REVIEWS

Last Night of the Proms

ANN CASEMENT

Review of: Last Night of the Proms, Henry Wood Promenade Concerts, Royal Albert Hall, London, Saturday, September 11, 2010.

The Henry Wood Promenade Concerts, the annual eight-week-long festival of mostly classical music, are mainly held at the majestic Victorian edifice known as the Royal Albert Hall across from Hyde Park in London's Kensington. The Proms, so-called after the original practice of audience members promenading or strolling in some areas of the concert hall, had their origin in 1895 when the twenty-six-year-old Henry Wood raised his baton to launch the first Proms concert. The tradition of promenading remains, and Prommers still stand in the main body of the Royal Albert Hall throughout the concerts. The eight weeks of music culminate in a grand finale known as the Last Night of the Proms, one of the features of London's cultural season. The Last Night of the Proms may be viewed from a sociocultural vertex as the kind of ritualized assembly that reinforces sentiments of collective loyalty, as the French sociologist Émile Durkheim and the British structural-functionalist Alfred Radcliffe-Brown would argue. Or, rather, as some people think, it may more appropriately be viewed as patriotic tub-thumping, which is unseemly in the twenty-first century as it belongs to a bygone age when Britannia, the land of hope and glory, ruled the waves; Victoria was on the throne; and the sun never set on the British Empire.

The Last Night of the Proms is always held on the second Saturday in September, and this year, it fell on the poignant day of September 11. It was thus fitting that the solo artist was the exceptionally lovely American soprano Renée Fleming, who proved to be a huge hit with the audience—in particular with the Prommers. The Last Night is a highly ritualized affair, and the Prommers are well acquainted with each rite. Some look as if they have been there since its inception and a few wear ultra-traditional British clothes, such as bomber jackets, leather helmets, and goggles from the Battle of Britain, and *topees* (special headgear worn by the British in India as protection against the sun). Other Prommers dress formally in dinner jackets and bow ties with the ladies in evening gowns—pink carnations being handed out to them all at the start of the proceedings.

The vast hall and tiered seats and boxes are awash with flags, mainly the British Union Jack, but also the English, Scottish, Welsh, Canadian, French, Italian, German, and, in particular, the Stars and Stripes. The flags are waved with gusto at significant moments in the concert, such as at the end of each piece of music accompanied by enthusiastic stomping and applause. On offer at this particular Last Night were short pieces by Tchaikovsky, Richard Strauss, Chabrier, Smetana, Dvořák, Vaughan Williams, Wagner, Rodgers and Hammerstein, and Elgar and Parry, the latter two being key figures of the English musical renaissance of the late nineteenth and early twentieth centuries. The whole feel at the Last Night of the Proms is of being at a gigantic party awash in champagne, complete with blowers, streamers, confetti, and balloons, which are thrown about the Hall throughout the evening, even at the orchestra and conductor, the Czech-born, Jiří Bělohlávek.

The second half of the evening culminates in a sing-along with the audience joining the massive choir in rousing renditions of Rodgers

and Hammerstein's "You'll Never Walk Alone" and the traditional favorites "Rule Britannia!" (with Renée Fleming cheekily waving a tiny Stars and Stripes as she joined in much to the amusement of the crowd), "Jerusalem," and "Land of Hope and Glory." Hubert Parry's music is a fitting accompaniment to the stirring words of William Blake's "Jerusalem":

> And did those feet in ancient time
> Walk upon England's mountains green?
> And was the Holy Lamb of God
> On England's pleasant pastures seen?
>
> And did the Countenance Divine
> Shine forth upon our clouded hills?
> And was Jerusalem builded here
> Among these dark Satanic Mills?
> (Stanzas 1–2, lines 1–8)

Parry composed the music in 1916 at the time of the First World War, though "Jerusalem" was later taken up by the women's movement as the official Women Voters' Hymn when it took on the status of an alternative national anthem. It first appeared in the lists of the Last Night of the Proms during the dark days of the Second World War.

The evening was rounded off with the National Anthem followed by Auld Lang Syne which brought to a close just over three hours of joyful music and nostalgia.

ANN CASEMENT, LP, is a member of The British Association of Psychotherapists, the Jungian Psychoanalytic Association, and is currently Chair of the IAAP's Ethics Committee. She has published extensively, including in *The Economist,* and is on the Editorial Board of the *Jung Journal: Culture & Psyche* and other professional journals. *Correspondence:* 3 Hans Crescent, Suite D, London SW1X OLN, UK. E-mail: adecasement@gmail.com.

ABSTRACT

The annual Last Night of the Proms, featuring mainly classical music, takes place at the Royal Albert Hall. This year (2010) it fell on Saturday, September 11—a poignant day of remembrance—so it was fitting that an American, Renée Fleming, was the soprano. The Proms are so-called after the long-held practice of Prommers strolling in the main body of the concert hall. The evening is traditionally rounded off by the audience joining with the massive choir in rousing renditions of "Rule Britannia!" "Jerusalem," and "Land of Hope and Glory."

KEY WORDS

contemporary English ritual, Henry Wood Promenade Concerts, Last Night of the Proms, London Proms, Royal Albert Hall, September 11th

Jung Has His Humanities

DENNIS PATRICK SLATTERY

Review of: Susan Rowland, *C.G. Jung in the Humanities: Taking the Soul's Path,* New Orleans: Spring Journal Books, 2010.

I knew I had found a kindred soul in Susan Rowland when I discovered her *C. G. Jung and Literary Theory*. My intuition was further validated when I read with great excitement *Jung as a Writer* (2005).[1] The deal was sealed when Routledge sent me a review copy of *Psyche and the Arts: Jungian Approaches to Music, Architecture, Literature, Film and Painting* (2008), comprised of essays she gathered and edited after a conference on "Psyche and Imagination" (put on by the International Association of Jungian Studies at the University of Greenwich, London, in July 2006, www.jungianstudies.org, 1).

