

## THE DIVINE FEMNINE III

“Psychology...is not in a position to make metaphysical statements. It can only establish that the symbolism of psychic wholeness coincides with the God-image, but it can never prove that the God-image is God himself, or that the self takes the place of God.”

C.G.Jung, Aion

“God” is the name by which I designate all things which cross my willful path violently and recklessly, all things which upset my subjective views, plans and intentions, and change the course of my life for better or for worse.”

C.G.Jung

*"One does not become enlightened by imagining figures of light but by making the darkness conscious"*

*C.G. Jung*

**Below:** “Madonna della rosa”, Michelino da Besozzo

(or to Stefano da Verona)- circa 1435.

<http://www.wga.hu>. (US Public Domain via Wikimedia)





Alberto Giacometti's (1901-1966) 1962 painting, "Caroline". Subject of many of Giacometti's later works, Caroline was a Parisian prostitute who formed a lengthy relationship with the modernist painter/sculptor.

*This is the first of his second series of 'Caroline' paintings, depicting her nearly at full length, seated, her presence imposing yet soft, with the room falling away behind her. The original painting is in the Contemporary Art collection at the Art Institute of Chicago.*

Reb Levi Yitzchak of Berditchev asked:

“Why is it that Az Yashir, the song of the sea, has to be written like bricks - with spaces in between?”

He answered his question, saying:

“Until Mashiach comes, we are only able to read the black letters. When Mashiach comes, we will be able to read the white spaces between.”

...Reb Levi was pointing out that what connects the letters is the white space. No letter in the Torah can touch another letter, and it is the white spaces that prevent this. Now, there is a verse in Jeremiah that says “A female surrounds the male.” (Jerem. 31:21) The female, meaning the Torah of Shechinah, begins with not knowing.

About the Shechinah, it says “It does not have anything by herself - she is like the moon. All the light that she has is the light that she receives.” Even in her dark light, the moon attracts the water and the tides; so, too, the Shechinah attracts the infinite. How does it attract the infinite? By asking questions, by not knowing.

...So we come with our not knowing, and our not knowing is the white spaces between the letters - and if they weren't there, if you were to print black on black, we couldn't see anything. Therefore, if we can create the white spaces that are in our mind, we can achieve the state of not knowing which will enable us to see.

Zalman Shachter-Shalomi<sup>1</sup>

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<sup>1</sup> <http://www.havurahshirhadash.org/rebzalmanarticle13.html>

*We discover, indeed, that we do not know our part;  
we look for a mirror; we want to rub off the paint, to remove all  
that is artificial and become real. But somewhere a bit of mummery  
that we forget still sticks to us. A trace of exaggeration remains  
in our eyebrows; we do not notice that the corners of our lips are  
twisted. And thus we go about, a laughing-stock, a mere half-thing:  
neither real beings nor actors.*

Rainer Maria Rilke: Notebook of Malte Laurids Brigge,

In my digs near my medical school in the East End of London around 1972 I had hanging on my dingy wall, a picture reproduction of a Giacometti print I had seen at the Tate Gallery. Something about her had grabbed me. Her dignity, remoteness, goddess-like quality, maybe the lighting? Knowing about his obsessiveness, I found out later she was a Parisian prostitute, named Caroline, who suffered for hours modeling, as he drew her. He was obsessed with her too!

*(Like all artists, Giacometti grappled with the concept of “reality”. Is it merely perception? And if so, whose? The viewer’s or the artist’s? Or does it have nothing to do with perception at all, but rather, the thing itself? On this metaphysical subject Giacometti said, “ The object of art is not to reproduce reality, but to create a reality of the same intensity”.<sup>2</sup> His art forced me into a post modern construction of theology too, and a new reading of the neurology of perception. The shifting sands of the holographic view of reality provided by Kabbalah provided me a road map for this quantum view of perception and reality.)*

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<sup>2</sup> Form in Space – Giacometti, His Models, and the Human Condition, <http://artmodel.wordpress.com/about/>

Some twenty years later, in much psychic pain and reading through Jung's Collected works and his autobiography, I came across the dream he had during his heart attack, of the sacred union of Tiferet and Malchut,<sup>3</sup> Around this time I too had a dream of Shechinah. The image in the dream was this drawing of Giacometti's Caroline. I awoke and ran to rummage through my stuff to find this old print rolled up and torn. I was so happy for this gift. All my life I had been trained not to allow any image of the divine, according to the taboos of Rabbinic ordinance, yet here she was, as real in my dream as on the torn old print I had brought with me to the USA. (She is now framed in my dining room present to my *Shabbes tish*.)

In the last few years other, mainly artistic, images of the feminine have had this "divine" quality. In attempting to formulate a consistent psychic thread common to all, it seemed to be a consistent image of a remote, pure, virginal, platonic, thinly emaciated figure, of vulnerability. Of course analytically this is of great importance, since I will rehearse below an archetypal theory that correlates between the anima and the god-image, and on Jung's notion of the god-image and how, for me, in my spiritual healing, Schechina consciousness might assist in renewing a broken covenant and an image of the feminine in my psyche/soul. This naturally means me bearing open myself, for I am the laboratory and the specimen and the observer, so I ask forgiveness in advance for the non-academic subjectivity demonstrated below.

