice in the world.
Hera/Juno	Goddess of marriage.
Hestia/Vesta	Goddess of the home and family.
Demeter/Ceres	Goddess of fertility.
Poseidon/Neptune	God of the oceans.
Aphrodite/Venus	Goddess of beauty and love.
Athena/Minerva	Goddess of war.
Ares/Mars	God of war.
Hephaestus/Vulcan	God of fire.

Another way of classifying the winds is to consider all these states of spirit that can appear in us:

Angry	Erotic	Jealous	Rigid
Apathetic	Euphoric	Jolly	Romantic
Arrogant	Evil	Judgmental	Sadistic
Calm	False	Liar	Seductive
Caring	Fearful	Lonely	Sensual
Childlike	Feminine	Loved	Sexual
Competent	Frightened	Loving	Sincere
Comprehensive	Gallant	Loyal	Stupid
Confident	Generous	Manipulator	Suicidal
Courageous	Genuine	Masculine	Superior
Cowardly	Hero	Masochist	Sympathetic
Crazy	Homicidal	Melancholic	Terrorized
Creative	Hostile	Nervous	Timid
Cruel	Humiliated	Obstinate	Tolerant
Curious	Hypochondriac	Old	Tranquil
Deceptive	Hypocrite	Optimist	Ugly
Defeated	Ignored	Paranoid	Useless
Depressed	Impatient	Persecuted	Vain
Discouraged	Independent	Perverse	Vengeful
Discriminatory	Indifferent	Pretty	Victim
Disoriented	Indolent	Proud	Violent
Doctor	Infatuated	Radiant	Winner
Empathetic	Inferior	Religious	Wise
Envious	Inhibited	Restless	Worthless

Theoretically, all human activity, all the winds are incorporated in the seven capital sins and corresponding virtues:

Pride -----	Humility
Envy -----	Charity
Wrath -----	Meekness
Sloth -----	Zeal
Avarice -----	Generosity
Gluttony -----	Moderation
Lust -----	Chastity

The possible winds of life are infinite and never come alone.

We would like to emphasize:

- We do not control the winds.
- They come when they will. We can flee but they always appear.<sup>6</sup>
- The winds that enter the life of each person are different, and we can call this combination of winds the personality, destiny, vocation, ego or daimon.
- Since the winds are always changing, the absolute truth does not exist.
- The winds teach us. They are our teacher, preceptor, mentor and guru.
- Winds have no purpose in themselves. They just are. They define themselves in terms of place, time and circumstances.
- We don't create the winds. .

. . . never interpret the winds,

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<sup>6</sup> Above the door of Carl Jung's home and on his grave stone he had engraved in Latin: "Vocatus, atque non vocatus, deus aderit", "Called, or not called, god appears."

. . . we just stay with them.

Let's sail these winds in the next chapter.

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## Sailing

There are three ways of sailing the winds of life:<sup>7</sup>

1) Endure – quarrel:

- Why me?
- Life is unfair.
- I'm a victim.
- Your fault.

But,

- We don't control the winds.
- They come and go as they please.
- We can flee but they always appear.
- Winds have no purpose in themselves. They simply are.

2) Avoid – flee:

- Denial – this is not happening.
- Isolation.
- Medication and drugs.
- Suicide.

But,

- The winds that enter the life of each person are different, and we can call this combination of winds the personality, destiny, vocation, ego or daimon.
- They define themselves in terms of place, time and circumstances.

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<sup>7</sup> Based on, Casey, Edward, "Toward an Archetypal Psychology", Spring Journal, 1974, p. 16.

### 3) Use – embrace:

- Keep them all in perspective.
- It is a theater in which you are the actor and the audience.
- A fantastic trip.
- A reality that is always changing.

And yes,

- The winds teach us. They are our teacher.
- The winds are always changing.
- The absolute truth does not exist.
- We don't create the winds. . .  
     . . . never interpret the winds,  
     . . . we just stay with them.

These three ways of sailing are often sequential. We go through the first “Endure – quarrel” and second “Avoid – flee” to get to the third, “Use – embrace”.

There are persons stuck in the first, always complaining and angry at life.

Other persons remain in the second, attempting to flee sometimes through addiction.

The ideal is the third stage, recognize and embrace the winds in four stages:

#### 1) Recognize:

- What kinds of winds do we have today?
- Their names?

For example:

- Passion?
- Jealousy?
- Depression?
- Good humor?
- Panic?