Susan Rowland is a cottage industry, one whose mission is to be a major bridge-builder between Jung's many and varied insights into the soul of creativity, which she has codified in a series of rapid-fire publications. I can already envision using her works as required or supplemental texts in courses on Jungian theory and

praxis. And at the top of my list will be *C. G. Jung in the Humanities* (2010).

Take stock for a moment of her subject matter mirrored in the Table of Contents: "Jung the Writer on Psychotherapy and Culture"; "Jung for Literature, Art and Film"; "Myth and History"; "Jung and Science, Alchemy and Religion"; "Jung and Power: Politics and Gender"; "Jung in the Twenty-First Century: Fishing at the Gates of Hell," to name several areas of interest she discusses in the book. At the end of each chapter is a list of annotated texts that Rowland cites in that chapter; these current works in related fields add further texture not only to her discussion but also to anyone's desire to read Jung from a more broadly based format of knowledge.

Her range throughout this text is broad, yet her insights in each chapter are very particular, interrelated, and fresh. Freshness with Jung is not always present in those who write about him and his work. Because Rowland's educational history is rooted in literature and the humanities, she can see with the imagination of a multidisciplinary eye what others may skim past. For instance, she began in *Jung as a Writer* with a deep interest in Jung's typology as revealed in this observation: "The psyche is also mythos in the infinite re-creation of stories by which unconscious and conscious mesh. It can only be authentically represented by a radical typology. . . ." (2005, 39). In her most current book, she continues to explore what I call Jung's typological imagination. Central to this area of study is Jung as a bridge-builder in "two types of knowledge, mythos and logos," which is the bedrock for what excited Rowland in Jung's overarching opus: "*the extent to which his whole psychology opens itself to being a form of mythos*" (2010, 22; italics in original).

An illustration of this assertion that I found particularly rich is in "Writing and Culture: The Spiral Essay Form" (2010, 32). Here, she refers to Jung's style of prose as "*psyche-writing,*" which she believes situates Jungian psychology as a myth for modernity because it presents itself as rooted in a particular person and culture, as one possible narrative and not as an over-arching grand theory . . ." (33). This very rootedness is one of Rowland's sustained schemas that lays out the complex and provocative insights she conveys in one of my favorite chapters, "Myth and History" and, within it, the archetypal constellation of the One and the Many. These two forms—the spiral and history—are related, as Rowland intimates, especially when she writes:

> Jung takes the evidence of the historical past and of the materialist present and makes of them a spiral that suggests the unknown. . . . Hence styles of consciousness, seemingly native to the past, can spiral into the present and not be entirely dismissed or *out of place.* (2010, 35; italics in the original)

What may lurk in the interstices of these temporal dimensions that the spiral scoops up and moves back to the future is, to my mind, myth—myths are that spiralic in motion and in meaning. In addition, her argument affirms that myth and history cannot be separated without their energy or significance suffering a destructive truncation.

History, she argues in a later chapter, is far from dead, and, as the novelist William Faulkner once quipped, "It isn't even past." Rather, she claims, "History is invigorated and materialized by art, and art likewise re-animates the creation myths in the audience" (2010, 61). From this insight, we can discern how art is mythopoetic even as myth is always historical. Jung seems to have located his own imagination in the matrix of the two. The psyche spirals back into such a mythic realm that in art's reproduction gives a new form to history. Such is the trajectory of Rowland's read of Jungian psychology, which invites a cool fresh breeze into the conversation between creativity and the innate propensity of the psyche's poetic impulses. Therefore, she asserts, "Jung has a vision of myth as a vital shaping force in both the individual psyche and in history" (2010, 89).

One of the last themes that Rowland's insightful study promotes is that of Jung's own desire to help cure modernity of one of its fundamental illnesses, if not wounds: the lopsided emphasis upon one creation story that silences the Other. Modernity has elevated the "Sky Father logos hero myth" and cast in a minor role the "Earth Mother mythos inflection of the soul" (2010, 89). The result is a disease of body and mind. One of Jung's consistent desires was to rediscover a better marriage between the two. The result could be a newly enjoyed sense of wholeness wherein creation myths revel in a mutual conversation rather than stifle through dictation.

Rowland's exploration of Jung's seminal interest leads her into the realms of gender and politics in "Jung and Power: Politics and Gender," which includes a discussion of the acknowledgement and respect for the Other. As she meets head-on the prickly arena of "the essentialism of Jung's position on gender," she balances her discussion with what redeems Jung's view of the attitude toward women in his time: "What is of overriding importance to Jung is the founding creativity and mystery of the archetypal unconscious" (2010, 133), and such a founding includes as one of its centers gender equality. Remaining faithful to this founding impulse in the psyche brings Jung himself to a more balanced view of gender roles, each contributing essential nutrients for psychic growth.

With the publication of Jung's *The Red Book* in the fall of 2009, as well as with writings like Susan Rowland's on either side of its appearance, C. G. Jung and his ideas are assuredly entering a new and vitally fresh period of growth and renewal as the spiral archetype reveals. The energy resides in large measure in the interdisciplinary nature of these studies. Rowland's work inhabits the edge of such exciting possibilities.