In the last essay I tried to show how my thinking formed a trajectory along rabbinic thought whereby the immanent divine known as Schechina allowed me to connect to a more real image of God that reflected the horrors of modernity and the last century's loss of the value for human life. The darker side of this image as reflected in the mystical writings of Kabbalah and Hassidut revealed a Schechina filled with rage and fury and the nation of Israel as her victims. This myth was closer to reality than the sanitized philosophical rational responses to catastrophe provided by fundamentalist orthodoxy.

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<sup>3</sup> "The coniunctio oppositorum engaged the speculations of the alchemists in the form of the 'Chymical Wedding,' and those of the cabalists in the form of Tiferet and Malkhut or God and the Shekhinah, not to speak of the Marriage of the Lamb" (1959). Aion. Collected Works, W 9ii.

In this essay I wanted to explore the inner world of psyche and to what extent this idea of Schechina consciousness might be applied to my inner spiritual landscape. As a child I was horrified and obsessed with Holocaust reading, which reflected an uncaring divine in the face of unspeakable horror. I remember seeing my very first movie in a theatre in 1966 called "Justice at Nurnberg". My father, one of the Kinder-Transport from Vienna was silent on these matters if not hostile to my questions (although decades later became a speaker on the subject). Those days my very spiritual fabric was called into question as the disconnect between the facts of recent history conflicted with the nature of the "Good God" portrayed by my Rabbis in the local Jewish day school, the Hasmonian Grammar School for Boys. Its teachers were mostly survivors or refugees but the Rabbis were oblivious to the theological dimension for what had taken place. In truth there was no language for Holocaust experience until Wiesel's novels and the Hebrew literature coming out of Israeli culture.

It was this single issue that plagued me during adolescence and informs my theological trajectory to this day. It informed me of the framework by which all claims to truth had to be met and pass muster (how might this new theological claim play out in Auschwitz?) as well as the refusal to enjoy the excesses of religious fervor (my aphorism: "we cannot afford the luxury of religious experience, *frumkeit*, anymore").

Of course this landscape moves inward as one travels through life and meets one shadow. The darker side of my personality constantly pricked me into reality as I became too *frum* or one sided in religiosity. This other side of the coin, the internal spiritual landscape has been the pathological/psychological landscape that also informs my god-image. This has been formed by my own perception of mother/father relationships and, as stated in the first essay, formed by my image of mother. Of course it is also informed by the exoteric rabbinic tradition as interpreted by the rationalism of my teachers. Foremost among them was Rabbi J.B. Soloveitchik, whose PhD thesis was on Hermann Cohen the greatest 19<sup>th</sup> century apologist for monotheistic anti mystical Judaism. Yet something left me cold even here. Could there be a monotheistic construction beyond the literalist fundamentalist view of the Halacha? Was pious ritual action the only

avenue to express religious fervor? Why was it so close to Victorian Christian Protestant morality and so far from the Sephardi mindset? Why had the ecstatic been expunged? Why was experience devalued in favor of mastery of texts and learning? As symbols instead of commandments could they be “experienced” as theophanies, as ritual mythical praxis rather than dubious ethical imperatives? Could the polyphonic voices of the bible uncover a mythic strata as in Midrash and Zohar, that spoke less of legalistic minutiae drenching normal daily life (Halacha) and more of an encounter with the numinous using the mythic behavior (halacha) as a toolkit?

Recently<sup>4</sup> my mother’s illness prompted me to be by her bedside for a 25-hour vigil following her stroke, on Shabbat, in a hospital in Jerusalem. To understand how frustrating this was to her, one must know how each day she rises to work out in the gym even at 86 years of age! She swims, works out on the slider, the treadmill and the rowing machine. People marvel that at her age she is so fit. Now paralyzed and confined to bed, I watched her and felt her frustration. During that night memories came flooding back as to how she drove herself as a young mother, for she was such a perfectionist! Whether violin (she was a concert violinist) teacher, or headmistress, she demanded as much from herself as from her pupils. To see her diminished this way was painful for me on many levels. Watching her in bed I gazed upon her beautiful long slender (violin) fingers tapering, and perfect skin.

I remember watching her play the violin (rarely) feeling pride and envy as to her sheer mastery. As a child I would stare at those fingers!! Other, darker images came back to me as well. I both loved and feared her. The boundary between the two was often blurry. She was a taskmaster, demanding from her children excellence in musical, secular and theological studies. She was a disciplinarian and, at times, moody, often bringing home her frustrations with work. Corporal punishment at school and at home instilled a fear and distrust in me. My first encounter with this powerful feminine image was fear of its capability for rage. This dual image embedded in my childhood soul, was of the mother I admired and worshipped, (an image of her as concert violinist with her head holding the instrument

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<sup>4</sup> 2012



with eyes closed in musical mastery, in that black velvet evening gown on stage, a virtual goddess), yet also the disciplinarian and at times petulant irritable mother whose love was always conditional.