2) Appreciate:

- What are these winds saying?
- What can they teach us?

For example:

- Is it passion or love?
- Is this really jealousy?
- What does this depression want?
- OK to feel good without motive?
- Panic about what?

3) Choose:

- Let's try to focus on some chosen winds but be attentive to all of them.
- Since we don't control them, some of them are going to be strongly present.

For example:

- Passion, I'll get to you later.
- Jealousy, I'm tired of you, be quiet.
- Depression, you'll have to get in line.
- I am liking this good humor.
- Panic, I have to look at you more closely, it is bothering me. What do you want?

4) Deepen:

- Let us just stay with the chosen winds and see where they go.
- Just stay with the winds, do not interpret them or transform them into symbols.

For example:

- I'm going to keep this good humor and see what this irritating panic wants, and passion, jealousy and depression, hang around because you have something to say to this panic.

- I'm not really going to understand these winds, just get to know them.
- The winds show the way.
- They change by themselves.

Let's face the winds and go deep.

### **Some waves created by the winds**

#### Dreams

Dreams are a good example of the autonomy of the winds. We don't have dreams, we are dreamt. In the morning we say we dreamt, but we were within a dream, not the dream within us.

They are frequently winds that present the residue of the day, without making sense, but can be strong winds that we can continue to dream and deepen:

- Don't ask what the dream means because it is not a symbol.
- We can continue to dream, deepening it.
- Just stay with the dream.
- Dreams can be a knot of winds that we can take apart image by image, wind by wind.
- What is the drama or fiction in the dream?
- Are the parts of the dream related?

Don't ask what the dream means because that will destroy the dream. The dream will flee, go away.

#### Children

- We should never discourage children from seeing things through their imagination, deepening a wind, by saying that is not "real".

- Children are initially centered in their own person, their ego; and it is through language and play that they establish a relationship with others things through the winds of imagination.
- They live in a world of winds before they can speak. And when they speak, it is with their toys and toys, playing with reality, seeing things poetically, and we do not want to lose this.
- Preserving the ability of children to dialogue with their own images, winds, permits them to follow their own daimon.
- Dialogue with the imaginal does not distort reality, but creates it, deepens it, expresses the poetic and dramatic nature of our reality.

### Education

We don't need a lot of school, trips our experiences to know how to sail, be intelligent, or wise, or a poet. Just deepen the moment.

Deepening the winds enriches the literal and this is education.

Schools teach literal techniques that need to be deepened.

### Psychopathologies

How do we know that a wind is not an illusion, delusion, paranoia or hallucination?

Winds have these characteristics:

- Emotion – Create a sensation.
- Content – Bring history.
- Value – Are important. Have energy.
- Depth – Have no bottom.
- Relationship – Refer to other winds.

The key is in the last characteristic: Relationship.

- The winds always come accompanied.
- Psychopathology is isolation in an isolated wind.
- Paranoia believes that only one wind is real or true.
- Multiple personalities can be seen as multiple winds.<sup>8</sup>

On the other hand, winds transport us to other new and unimaginable lands, curious and even bizarre, but we need these eccentric visits, our neuroses.

Paraphrasing Carl Jung:

- We should not attempt to “eliminate” a neurosis, but attempt to live what it means, see what it has to teach and what is its purpose.
- We should learn to be grateful for it; otherwise we pass by it and lose the opportunity to learn who we really are.
- A neurosis is truly removed when we remove a false attitude of the ego.
- We don't cure them – They cure us. A person is ill, but the illness is an attempt by nature to cure the person.<sup>9</sup>

There is no normal wind. The only thing we can say about normal is that it does not exist.

We can get along without a therapist but not our pathologies.

### Depression<sup>10</sup>

Today there is no wind, but it will return. Always.

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<sup>8</sup> Adapted from Berry, Patricia, “An Approach to the Dream” Spring, 1974, p. 58.

<sup>9</sup> Adapted from Jung, C.G., “Collected Works CW”, Translated R.F.C. Hull, Princeton University Press, 1953-1979, 10.361. (I do not have access to the original in English.)

<sup>10</sup> The first thing I learned about sailing was how to upright a capsized boat.

Depression is essential for the tragic sense of life.

“For a society that does not allow its individuals to ‘to go down’ cannot find its depth and must remain permanently inflated in a manic mood disorder disguised as growth.”<sup>11</sup>

### Religion

- For some it is a strong wind.
- For others, it is not.
- And for others it blew strong, but no longer.