ENDNOTE

1. Reviewed in this journal (2007) by Jean Kirsch, Volume 1, Number 1, 13–47.

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DENNIS PATRICK SLATTERY, PH.D., is core faculty, Mythological Studies Program at Pacifica Graduate Institute. He is the author of dozens of articles, book reviews, and poems as well as the author, co-author, or co-editor of sixteen books, including *The Idiot: Dostoevsky's Fantastic Prince* (Peter Lang, 1984) and *The Wounded Body: Remembering the Markings of Flesh* (SUNY Press, 2000). With Lionel Corbett, he co-edited *Depth Psychology: Meditations in the Field* (Daimon-Verlag, 2002) and *Psychology at the Threshold* (Pacifica Press, 2004); with Glen Slater, he co-edited *Varieties of Mythic Experience: Essays on Religion, Psyche and Culture* (Daimon Verlag, 2007); and with Jennifer Selig, he co-edited *Reimagining Education: Essays on Reviving the Soul of Learning* (Spring Books, 2009). He has also authored *Harvesting Darkness: Essays on Film, Literature and Culture* (iUniverse, 2007) and *A Limbo of Shards: Essays on Memory, Myth and Metaphor* (iUniverse 2008). He has also authored four volumes of poetry: *Casting the Shadows: Selected Poems* (Winchester Canyon Press, 2001); *Just Below the Water Line: Selected Poems* (Winchester Canyon Press, 2004); *Twisted Sky: Selected Poems* (Winchester Canyon Press, 2007); *The Beauty Between Words* (Waterforest Press, 2010), as well as co-authored, with Charles Asher, a novel, *Simon's Crossing* (iUniverse 2010). He has completed a book, *Day-to-Day Dante: Exploring Personal Myth through the* Divine Comedy. He offers writing retreats on exploring one's personal myth in the United States and Europe. *Correspondence:* 4690 River

Oaks Drive, New Braunfels, Texas 78132. E-mail: dslattery@pacifica.edu.

ABSTRACT

Susan Rowland's *C. G. Jung in the Humanities* (2010) retraces many of Jung's major preoccupations as a writer and thinker in light of their impact and influence on the humanities, specifically on literature, art, film, alchemy, politics, and gender, as well as the potential for further study in the twenty-first century. Her work centers on Jung's grasp of myth as a generative instinct in the soul and its utterances in poetry, art, and religion as they mirror the cultural psyche. Studies of specific works of literature such as Shakespeare's *Hamlet* and Sophocles' *Oedipus Rex* illuminate the way art is mimetic of the soul's yearnings and can reflect the two imposing creation myths of Father Sky and Mother Earth that Jung wished to bring back into alignment and conversation.

KEY WORDS

alchemy, creation myth, creative unconscious, creativity, culture, gender, healing, history, humanities, imagination, logos, metaphor, mythopoiesis, Other, rhetoric, science, spiral, story, symbols, the unknown, typology, writing

Trouble at the Mill

PAUL BISHOP

Review of: Brigitte Spillmann and Robert Strubel, *C. G. Jung: Zerrissen zwischen Mythos und Wirklichkeit: Über die Folgen persönlicher und kollektiver Spaltungen im tiefenpsychologischen Erbe,*[1] Gießen: Psychosozial-Verlag, 2010.

The nonanalyst who picks up this book finds himself in the position of a visitor who, unannounced, has rung the doorbell only to discover that a massive family quarrel has just taken place. Realizing it is probably best to avoid taking sides, it is only when the nonanalyst has left the house, or finished reading the book, that the full impact of what he has witnessed can be assessed. (For the family members, or the analysts involved, this book's contents might still be too raw or painful.) This is the case not least because of Brigitte Spillmann's and Robert Strubel's audacious move in their study of C. G. Jung and the recent history of the Institute in Zürich that bears his name, specifically, the link established between the book's two topics—the defensibility (or otherwise) of Jung's relation to National Socialism and the disputes at the C. G. Jung-Institut Zürich that led to the founding of the International School of Analytical Psychology (ISAP) in 2004.

In Part 1, "C.G. Jung—Trapped in the Myth," Brigitte Spillmann discusses some of Jung's most controversial papers, including "The State of Psychotherapy Today" (1934a/1968) and "After the Catastrophe" (1945/1968), and interviews, including his broadcast on Radio Berlin with Adolf Weizsäcker in 1933 and "Diagnosing the Dictators" (McGuire and Hull 1977, 59–66, 115–135). This material, in which Jung offers a commentary on the rise of National Socialism and the causes of the Second World War, is well-known, and the debate over Jung's alleged anti-Semitism has been thoroughly covered in a collection of essays, *Lingering Shadows* (Maidenbaum and Martin 1991). After admitting in 1934 that he had been "so incautious as to do the very thing most open to misunderstanding at the present moment" and to have "tabled the Jewish question" (Jung 1934b/1968, CW 10 ¶1024), Jung's self-exculpatory attempts do little more than prove his maxim that "one carries one's worst enemy within oneself" (cf. Jung 1952/1967, CW 5 ¶553). When, in the *Neue Zürcher Zeitung* in 1934, Jung confesses his "total inability to understand why it should be a crime to speak of 'Jewish' psychology" (1934b/1968, ¶1027), one can only squirm. Aniela Jaffé placed her finger on the problem when she wrote that the fact Jung "dragged [the difference between Jewish and

non-Jewish psychology] into the limelight at this particular moment, when being a Jew was enough to put one in danger of one's life, [. . .] must be regarded as a grave human error" (Jaffé 1972, 84–85). Now, Spillmann is certainly no apologist for Jung: indeed, she argues that, in the 1930s, Jung was so overwhelmed by his negative transference toward Freud that he unconsciously joined in the symbolic (and, in the case of the Holocaust, the literal) "death of the Father" desired and enacted by National Socialism (2010, 89). Furthermore, she detects in *Memories, Dreams, Reflections* (and particularly in its comments on the inscription above his "Tower" in Bollingen, *Philemonis Sacrum—Fausti Poenitentia*) a tendency to flee from reality and a splitting of the personality she diagnoses as pathological and as characteristic of a borderline patient (130). Despite the attempt by Jung's relatives to "auntify" (*tantifizieren,* a neologism coined by Jung) and neutralize the text of *Memories, Dreams, Reflections,* Spillmann argues that, as a work, it is "for the most part authentic" (125). In Jung's response to challenging situations—"In my youth I was hot-tempered; but whenever the emotion had reached its climax, suddenly it swung around and there followed a cosmic stillness" (Jung and Jaffé 1963, 219)—she discovers a dynamic that explains his own apparent blindness toward his attitude during the 1930s, which has had, she believes, devastating consequences for (some of) his followers.