If Jung is correct (see below) and our image of the divine is formed mostly by father/mother images in formative years, then the above description provides the road map for my pathology as well as my healing the feminine side of the god-image. Jung had described four stages in the development of a man's relationship with the mortal and divine feminine, all progressive in nature from one to the next. Eve, Helen of Troy, the Virgin Mary and Sophia. The final stage is a spiritualized form of eros and the prior three. Rather than a split between the Madonna and the whore, he saw a progressive reification from eros and sexuality to the spiritual.

*Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. This image is fundamentally unconscious, a hereditary factor of primordial origin engrave in the living organic system of the man, an imprint or archetype of all ancestral experiences of the female.*<sup>5</sup>

Marie Louise Von Franz, the Jungian psychiatrist, has discussed the negative impact of such maternal influences on the psyche and "shadow" aspects of the male adult personality with respect to eros. For instance People with negative experiences of a female figure (a negative *anima* in Jungian terms) can become cold and unscrupulous men who can make sudden arbitrary actions.

*When a man falls under the spell of such an anima, he can irresponsibly abandon his family or do other cruel things in which the sense of inferiority of his Eros becomes evident.*<sup>6</sup>

It was clear according to this theory, that any pathology with respect to mother and the feminine I had inherited during my formative years would affect my relationship with all women *and with the divine feminine* as well. Any fixing and healing would also need to take into

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<sup>5</sup> C.G.Jung "Marriage as a Psychological Relationship" in: The Development of Personality , Collected Works, vol 17. Par. 178.

<sup>6</sup> Von Franz M.L 1999 Archetypal Dimensions of the Psych, Boston, Shambala, 312.

account this inner dimension of the *anima*.<sup>7</sup>

During adolescence, I had to deal with this anima and sexuality resulting in the characteristic guilt spurred on by the rabbinic tradition and my father and teachers. Unaware of the psychic constellation of the modern western man's split image between Madonna/Virgin and Goddess, I was torn between images of the eternal image of the mother/goddess/virgin/platonic/love and the seedy/sexual/black-laced/harlot.

According to Jung, the child's opposite-sex parent is a major influence on the development of the anima or animus. All relations with the opposite sex, including parents, are strongly affected by the projection of anima or animus fantasies. This archetype is one of the most influential regulators of behavior. It appears in dreams and fantasies as figures of the opposite sex, and it functions as the primary mediator between unconscious and conscious processes. It is oriented primarily toward inner processes, just as the persona is oriented to the outer. (For example, the creative influence of the anima can be seen in male artists who have traditionally attributed their inspiration to the muses--female demigoddesses.) Jung also called this archetype the "soul image." Because it has the capacity to bring us in touch with our unconscious forces, it is often the key to unlocking our creativity.<sup>8</sup>

Jung postulated an unconscious structure that is the complement of the **persona- the anima** in man and **the animus** in woman. This basic psychic structure serves as a focus for all the psychological material that does not fit with an individual's conscious self-image as a man or as a woman. Thus to the extent that a woman consciously defines herself in feminine terms, her animus will include those unrecognized tendencies and experiences that she has defined as masculine.

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<sup>7</sup> The anima is a feminine image in the male psyche and the animus is a male image in the female psyche. The anima/animus represents the "true self" rather than the image we present to others and serves as the primary source of communication with the collective unconscious. The combination of the anima and animus is known as the syzygy, or the divine couple. The syzygy represents completion, unification and wholeness.

<sup>8</sup> Personality and Personal Growth (6th ed.) Frager, R., & Fadiman, J. (2005). New York: Pearson p56

For a woman the process of psychological development entails entering into a dialogue between her ego and her animus. The animus may be pathologically dominated by identification with archetypal images (for example, the bewitched prince, the romantic poet, the ghostly lover, or the marauding pirate) and/or by an extreme father fixation.

The animus or anima initially seems to be a wholly separate personality. As the animus/anima and its influence on the individual is recognized, it assumes the role of liaison between conscious and unconscious until it gradually becomes integrated into the self. Jung views the quality of this union of opposites (in this case, masculine and feminine) as the major step in individuation.

As long as our anima or animus is unconscious, not accepted as part of our self, we will tend to project it outward onto people of the opposite sex:

*Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is ... all imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman.... Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion.<sup>9</sup>*

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<sup>9</sup> C.G. Jung: Marriage as a psychological relationship. In *Collected works* (Vol. 17). (Originally published, 1931b.) 198

called this archetype the "soul image." Because it has the capacity to bring us in touch with our unconscious forces, it is often the key to unlocking our creativity.<sup>10</sup>

My inner psychic architecture was torn between the feeling for the very woman I adored, yet her having provided love based upon performance (literally, my twin sister and I had to practice each day the piano for 45 minutes, an ongoing battle!) and conditions. This unconsciously influenced my choice of life partner as well.