### God

Reality does not exist but each one creates his or her own. We all have an impression of reality, but no one knows what reality is, and for this we need a wind called God, because it is good to know that there exists something, in some place, that knows and understand us all.

God created us and we each create our God(s).

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11 Hillman, James, “Archetypal Psychology – A Brief Account”, Spring, 1983, p. 41.

## The Voyage

While sailing the winds we can encounter:

Irony.  
 Humor.  
 Energy.  
 Compassion.  
 A new history.  
 Family as circus.  
 Everything alive.  
 A fascinating life.  
 Everything related.  
 Necessary illusions.  
 Traumas with context.  
 Ambiguities as normal.  
 Everything as metaphor.  
 Reality as round, not flat.  
 Events become experiences.  
 There is always another possibility.  
 Eccentric instead of character defects.  
 The object is not growth to perfection.  
 Everything and everyone makes sense.  
 Beauty and ugly instead of right and wrong.  
 Pain and depression are deeper but make sense.

### **T.S. Eliot:**

We had the experience but missed the meaning,  
 And approach to the meaning restores the experience  
 In a different form, beyond any meaning."<sup>12</sup>

### **James Hillman**

A new feeling of self-forgiveness and self-acceptance begins to spread  
 and circulate. It is as if the heart and the left side were extending their  
 dominion.

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<sup>12</sup> Eliot, T.S., "Four Quartets", III.2. Harcourt, Brace & Co., Nova York, p.87.

Shadow aspects of the personality continue to play their burdensome roles but now within a larger tale, the myth of oneself, just what one is which begins to feel as if that is how one is meant to be.

My myth becomes my truth; my life symbolic and allegorical.

Self-forgiveness, self-acceptance, self-love; more, one finds oneself sinful but not guilty, grateful for the sins one has and not another's, loving one's lot even to the point of desire to have and to be always in this vivid inner connection with one's own individual portion.<sup>13</sup>

### **Albert Einstein**

A human being is part of a whole, called by us the Universe, a part limited in time and space.

He experiences himself, his thoughts and feelings, as something separated from the rest--a kind of optical delusion of his consciousness.

This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest us.

Our task must be to free ourselves from this prison by widening our circles of compassion to embrace all living creatures and the whole of nature in its beauty.

We need a new way of thinking if we are to survive.<sup>14</sup>

Imagination is more important than knowledge.<sup>15</sup>

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<sup>13</sup> Hillman, J., "Insearch – Psychology and Religion", 1994, Spring Publications, Woodstock, Connecticut, 2<sup>nd</sup> Revised Edition, p. 119.

<sup>14</sup> Dass, Ram e Gorman, Paul, (1985). "How Can I Help? - Stories and Reflections on Service", Knopf. p.20.

<sup>15</sup> Thomas Friedman citing Isaacson, Walter, "Einstein: His Life and Universe", 2007.

## Archetypal Psychology

To understand something of Archetypal psychology, substitute these words:

**Wind = Archetype**  
**Winds = Images**  
**Voyage = Soul**

It is different from academic or clinical psychology:

<b>Academic Psychology</b>	<b>Archetypal Psychology</b>
Psychology.	Psyche.
Ego.	Soul.
Subjective.	Universal.
Individual.	Holistic.
Why?	What?
A literal science.	A poetic vision.
Pondered.	Humorous.
Academic.	Popular.
Studied.	Celebrated.
Scientific.	Esthetic.
Static.	Vibrant.
Real.	Imaginary.
A methodology.	A perspective.
Absolute.	Paradoxes.
Theoretical system.	Open movement.
Consistent.	Ambiguous.
Information.	Value.
Dogmatic.	Spiritual.
Perception.	Imagination.
Solemn.	Enthusiastic.
Analyze.	Synthesize.
Causes.	Presenting.
Focuses on the person.	Focuses on culture.
Treats illnesses.	Cultivates imagination.
Seeks the normal.	Values the eccentric. <sup>16</sup>
Monotheist.	Polytheist.

<sup>16</sup> Also the absurd, strange and bizarre.

The real is imaginal.	The imaginal is real.
Freud	Jung

### **Wind = Archetype**

- They are not explainable, just are.
- They are the most basic of forms, foundation stones.
- Archetypes do not have a pre-determined content.
- We can't inspect an archetype, only their manifestation: Winds = Images.
- They are psychic predispositions that form types of Winds = Images.
- They are not diagnostic categories.