In Part 2, "From the Dyad to Triangulation," Robert Strubel picks up this thread of psychoanalytical diagnosis applied to Jung and to the current generation of Jungians. According to Winnicott, the transitional object enables the transition from the limitations of the dyad to the multidimensionality of triangulation (2010, 193, 195; cf. Winnicott 1982/1971, 1–25), and Strubel shrewdly detects a conceptual parallel between the transitional object and Jung's notion of the symbol of the Self (214). Yet, according to Strubel's account of Jung's own psychosocial development after his split with Freud, the loss of this friendship dealt a fatal blow to Jung's narcissistic pride—which, in turn, exercised a malign influence on the community of analytical psychologists. Strubel follows Roman Lesmeister in voicing the suspicion that "the phantasy of (psychic) totality can imperceptibly merge into the reality of (political) totalitarianism" (220; see Lesmeister 1992), and he joins Erik Erikson in noting the subtle, yet crucial, difference between "totality" in the sense of completeness or *Ganzheit,* and "totality" in the sense of *Totalität* or absolute limitation (311; see Erikson 1974). More specifically, Strubel draws on the work of Michael Balint (1970), François Roustang (1982), and Otto F. Kernberg (2000) to argue that "shadows of destructive power in the younger generation" (321), even a "destructive narcissism" (327), are detectable in recent events at the Jung-Institut in Zürich and in the founding of the ISAP.

In those events, both Strubel (as a member of the Institute and a chairman of various working parties) and Spillmann (as President of the Curatorium from 1997 to 2007) were themselves major players, and in Part 3, "On the Consequences of an Unanswered Past," Spillmann offers, from their perspective, an account of the Institute's recent history. Now, knowing little of that history, this reviewer must judge the book's argument on its intellectual credentials, rather than in terms of its empirical validity: their account may (or may not) provide an accurate record of the actual management decisions taken, and its occasionally self-congratulatory tone and choice of rhetorical register may (or may not) reflect the imposition of a top-down managerial culture. Even though the pathologization of one's opponents has, sadly, a long pedigree in the history of psychoanalysis, Spillmann's and Strubel's central thesis—that Jung's blindness vis-à-vis his conduct in the 1930s was the source for the split in the Jung Institute half a century or so later—nevertheless

comes perilously close to identifying those who disputed the Curatorium's decisions with the totalitarian spirit of National Socialism (2010, 312, 399, 425, 483). And one might question the legal wisdom of characterizing the Institute's critics as borderline personalities and regressive narcissists (395, 483).

For the lay reader, potentially familiar with the background of intolerance and exclusion (not to mention harassment and mobbing) associated with institutional change in other professional spheres (including, and arguably especially, the education sector), it is interesting—if slightly dismaying—to discover a similar dynamic of claim and counterclaim at work in the analytic sphere. Obviously, all parties involved would concede there was, as the Glaswegians say, a *wee stooshie* at the Institute. The fact that people disagree, sometimes violently, in all areas of life might, however, give one reason to pause before concluding that Jungians are uniquely caught up in a mythical constellation, particularly one prompted by the question: "Are you related to something infinite or not?" (Jung 1963, 356). Or, in other words, given that (a) Jungians disagree, and that (b) other people also disagree, why argue that (c) disagreement among Jungians is due to their particular "enchantment" through myth? (Here, the rhetorical dimension of Jung's question—its echo of Spinoza's invitation [*Ethics,* part 5, prop. 30; Spinoza 1955, 262] to regard the world *sub specie aeternitatis,* or "under the form of eternity"—goes unremarked.) Moreover, the reader should remember that Jung was by no means alone in his (mis) diagnosis of dictators; after all, Freud dedicated a copy of his dialogue with Albert Einstein, *Why War?*, to Mussolini, as Michel Onfray has recently reminded us in his scorching critique of psychoanalysis (2010, 519–533).

Spillmann is evidently proud to have transformed the Institute from a "family enterprise" into an "institution" with "clear structures" (2010, 348, 462) or a "business" that does "not waste its resources" (354), and she teases previous members of its management committee for their consultation of dreams, horoscopes, or the I Ching (354). Yarrow sticks, one assumes, are now banned from board meetings, but is the business model the only valid one in the twenty-first century? If not in the Jung-Institut, then where *can* one consult the I Ching? The transformation, under financial pressures, of "colleagues" into "competitors" has, in UK universities, had equally devastating consequences to those acknowledged to have occurred at the Jung-Institut (362). It is beyond the scope of a book review to provide a solution, but even after the collapse of New Labour in Britain, one wonders whether a "third way" is not possible—a way between, to put it bluntly, the "cloud-cuckoo-land" approach that avoids hard questions and the purely economic approach of brutal efficiency? For in an age when, as Alexander Mitscherlich observed some thirty-five years ago, analytical psychology is "one of the scarce alternatives to a positivism which has long since acquired in the world all the qualities of a one-party-system" (1974, 406), it would be a dangerous distraction if the Jungian community were to become entirely absorbed with its own problems. So, leaving aside the *querelle des anciens et des modernes* at the Institute in Zürich, this book poses a ticklish question: namely, whether, as members of society in general or of a specific professional association in particular, we need more analysis—or less.