In reading C.G. Jung (mostly through his disciples and interpreters Eric Neumann and James Hillman) I came to realize the holographic nature of psyche and anima, and the god-image as archetype of healing. The god-image allows one access to an archetype he claims is part of our subconscious and allows us access to the deeper recesses of our true selves. Most importantly I was introduced to the concept of the shadow. The shadow is an archetype that consists of the sex and life instincts. The shadow exists as part of the unconscious mind and is composed of repressed ideas, weaknesses, desires, instincts and shortcomings. This archetype is often described as the darker side of the psyche, representing wildness, chaos and the unknown. These latent dispositions are present in all of us, Jung believed, (although people sometimes deny this element of their own psyche and instead project it onto others). Sanford Drob has revealed the similarities between the gnostic aspects of Jung's psychology and kabbalah albeit too literally for me.<sup>11</sup>

This archetypal complex stems from an active component in anyone raised by a genetic or surrogate mother that, over time, informs our attitudes and assumptions about women in general. For men, this mother complex links with the archetypal presence of the Anima, the erotic feminine ideal, the cherished female image, Virgin/Whore (good girl or bad girl, depending on relationship with the mother), within the man's psyche - an image enflamed and charged up whenever the man encounters a living, flesh and blood woman who matches this internal Anima image. In this matching, a powerful

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<sup>10</sup> <http://www.sofia.edu/content/transpersonal-pioneers-carl-jung>

<sup>11</sup> Sanford Drob, S. Drob, Jung's Kabbalistic Visions (Journal of Jungian Theory and Practice, Journal of Jungian Theory and Practice, Vol. 7, No. 1, pp 33-54).

unconscious presence floods the man's conscious mind and triggers a psychic Anima projection onto that woman. The revelation for me was that these very projections applied to my relationship with the divine feminine as well! What I had initially thought might be the nurturing deity and myth of the goddess, Sophia, Shechinah, Rachel, Malchut in reading Zohar and Hassidic texts had a darker side that mirrored my own complex. Yet I was powerfully attracted to the pathos of the suffering divine, in resistance to the masculine punitive sky-god of the Old Testament mirroring my inner need to relate to the powerful feminine anima.

Moved by Jung's theory my process of individuation would thereafter proceed along the "outer" theological work, such as a Post Holocaust critique of theology appealing to kabbalistic metaphors<sup>12</sup> as well as the inner work of healing this mother complex split. (It was only recently that the two trajectories converged).

Jung's notion of the archetypal mother or goddess appears cross culturally in dreams myths and fairy tales. The mother archetype (Sophia) tends to manifest more frequently in the realms of earth and sky, especially the earth: mother earth as Gaia, Tiamat, Kali, Cybele, and Demeter, for example. However, sky goddesses can also be mothers, as in the case of Isis and to some extent, Inanna/Ishtar. The mother also displays animal associations and has a dual nature. As the 'loving' mother, she displays nurturing, wisdom, fertility, growth, and rebirth. On the other hand, she is the 'terrible' mother, devouring her children, poisoning, burning, suffocating, and drowning. She can be seen at work in the benign fertility of spring or the devastation of drought and flood.<sup>13</sup>

This dual nature of the unconscious mother image formed my "shadow" or unconscious drive. It also has affected my relationship with the projected image of the divine. I was unsure at the time, whether the Madonna/whore split was not merely personal but transpersonal. Reading more however, it became clear that I was merely a participant in the human male western psychic condition and

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<sup>12</sup> Much in the way of David Weiss Halivni's work.

<sup>13</sup> Jung, C. G. Psychological Aspects of the Mother Archetype (R. F. C. Hull, Trans.). In S. H. Read, M. Fordham & G. Adler (Eds.), *The Archetypes and the Collective Unconscious* (2nd ed., Vol. 9(I) (1959), pp. 75-100). Princeton, New Jersey: Princeton University Press. P84.

suffered the split in the same way as other men.<sup>14</sup> The idea of the “coincidence of opposites” forms a bedrock of Jung’s thought,<sup>15</sup> that somehow “the keynote of gnostic mysticism was invariably a reconciliation of opposites of the world, whose contradictoriness and conflict make all our difficulties and trouble” (William James).

Later In 1951, in *Aion*, his exploration of the relationship between the image of God and the self, Jung asserts:

*The coincidence of opposites is the normal thing in a primitive conception of God, since God not being an object of reflection, is simply taken for granted. At the level of conscious reflection, however, the coincidence of opposites becomes a major problem, which we do everything possible to circumvent. To the conscious mind the paradoxical nature of the God-image, containing good and evil, can be shocking. Further on in a discussion of agnoulia Jung observes that for Eckhart the Godhead represents an absolute coincidence of opposites, which from the standpoint of human logic “is equivalent to unconsciousness”.*<sup>16</sup>

Remember we are not discussing theology or the notion of God as a philosophical point of inquiry (we know nothing of the divine essence) but we are talking of the god-image within the psyche.

Jung reinforces this linkage in his volume of the collected works entitled *Alchemical Studies* when he asserts that in the first so-called *negredo* stage of alchemical transformation associated with ‘the dark Mercury’, and the god himself plus the spirit he represents ‘is the uroborus, the One and All, the union of opposites accomplished during the alchemical process’. Jung’s statement here highlights not only the connection between the *ouroboros* and the *Eins und Alles* theme but also ‘the union of opposites’ each embodies, thereby

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<sup>14</sup> I was influenced in this regard by attending a number of men’s workshops directed by James Hillman and Robert Bly in the 90’s.