### **Winds = Images**

#### **What an image is not:**

- Not symbols, but images can include symbols.
- Not what we see but how we see.
- Not the projected but the projector.<sup>17</sup>
- Not something only in front of the ocular globes, or before the eye of the mind.
- Not scenes, pictures, photographs or films that are perceived by the senses and generate perception, which can or cannot, generate an image.<sup>18</sup>

#### **What images are:**

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<sup>17</sup> From Edward Casey.

<sup>18</sup> Words generate images directly because they are not tied to the senses, so literature and stories are the most direct route to images. Difficult to see how television can generate images.

Something in which I enter rather than enter in me and by which I am embraced and have:

- Emotion – Create a sensation.
- Content – Bring history.
- Value – Are important. Have energy.
- Depth – Have no bottom.
- Relationship – Refer to other winds.

### **Voyage = Soul**

Soul here has nothing to do with the Christian concept of soul, but is a state of the spirit that results from interacting with images.

The poet John Keats wrote, “Call the world if you please, 'the vale of Soul-making.' Then you will find out the use of the world.”<sup>19</sup>

### **James Hillman:**

“The soul is a deliberately ambiguous concept, resisting all definition. . . which:

- Makes meaning possible. . .
- Turns events into experiences. . .
- Communicated in love. . .
- Has a religious concern. . .
- [Deepens] events into experiences. . .
- [Has a] special relationship with death. . .

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<sup>19</sup> H. B. Forman, ed., “The Letters of John Keats”, Reeves & Turner, 1895, letter of April 1819, p. 326.

- [R]ecognizes all realities as primarily . . . metaphorical.”<sup>20</sup>

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<sup>20</sup> Hillman, James, “Archetypal Psychology – A Brief Account”, Spring, 1983, p. 16-17.

## Therapy

Stick with the image.<sup>21</sup>

That simple and that difficult.

- We want to stay with the image, deepen it, hearing what the image has to say.
- Let the images appear, manifest themselves, work.
- Always take one more step to that place where I am me and free. Perspective.
- What does the image want?
- Don't return to the known, but go down, to the unknown.
- Let it happen.

If the therapist has this mind set, their theory or methodology will adapt.

With this perspective the therapist and patient will remain interested because the image always signifies more than it presents with its unlimited ambiguities and depths.

**In the end, all is metaphor – winds – images.  
A poetic perspective<sup>22</sup>**

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<sup>21</sup> "We must stick to the image!" Rafael Lopes Pedraza, quoted in, Berry, Patricia, "An Approach to the Dream", Spring 1974, p. 61.

<sup>22</sup>

- When we speak of a poetic vision, we are not talking about poems, poetic or poesy, but a vision, a poetic perspective or mentality.
- A poetic vision is characterized by doubt. Everything is always provisional. Nothing is stable. Everything can change.
- A poetic vision lives comfortably with paradox, ambivalence and contradiction as something normal.
- A poetic vision is open to mystery, imagination, magic, creativity and a lot of energy.
- A poetic vision is characterized by irony, humor, compassion and laughs.
- A poetic vision is a mentality in which "the truth" does not exist. It is the ability to always remain open to another reply.

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- No one has the truth because “the truth” does not exist. One who has “the truth” is by definition paranoid.
  - A poetic vision questions whether religion based on the truth is paranoid.
  - A poetic vision recognizes the unconscious, not as a place, but as a presence that can present another option at any moment.
  - A poetic vision recognizes the charlatanism in all therapies. Everything does not work for everyone, so that errors and dead ends are part of therapy.
  - Utilizing the classics like Shakespeare, mythology, creative dynamics, drama, manual art and poems in a therapeutic program creates a poetic climate.

### **No Bibliography**

There is no bibliography for this synthesis since the notes from conferences and reading I have done over the years around archetypal psychology have gradually formed these beliefs and experiences.

None of this is original but I no longer remember where I found a lot of it. Picasso is reputed to say, "The bad artist copies, the good artist steals."

I am directly indebted to the work of James Hillman, Patricia Berry, Raphael Lopez-Pedraza, Edward Casey, David Miller e Mary Watkins; although anything said here is my responsibility and I assume the distortions inevitable in an attempt to develop a simplified presentation of archetypal psychology.