ENDNOTE

1. The book is not (yet) available in English, but the title translates as *C. G. Jung: Torn Between Myth and Reality: On the Consequences of Personal and Collective Splitting in the Legacy of Depth Psychology.*

NOTE

References to *The Collected Works of C. G. Jung* are cited in the text as CW, volume number, and paragraph number. *The*

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PAUL BISHOP is Professor of German at the University of Glasgow and the author of various articles and monographs about Jung's relation to German intellectual and cultural history (including, most recently, *Analytical Psychology and German Classical Aesthetics,* 2007–2008). *Correspondence:* SMLC (German), Hetherington Building, Room 211B, University of Glasgow, Glasgow, G12 8RS, Great Britain. E-mail: p.bishop@german.arts.gla.ac.uk.

ABSTRACT

This review discusses *C. G. Jung: Zerrissen zwischen Mythos und Wirklichkeit: Über die Folgen persönlicher und kollektiver Spaltungen im tiefenpsychologischen Erbe,* a book that links Jung's political attitudes during the 1930s with developments at the Jung-Institut, Zürich, over approximately the last ten years. It raises questions about the kind of institutional model appropriate for analytical psychology and about the role of analysis in professional organizations.

KEY WORDS

anti-Semitism, C. G. Jung-Institut Zürich, Freud, International School for Analytical Psychology (ISAP), C. G. Jung, National Socialism

Celebrating Renewal

KENNETH W. JAMES

Review of: *Transformation: The Rite of Spring,* directed by Diana Semmelhack, Psy.D., and Emma Wood, MA, produced by Winquest Fine Arts Company, 2009, DVD.

Dr. Diana Semmelhack researches severe mental illness, and much of her work explores nontraditional applications of treatment methods developed for less severely impaired populations, using, for example, "group-as-a-whole" methodology with psychiatric inpatient groups (Semmelhack, Hazell, and Hoffman, 2008; Semmelhack et al., 2009). This approach to group work derives from the Tavistock tradition in which a "consultant" makes comments to the whole group that describe processes operating in the group that seem to be outside of the members' awareness. The emphasis on the whole group versus any specific member makes the group a safe place to risk sharing and confronting painful issues. Through this intellectually stimulating approach members spontaneously explore issues involving personal history and interpersonal relatedness as they occur in the here and now of the group.

Although Dr. Semmelhack usually publishes her work in traditional journal articles, her most recent publication differs markedly from her earlier studies: she has produced a DVD chronicling her work with an inpatient group (the Creative Development Group) as they designed, wrote, composed, cast, rehearsed, and performed *Transformation: The Rite of Spring,* based loosely on the Stravinsky/Nijinsky work *Le Sacre du Printemps.* This controversial ballet, which premiered in Paris in1913, shocked audiences because of its dissonant music and angular, percussive choreography that emphasized the weightiness of the dancers rather than their lightness and grace. Critics interpreted it as a challenge to everything that was understood as "dance." It is fitting then that Dr. Semmelhack should choose to model her creative work with severely ill patients after this controversial choreographic phenomenon. Just as Stravinsky and Nijinsky challenged the conception of how ballet could be performed, Semmelhack's endeavor is a remarkable and courageous presentation that challenges our understanding of the possible parameters of psychotherapy with severe populations.

In recent years, Dr. Semmelhack and doctoral student Emma Wood have used various forms of expressive arts as a means of facilitating treatment in these inpatient populations. The Creative Development Group that formed in 2007 assumes that creativity can be therapeutically harnessed in work with severely mentally ill individuals to develop their self-image, mastery, and cohesion with others. This group, which draws on the psychodynamic orientations of Jung, Winnicott, Bion, and Folkes, is based on the hypothesis that creative expression through visual art, movement, music, and literature, in combination with group-as-a-whole psychodynamic interpretations, can facilitate psychic growth in the severely mentally ill.

On April 4, 2009, after months of preparation by Semmelhack, Wood, and their staff, and after weeks of intense work by the "residents" (a term Semmelhack prefers to "patients"), the live production was presented to an audience of over 125 friends and relatives of the residents, as well as colleagues, advocates, and friends of Semmelhack and her staff. The entire process of creating the performance was chronicled through video recording. Working with video production experts William Hood and Michael Christian Baron-Jeffrey, Semmelhack helped edit this footage, supplementing it with recorded reflections on the process. The finished product is presented in the form of a DVD bearing the name of the production company created by the residents themselves—Winquest Fine Arts Company.

The DVD interweaves interviews with Dr. Semmelhack, her interns, the administrators

of the facility where the residents live, and with the residents themselves, along with footage of group planning sessions, casting meetings, set and costume construction sessions, and rehearsals. In addition, project professionals reflect on the production's process and its role in the therapeutic care of the residents who chose to participate.

The group, which Semmelhack refers to as an "integrated work-group focused on the task of producing a ballet," included twenty-two individuals diagnosed with severe mental illness. All are residents in a long-term care facility. Following extensive consultation with professionals who use creative arts, and a review of the literature on creative arts and psychotherapy, Semmelhack and Wood started direct work with the residents to evolve the performance's structure. This phase included six weeks of work and the final week of dress rehearsal and then the performance. Each week had a particular creative focus: concept development and plot development, character development, costume development, mandala development (mandalas form a central aspect of the stage set), and music development. The week of dress rehearsal integrated all of these areas and culminated in bringing the production to an audience.