<sup>15</sup> *Coincidentia oppositorum* is a Latin phrase meaning coincidence of opposites. It is a neoplatonic term attributed to 15th century German polymath Nicholas of Cusa in his essay, *De Docta Ignorantia* (1440). Mircea Eliade, a 20th-century historian of religion, used the term extensively in his essays about myth and ritual, describing the *coincidentia oppositorum* as “the mythical pattern”. Psychiatrist Carl Jung, philosopher and Islamic Studies professor Henry Corbin as well as Jewish philosophers Gershom Scholem and Abraham Joshua Heschel also used the term. In alchemy, *coincidentia oppositorum* is a synonym for *coniunctio*. For example, Michael Maier stresses that the union of opposites is the aim of the alchemical work. Or, according to Paracelsus’ pupil, Gerhard Dorn, the highest grade of the alchemical *coniunctio* consisted in the union of the total man with the *unus mundus*.

<sup>16</sup> C.G.Jung, *Collected Works*, ed. H read, 20 vols, New York, Pantheon. Vol 11: 283

establishing them as an illustration and a formulation respectively of the idea of universal complementarity enclosed within the unified wholeness of either a circle or a conceptual Oneness (*Eins*). This is highly reminiscent of Nikolaus Cusanus's theory and goal of the *coincidentia oppositorum* (the concurrence of opposites) which culminate in an ultimate order that is God, who 'is Himself the Absolute Ground, in which all otherness is unity, and all diversity is identity' ( *De Visione Dei*).<sup>17</sup> Here we are talking theology!

Scholem had hinted at this need for integration of opposites in explaining the zoharic sefirot, and God as the "union and the root of all these contradictions."

*"This unity of opposites symbolized in the word Shamayim, the harmony of esh and mayim, fire and water, judgment and compassion,.. the Tree of Life unites within itself these seemingly opposites- fire and water- in a harmony of oneness".*<sup>18</sup>

The most revolutionary idea was that the divine self was polarized between right and left side, *Chesed* and *Gevurah*, love/compassion and severity/judgment. The "tikkun" the restoration of proper harmony between these two polar opposites is the ideal. This harmony will in the messianic era be a reabsorption of and reintegration of the left into the right.<sup>19</sup> The left side gives birth to the satanic and demonic forces in the world so that the conquest of right over left is the final redemption of good over evil. This must take place at the intra-divine level prior to any change in the real world.

However Scholem confined these operations to within the divine realm. It was Jung who applied them to the process of individuation on the psychic human level. The demonic aspects of personality are unconscious and termed shadow.

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<sup>17</sup> Jack Herbert, *The German tradition: Uniting the opposite. Goethe, Jung & Rilke* London: Temenos Academy, 2001, 27

<sup>18</sup> Gershom Scholem: *Origins Of The Kabbalah*, ed. R. Zvi Werblowsky, Princeton NJ 1987, 312.

<sup>19</sup> Elliot Wolfson, "Left Contained in the Right" *AJS Review*, 11: 1986, 27-52

*For most people the dark or negative side of the personality remains unconscious. The hero, on the contrary, must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon. I.e., before the ego can triumph, it must master and assimilate the shadow.*<sup>20</sup>

In these readings the psychic concept of the union of opposites as applied to love and lust, allowed me to learn from the alchemical operation that combines two chemicals to produce a third, different chemical. Psychologically, this corresponds to an unconscious experience (say, savage lust) which, combined with consciousness, becomes something different (healthy sexual desire and love). This also means a synthesis of *ego* and *unconscious*, which generates the *reconciling or unifying symbol*. The inner work is thus (a la Freud) to make conscious what was unconscious. Kabbalistically speaking this means the unmasking of *Din* and its ‘sweetening’ with *Chesed*.

Wholeness requires a *coniunctio oppositorum* (conjunction of opposites). Individuation then, comes at the price of holding opposites in tension without necessarily resolving at a higher mystical level. Holding the very poles of desire, of unconscious splitting and making them conscious was part of my individuation process.

The apparent seamless and misleading switches between the God of theology and Jung’s god-image has caused consternation among theologians such as Father Victor White and Martin Buber. Similar tensions can be felt when reading the proceedings of the Eranos conferences between 1949 and 1976 in Ascona, one gets a real feel for the tension between psychology and theology in the presentations of Henry Corbin, Mircea Eliade and Gershom Scholem. The hidden and not so hidden influence and presence of Jung informs and challenged these thinkers in their own non-psychological academic projects.<sup>21</sup>

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<sup>20</sup> C.G.Jung, *Man and His Symbols*, (1962). *Symbols of Transformation: An analysis of the prelude to a case of schizophrenia* (Vol. 2, R. F. C. Hull, Trans.). New York: Harper & Brothers.

<sup>21</sup> See Richard M. Wasserstrom, *Religion after Religion*, Princeton University Press, 1999



Clearly this issue of Jung's implied phenomenology found me at the intersection between theosophy and psychology and mirroring of the notion of "what is down here is reflected up there". The inner work needed to be done in healing the split within the feminine anima was precisely mirrored in the outer work being done by alchemists mystics and kabbalists. I hope I am not trivializing mythology and sacred history by psychological reductionism but the parallels between my own psychological immaturity and my issues in theology were too closely related to ignore further. Fixing the self meant also a similar articulation of the mirrored problems in my theology. If I could express a theology of Schechina consciousness that might include the horrors of the last century and man's indifference to man in light of Her presence, such that the individuation process included the redefining of the mother/Goddess image within, I would have come a long way to come to a peace of mind for this tortured soul.

So the inner psychological work would now have to take me along the road of healing the immature anima. The contrasexual side of my unconsciousness, the anima, is the very soul guide to the inner Self. Eric Neumann taught me that anima "is the vehicle *par excellence* of the transformative character" in a man.<sup>22</sup> It is "the mover, the instigator of change, whose fascination drives, lures, and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and outer world". Her image inspires an emotional response in both positive and negative measure. *She may be experienced as femme inspiratrice, a loving muse, or femme fatale, a snaring seductress, from the profane prostitute to Sophia, spiritual wisdom.* The degree to which I was able to relate to the other and value the female, was the degree of the level or staging of maturity of my anima. Psychological maturity and individuation was thus mapped as the ongoing struggle to relate to the inner anima in a loving and conscious manner. The "union of opposites" the conscious and unconscious, the male and female, the femme inspiratrice and femme fatale needed resolution in a paradoxical move, not a rational resolution. It demanded what Jung called "the earthing of the spirit and the spiritualizing of the earth, the union of opposites and the reconciliation of the divided"<sup>23</sup>

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<sup>22</sup> Eric Neumann, *The Great Mother: An Analysis of an Archetype*, p33

<sup>23</sup> C.G.Jung, "Personification of the Opposites" *Mysterium Coniunctionis*, *Collected Works*, vol 14, par. 207

Developing Jung's idea of the progressive stages of the eternal feminine from Eve to Sophia, Neumann splits the Great Mother archetype into *mater* and *anima*. Mater and Anima both have a good and bad element. Great Mother refers to the experience of mother as conceiver of children nourishing in her womb and birthing of new life. After birth she nourishes with her breast. Mater as positive image, is conventional and conservative, and refers to the sorrowful mother, who, deprived of her child, goes to all lengths to rejoin it. In her negative role she is devourer and pitiless, terrifying and associated with death and internment. In her rage and capriciousness she is seen as Isis, in her destructiveness she is Lillith. Her symbol in the negative is the vessel, either womb or tomb, coffin, cave, grail or cauldron. The second image of the Great Mother is revolutionary and transformative. As anima, she represents a later higher level of consciousness than mater. She presides over bodily and material transformations, such as menstruation, pregnancy and lactation. Her positive side is represented by Sophia, goddess of wisdom, and the sefirah of Chochmah. Her dark side is represented by the temptress, the foreign exotic woman who leads men astray, leaving madness, intoxication and addiction in the man who follows her. Neumann was interested in the transformative aspects of the anima<sup>24</sup>.

In healing the mother image and goddess image within, the archetypal "wise Old Woman" figure represented by Hecate or the Crone ...the Great Mother' stood for an aspect of the mother-imago. The archetypes of the collective unconscious can thus be seen as inner representations of the same-sex parent - as an 'imago built up from parental influences plus the specific reactions of the child'. Consequently, for the Jungian, 'the making conscious of those contents which constitute the archetype of the *mana* personality signifies therefore "for the man the second and true liberation from the father, for the woman that from the mother, and therewith the first perception of their own unique individuality"'.<sup>25</sup>

As Von Franz put it, *If an individual has wrestled seriously and long enough with the anima (or animus) problem, so that he, or she, is no longer partially identified with it, the unconscious again changes its dominant character and appears in a new symbolic form representing*

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<sup>24</sup> as opposed to Esther Harding who was more interested in the mater aspects of the Great Mother.

<sup>25</sup> C. G. Jung, *Two Essays on Analytical Psychology* (London 1953) p. 184-5

*the Self, the innermost nucleus of the personality. In the dreams of a woman this center is usually personified as a superior female figure - a priestess, sorceress, earth mother, or goddess of nature or love. In the case of a man, it manifests itself as a masculine initiator and guardian (an Indian guru), a wise old man, a spirit of nature and so forth.*<sup>26</sup>

For Von Franz love is the very agent causing realization of Self and individuation in the union of opposites. "In every deep love experience the experience of the Self is involved, for the passion and the overwhelming factor in it comes from the Self"<sup>27</sup>. This sense of overwhelming was a constant experience for me, searching for deep connections "out there" but unaware this also included deep inside.

The archetype of *hieros gamos*, the sacred union of opposites affects us interpersonally, intrapersonally and transpersonally, each a holographic image of the archetype and each affecting the other. Furthermore it was present whether the love and passion was reciprocated or (more often for me) unrequited love, impossible love. "*The sufferings and pains belong to the goddess too*".