During a creative development session, the group-as-a-whole composed a poem that provided the organizational framework for the production. Semmelhack recited the poem at a conference on Psychotherapy and the Creative Arts:

> Winter ends . . .
> Hints of spring begin . . .
> Signs of new life . . .
> New color growth!
> The five elements:
> Fire, water, air, earth and spirit are . . .
> Called forth
> New movement . . . new life . . . bursts of color
> And birds speak . . .
> Life and hope . . .
> New sounds of joy . . .
> It is chaotic and beautiful . . . a frenzy of
> Movement, sounds and life . . .
> A storm . . . of life
> SILENCE . . .
> And finally . . .
> Transformation.

Gradually, a plot outline emerged from the group work. The production was conceived in three acts. Act I examined the period just before the awakening of spring. Act II explored the activities of all ingredients that participate in the bursting forth of spring. Finally, Act III connected with the chaos that is inevitable in any process of birth and growth, as well as the transformation that results from the unfolding of this chaos.

The cast was organized into "pods," and each pod was responsible for developing music and movement corresponding to one of the basic elements that awaken in the spring: fire, earth, air, water, and spirit. Each pod also developed a primal mandala to evoke that element and that served as the focus for the scene. Various aspects of each element were explored and characterized. Semmelhack's ongoing Creative Development Groups formed the core of these pods, and the work was assiduously integrated into their ongoing exploration of the arts as a therapeutic tool. These groups focused on the intentional creation of symbolic images that served to contain strong affective content, permitting measured reflection on the material that facilitated understanding, integration, and growth. The residents' ability to work in this way was applied to this production of *The Rite of Spring,* which brought the group process to a form that could be shared with a public audience. Synchronistically, the facility's administrators had backgrounds in creative arts therapy, so they were open to the work and supported Semmelhack's efforts.

In the DVD, the ways in which the participants talk about their experiences is profoundly moving. One woman confesses that she had never been in any sort of play before, and she never thought she would because she

was confined to a wheelchair; Semmelhack cast her as a musician. A second wheelchair-bound participant decided she would be a rock and, as such, took her place as a central part of the performance. A third member of the cast was particularly drawn to the scene that expressed the chaos that so often comes in the form of spring thundershowers and high winds. She states, "I like doing chaos. I let all my frustrations out." One man, when asked if he would like to do another production replies, "I'd love to." He follows this up with the suggestion, "Maybe Shakespeare." Another woman says that she is glad the production brought her back to a place where she could be "expressive to the people outside." Another participant, still in costume and makeup, says, "I felt sort of like a movie star." She quickly closes her lips, looking shocked at what she has revealed, but then she breaks into a huge smile.

What is particularly intriguing about this DVD is the way Semmelhack advocates passionately for nontraditional methods of working with severely impaired populations—without seeming to do so. She does not preach; she does not sum it all up with a list of recommendations or reasons why this sort of work should be done. There is a refreshing absence of didactic reflection. Semmelhack simply and directly presents her work, the participants' expressions of their experiences, and comments from audience members, and lets these phenomena speak for themselves. This method of presenting her work is far more eloquent and persuasive than any sort of verbal analysis could ever be. The viewer will remember the words, recall the performance, and enjoy the sets and costumes. But what stays with the viewer much longer than any of these things—what grips the heart—are the looks on the participants' faces as they express their feelings about the project.

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KENNETH W. JAMES, PH.D., is a Jungian analyst in private practice in Chicago, Illinois, and a training analyst for the Chicago Society of Jungian Analysts. His special areas of interest include Jungian psychology and divination, and applications of Jungian concepts to the psychology of childhood and adolescence. *Correspondence:* 47 W. Polk St., Suite 100-174, Chicago, IL 60605.

ABSTRACT

The DVD *Transformation: The Rite of Spring* is reviewed and placed in the context of the iconoclastic ballet *The Rite of Spring* by Stravinsky and Nijinsky, which was first performed

in Paris in 1913. The function of this performance in the treatment of a group of residents in a facility for the severely mentally ill is discussed and the reactions of the participant-patients summarized.

KEY WORDS

arts therapy, creative interventions with the severely mentally ill, group psychotherapy with severe populations, residential facilities, *The Rite of Spring,* severe mental illness

The Substrate of Transformation in Psychotherapy and Analysis

ROBERT TYMINSKI

Review of: Margaret Wilkinson, *Changing Minds in Therapy: Emotion, Attachment, Trauma & Neurobiology,* New York and London: W.W. Norton & Company, 2010.

Margaret Wilkinson has written a tour-de-force sequel to her 2006 book, *Coming into Mind. The Mind-Brain Relationship: A Jungian Perspective,* which wonderfully bridged analytical psychotherapy and recent developments in neuroscience. Her latest work builds upon the former, integrating clinical examples seamlessly with research in neurobiology. Wilkinson strikes the right note in advocating that we study the important intersection between what we are learning at the cellular level of the brain and what we practice in our consulting rooms:

> I suggest that an interdisciplinary approach that values the insights from the fathers of psychoanalysis alongside insights from attachment research, parent-infant psychotherapy research, and the neurobiology of emotion should no longer be considered an optional "extra" in the world of psychotherapy for a few to pursue as a special interest. (192)

I could not agree more.

Wilkinson's newest book underscores the central role of the brain's right hemisphere in processing emotion and mediating secure development, a premise set out in detail in the work of Alan Schore (2007; 2003a; 2003b; 2002), who has been a major influence on Wilkinson. She notes, "Early healthy right-brain to right-brain relating is essential to the development of sound language, reasoning, and coherent narrative in the left" (41). The right hemisphere is home to emotion, implicit processes, and relational scaffolding—"the seat of the bodily based self system with its store of early relational patterning, the source of originality, creativity, and emotional growth and development; . . . also the source of all transference and countertransference experience" (9).