The relationship with anima within as well as the woman in the flesh is also thus reflective of relationship to the goddess/Shechinah. Goodenough states that for the Jewish mystical tradition, a man in his union with a woman is an image of his union with the Shechinah. She is as vividly and truly present during human intercourse as when a man is having intercourse with her in solitary mysticism. A man needs a heavenly mother as much as an earthly mother and he may find not only the earthly bride, but also the heavenly mother in his intercourse with his wife. He finds the celestial Female, whether mother or wife, in his sexual union.<sup>28</sup>

Of course I have not discussed these issues from a woman's perspective. There is a sizeable literature as to the self image of the

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<sup>26</sup> M.-L. von Franz, "The Process of Individuation", in C. G. Jung ed., *Man and his Symbols* London, 1978 p. 207-8

<sup>27</sup> Von Franz, M.L. *Alchemy: Introduction to the Symbolism and the Psychology*, Toronto, Inner City Books, 1980, 202.

<sup>28</sup> Goodenough, E.R. 1958. *Jewish Symbols in the Greco-Roman Period*. (Bollingen Series XXXVII.) New York, Pantheon Books. Vol 8. P18

feminine split between the good girl/bad girl or Lillith/Eve split.<sup>29</sup> There is a problem to write as a man about women's issues although I agree that the inner work is parallel inasmuch as the integration of the myths of Lillith/Eve is similar to men's inner work, that of integration and individuation of this cultural shadow. However I would not hesitate (as I did in the last essay) to support Wolfson's claim that kabbalah was written by men for men and the notion of the feminine and the divine feminine is subservient and ultimately integrated into the "male androgyny" for the restoration of the ultimate original singular maleness of the deity.<sup>30</sup> Feminist reading must deal with the issue of misogynist attitudes even in classical kabbalah as much as in Rabbinics.

(On the social level I was moved by the work of Erich Fromm, reading him in 1966 was a revelation to me coming from a fundamentalist upbringing, who described the social aspects of the psychological attitude towards love as follows:

*Is love an art? Then it requires knowledge and effort. Or is love a pleasant sensation, which to experience is a matter of chance, something one "falls into" if one is lucky?*

*Not that people think that love is not important. They are starved for it; they watch endless numbers of films about happy and unhappy love stories, they listen to hundreds of trashy songs about love, yet hardly anyone thinks that there is anything that needs to be learned about love. This peculiar attitude is based on several premises which either singly or combined tend to uphold it. Most people see the problem of love primarily as that of being loved, rather than that of loving, of one's capacity to love. Hence the problem to them is how to be loved, how to be lovable. In pursuit of this aim they follow several paths:*

*One, which is especially used by men, is to be successful, to be as powerful and rich as the social margin of one's position permits.*

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<sup>29</sup>[http://digitaldu.coalition.org/fedora/repository/codu%3A63034/ETD\\_Carvalho\\_denver\\_0061M\\_10102.pdf-0/master](http://digitaldu.coalition.org/fedora/repository/codu%3A63034/ETD_Carvalho_denver_0061M_10102.pdf-0/master), and the work of Nitza Abarbanel, **Eve and Lilith (Hebrew Edition)** by Nitza Abarbanel (Oct 1996) and a more popular reading: Lillith; A Re-Reading of Feminine Shadow, by Ohad Ezrahi and Marc Gafni, published in 2005.

<sup>30</sup> See Hava Tirosh Samuelson for a feminist critique of kabbalah in "Gender and Jewish My, sticism "in Jewish Mysticism and Kabbalah, ed. Frederick E. Greenspahn, NY University Press, 2011 p191-230.

*Another, used especially by women, is to make oneself attractive, by cultivating one's body, dress, etc....As a matter of fact, what most people in our culture mean by being lovable is essentially a mixture between being popular and having sex appeal.*

*A second premise behind the attitude that there is nothing to be learned about love is the assumption that the problem of love is the problem of an object, not the problem of a faculty. People think that to Love is simple, but that to find the right object to love or to be loved by is difficult....Our whole culture is based on the appetite for buying, on the idea of a mutually favorable exchange. Modern man's happiness consists in the thrill of looking at the shop windows, and in buying all that he can afford to buy, either for cash or on installments. He (or she) looks at people in a similar way. For the man an attractive girl —and for the woman and attractive man —are the prizes they are after. "Attractive" usually means a nice package of qualities which are popular and sought after on the personality market....Two persons thus fall in love when they feel they have found the best object available on the market, considering the limitations of their own exchange values. Often, as in buying real estate, the hidden potentialities which can be developed play a considerable role in this bargain. In a culture in which the marketing orientation prevails, and in which material success is the outstanding value, there is little reason to be surprised that human love relations follow the same pattern of exchange, which governs the commodity and the labor market.*

*The third error leading to the assumption that there is nothing to be learned about love lies in the confusion between the initial experience of "falling" in love, and the permanent state of being in love, or as we might better say, of "standing" in love. If two people who have been strangers, as all of us are, suddenly set the wall between them break down, and feel close, feel one, this moment of oneness is one of the most exhilarating, most exciting experiences in life. It is all the more wonderful and miraculous for persons who have been shut off, isolated, without love. This miracle of sudden intimacy is often facilitated if it is combined with, or initiated by, sexual attraction and consummation. However, this type of love is by its very nature not lasting. The two persons become well acquainted, their intimacy loses more and more its miraculous character, until their antagonism,*