What are we to make of the right hemisphere's place in thinking about our own clinical work? Wilkinson marshals a wealth of findings from neuroscience to show us why this question matters, including: the right hemisphere's crucial role in encoding attachment (8); in processing negative stimuli (73); in free association, dreaming, and creating holistic responses (78); in implicit memory (65–67); and in the capacity for empathy (163). Through poignantly told clinical examples—many that are illustrated with drawings by her patients—Wilkinson shows the reader the resulting difficulties when the right hemisphere has disengaged from the left and how psychotherapy can restore greater equilibrium between the two.

Wilkinson cites premier theorists including Peter Fonagy and Mary Target (who study mentalization, attachment, and theory of mind), Alan Schore (who is at the forefront of psychoanalysis and neurobiology), Jaak Panskepp (who studies the neural foundations of affects), and Martin Teicher (who explores the neurobiology of childhood abuse, neglect,

and trauma). In addition, Wilkinson weaves in ideas from Donald Winnicott, Antonio Damasio, Joseph LeDoux, and Mark Solms. She presents the reader with a richly seasoned soup that reflects her interpretation of her dream about "blending together for us the best of affective neuroscience, attachment theory, infant research, evolutionary psychology, and ethology" (185). This successful recipe keeps the reader curious and likely to associate to his or her own practice.

Wilkinson's main hypothesis addresses the efficacy of psychotherapy for creating substantial brain changes: "I find . . . a confirmation . . . that for therapy to produce effective integrated functioning of the whole mind-brain-body being it must be right-brained, relational, and emotionally engaged rather than merely left-brained, interpretational, and emotionally distant" (42). She notes that silence as a technique has a downside during states of regression because it can activate "systems of implicit memory" that are "persecutory" and can "lead patients to . . . despair" (149–150). Such neutrality can be misunderstood to be punitive and also induce harmful reactions in patients who feel unmet. She explains:

> My concept of therapy is something like a double helix, in which interactions involving left-brain and right-brain processes intertwine in order to make a whole. One aspect of therapy deals with the implicit, arising from the right hemisphere; it is predominantly affective, composed of the affective encounter between therapist and patient. The other deals with the explicit, arising from the left hemisphere; it is predominantly cognitive, manifest in interpretation. (85)

I was reminded in reading this of Jung's statement that "unless both doctor and patient become a problem to each other, no solution is found" (1965, 143). Jung believed that the psyches of the two participants in therapy do "intertwine." He would surely appreciate Wilkinson's idea of the double helix as a useful reframing of how "problems" emerge at a neurobiological level.

The image of a double helix implies a dynamic field of communication and interaction that might tell us which parts of the brain are active and inactive and how to promote growth toward use of the whole brain. When problems occur in treatment, one may consider whether the therapy has become unhelpfully "lateralized," privileging one side of brain functioning over the other. This state could lead to miscommunication, empathic failure, and misinterpretation—the long list of therapeutic missteps that occupy nearly every therapist's daily work.

The primary strengths of Wilkinson's book are her placement of emotions at the center of our understanding of all relationships, her discussion of the neurobiological correlates of affective responses, and her elucidation of the various ways in which we are useful to our patients around difficulties with feeling and emotion. She holds a steadfast belief in the possibility of change, healing, and the efficacy of psychotherapy, asking, "Does the plasticity of the brain contribute to therapeutic change, and if so, how?" (1). I recall my graduate neuroanatomy course at the University of California at Berkeley in the 1980s. Back then, plasticity of the brain was not assumed. A more prevalent view held that the brain was an organ that became static relatively early in development. The professor, Marian Diamond, also did pioneering research that demonstrated environmental changes, such as enrichment or deprivation, alter neuronal density among not only developing rats, but also adult rats. Diamond debunked three myths about the brain: (1) that an aging brain loses up to 100,000 nerve cells per day; (2) that deterioration sets in after age thirty; and (3) that brain cells do not regenerate, thus, "you can't teach an old dog new tricks" (American Society on Aging 1998). Diamond was optimistic about her radical notion: brains could grow even in adulthood. (For selected references, see Uylings, Kuypers, Diamond, and Veltman 1978; Diamond, Johnson, and Ingham 1975; Globus, Rosenzweig, Bennett,

and Diamond 1973; Rosenzweig, Bennett, and Diamond 1972. It is now accepted that adult mammalian brains are capable of growth and regeneration, cf. Gross 2000). Similarly, Wilkinson concludes, "Brain plasticity and affective engagement with the therapist hold out hope for change" (194).

Many of Wilkinson's clinical examples, presented with compassion and depth, pertain to relational traumas. She remarks that often these "do not manifest until a difficult experience later in life acts as a reminder of the as-yet unprocessed difficulties" (5). The impact of trauma burdens the victim by locking the experience into implicit memory of the right hemisphere where it frequently is hidden (62). The resulting dissociation blocks access to the traumatic events and the surrounding emotions. Wilkinson frames the brain's use of dissociation as something normative that runs along a continuum: "... from a kind of dissociation ... when we concentrate so hard on one thing that our awareness of what is happening all around us is diminished ... to the extreme end of pathological defense. ..." (68) and gives examples of this continuum from escapist daydreaming to disembodiment to fragmentation and loss of reality footing (68–70).

Reenactments allow for the possibility of contacting these dissociated experiences and their broken-off self-states within a therapeutic setting. She views these as valuable moments that create an opportunity to retrieve something vital that was frozen in time by the original trauma. These enactments bring both therapist and patient into close relationship around the part of the patient's traumatized psyche that has not yet been made conscious, verbalized, or worked through emotionally.

While reading this material, I thought about my patient, a man in his late twenties who was abandoned by his mother when he was very young. He spent two years in his father's care; then, inexplicably, his father abandoned him, and he returned to his mother's home. Although he visited his father by train on weekends, he experienced years of repeated separations from his mother whenever she needed hospitalization for psychiatric care. My patient was initially surprised that I considered his history a trauma at all. He remarked defensively, "Everyone has hard times, isn't that right? What makes this a trauma?" I reflected that most children would find it difficult to cope with unexpected separations from someone they loved dearly, especially when these involved moves from a person they loved who could care for them to another person they loved who couldn't. When I asked how he handled it back then, he answered, "I daydreamed. I was always a dreamy sort. Sometimes, I'd miss the train stop because I'd be lost in an imaginary place." As we talked more about being moved around, I wondered what it had been like to carry the weight of this situation on his young shoulders. He often came to my office with a gym bag that he set next to the couch; it usually looked heavily packed. One day, I noticed my eyes fixing on the bag. I thought about its weight and its presence in the office. Why hadn't he left it in his car? Why was it so full? Although I didn't know why, its heaviness struck me as important. I said, "I imagine you had a lot that you had to carry back and forth between their houses." His eyes suddenly grew red with tears. For a minute, he was silent and then said, "I'm shocked at what you just said, because I did have to carry a lot." I asked what he recalled about it and even wondered if he might have had a favorite suitcase or bag to take with him. He replied, now crying and struggling to speak, "I used that bag," pointing to the gym bag next to the couch, a bag that was more than twenty years old and that was loaded with unspoken memories, which he was perhaps unconsciously hoping we could begin to unzip together.

This episode constellates a therapeutic enactment just as Wilkinson discusses it. My patient's realization about the bag, in response to my question that was formed out of private musings about its heaviness, got through

a dissociative defense (i.e., the young boy's daydreaming is on the dissociative continuum; his ability to remember as an adult had become further obscured, dissociated behind his hardened conviction about "hard times"). These interactions released a store of memories that were "attached" to this bag, which my patient had once carried back and forth on the train when traveling from one parent's house to the other. Consequently, we were able, as a result, to talk in much greater detail about how painful those experiences had been for him.

When something like this happens, as Wilkinson continually points out, access is gained to buried emotions. During such exchanges, a transformation is probably occurring in the brain itself when a present circumstance, a past trauma, and the locked-up (or zipped-up) emotions are brought into the open: "It is this capacity to integrate early right-hemisphere traumatic experience, which often emerges in visual fragments, with the later developing left-hemisphere capacities that marks recovery" (194). With my patient, his constructing a narrative (left hemisphere) about an abandoned boy (right hemisphere) reclaimed a part of him that he had dissociated—all sparked by the sight of his bag (visual fragment). Wilkinson believes, along with Schore, that dissociation now characterizes the focus of our clinical work, and it underscores "the current paradigm shift" from cognitions to affects as well as away from the defense of repression to that of dissociation (139). Jung's early insights into the ease with which the psyche can dissociate are thus validated, and he was prescient in anticipating what current neuroscience tells us in this regard.

A minor criticism in reading this book was a wish for more, particularly given Wilkinson's monumental efforts in sifting through current trends in neurobiology. For me, her book could easily have extended at least another fifty pages. What, for example, might she say when patients come to us with problems such as addiction or medical illness, conditions which physiologically affect the brain's function? Similarly, I wondered what she thinks about gender differences and the effects of hormonal variations on brain development. While these subjects might go far beyond the scope of what she set out to accomplish, I would certainly enjoy hearing more from her. Perhaps, after such an interesting soup course, there could be a taste of dessert.

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ROBERT TYMINSKI is an analyst member of the C. G. Jung Institute of San Francisco. His analytic practice with adults, children, and adolescents is located in San Francisco. He worked as the director of the Oakes Children's Center for fourteen years, where he supervised a day treatment program and school for children and adolescents with emotional and autism spectrum disorders. Dr. Tyminski is a Clinical Professor in the Department of Psychiatry at the University of California at San Francisco. His most recent publications are in the *International Journal of Group Psychotherapy* (2008), "The Impact of Group Psychotherapy on Social Development in Children with Pervasive Developmental Disorders," and in *Jung Journal: Culture & Psyche* (2009), "Fleeced: A Perspective from Antiquity on Contemporary Addictions." He is also author of "Medea, Jason, and Their Illusions of the Golden Fleece: A Jungian Contribution to Transference Dreaming," forthcoming in *The International Journal of Jungian Studies* (2011). *Correspondence:* 3529 Sacramento, San Francisco, CA 94118. E-mail: robert.tyminski@ucsf.edu.

ABSTRACT

The author reviews Margaret Wilkinson's latest book, *Changing Minds in Therapy: Emotion, Attachment, Trauma & Neurobiology*. Wilkinson skillfully incorporates a wealth of knowledge and recent neuroscience research with useful and thought-provoking applications for clinical practice. She highlights the central importance of the brain's right hemisphere for emotional processes, implicit memory, and relationships. Her "double helix" model of treatment suggests that psychotherapists pay equal attention to affective experiences as well as interpretations. The author provides a brief example from his practice to illustrate Wilkinson's key ideas about the reach of dissociation, the power of imagery, the need for emotional expression, and the creation of a life-bridging narrative in psychotherapy. This book is highly recommended as a valuable tool for anyone in the helping professions.

KEY WORDS

brain research, dissociation, left hemisphere, neurobiology, neuroscience, neural plasticity, psychotherapy, right hemisphere, Margaret Wilkinson