*their disappointments, their mutual boredom kill whatever is left of the initial excitement. Yet, in the beginning they do not know all this: in fact, they take the intensity of the infatuation, this being “crazy” about each other, for proof of the intensity of their love, while it may only prove the degree of their preceding loneliness.*

*This attitude—that nothing is easier than to love—has continued to be the prevalent idea about love in spite of the overwhelming evidence to the contrary. There is hardly any activity, any enterprise, which is started with such tremendous hopes and expectation, and yet, which fails so regularly, as love. If this were the case with any other activity, people would be eager to know the reasons for the failure, and to learn how one could do better—or they would give up the activity. Since the latter is impossible in the case of love, there seems to be only one adequate way to overcome the failure of love—to examine the reasons for this failure, and to proceed to study the meaning of love.<sup>31)</sup>*

Fromm forced me to confront the meaning of failure at age 16! But also provided me a language for articulating the deep psychological conflicts within, beyond the moralistic-pietistic formulations of orthodoxy and the misconception I heard about romantic love, *eros* and *agape*.

The notion of parallel relationships with both the goddess as well as mortal woman is seen most dramatically in the seventeenth century Safed kabbalist Rabbi Moshe Cordovero. He writes of the two “wives” a man has:

*Furthermore, a man must be very careful to behave so that the Shekinah cleaves always to him and never departs. Now, it is obvious that the Shekinah cannot be with a bachelor for the Shekinah is mainly from the female. Man stands between the two females, the physical female below who receives food, raiment and conjugal rights from him, and the Shekinah who stands above him to bless him with these which he, in turn, gives to the wife of his covenant. This is after the pattern of Beauty, which stands between the two Females: the Higher Mother, which pours out all that it requires, and the Lower*

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<sup>31</sup> Erich Fromm, *The Art of Loving*, Harper Collins 1956 p5

*Mother, which receives from it food, raiment and conjugal rights, namely loving kindness, justice, and pity as is known. And the Shekinah cannot come to him unless he resembles the Supernal Reality.*

*Now, a man separates himself from his wife at times for one of three reasons:*

- 1. when she is in her period of separation*
- 2. when he studies the Torah and lives apart from her during the week-days.*
- 3. when he journeys from home and keeps himself from sin.*

*During these times the Shekinah cleaves to him and is bound to him and does not leave him so that he be not forsaken and separate but always the perfect man, male and female. Because, then, that the Shekinah unites with him a man should take care that She does not depart from him while he is traveling. He should be industrious and profit by reciting the traveller's prayer and by holding fast to the Torah, for by virtue of this the Shekinah, which guards the way, stands by him always when he takes care not to sin and to study the Torah. So, too, when his wife is in her period of separation the Shekinah stays with him if he keeps the laws of separation properly. Afterwards, on the night of her purification or on the night of the Sabbath or on his homecoming from the journey each one of these is a time of dutiful cohabitation. The Shekinah is constantly open above to receive holy souls so it is likewise fitting that he have congress with his wife and by virtue of this the Shekinah will always be with him.<sup>32</sup>*

In *Tomer Devorah* ("Palm Tree of Deborah"), he utilizes the Kabbalistic concepts of the *Sephirot* ("Divine attributes") to illuminate a system of morals and ethics.<sup>33</sup> This striking chapter places man between the literal feminine-wife and the imaginal Shechinah archetype. He seems to literalize the symbolic. The critical image is that the adept is never alone. The critical implication is the smooth seamless transition between the archetypes. For the RAMAK

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<sup>32</sup> Rabbi Moshe Cordovero, *Tomer Devorah* Chapter 9, Malchut  
<http://www.digitalbrilliance.com/kab/deborah/chap9.htm>

<sup>33</sup> *Tomer Devorah* ("Palm tree of Deborah"), a popular work of Musar Literature, which exists in an English translation by Rabbi Moshe Miller (1993).

(Cordovero) Schechina consciousness was in the center of his cosmology. The function of the spiritual life was the reunion of the Tiferet and Malchut<sup>34</sup>.

There is a difference in approach to these texts between the feminist post critical analysis of Elliot Wolfson who sees in this no evidence for a feminist reading whatsoever. Using Lacanian theory through the eyes of Lucy Irigaray, the androcentric anchor of all these texts is exposed for female inferiority, even when discussing Schechinah symbolism. Schechinah herself is a projection of male standards and sensibilities. Finally he is moved by the linguistical reality of being rather than any essentialist role, concealing as much as revealing.

*There is no naked truth to be disrobed, for truth that is truly naked-divested of all appearance-is mere simulation that cannot be seen. Apparent truth...is disclosed through the concealment of its disclosures*<sup>35</sup>

Wolfson sees the Schechina as included in the male deity and the union of Tiferet and Malchut is but a recreation of the male androgyne. This is the true meaning behind circumcision- reflecting the body of the divine male in the sefirotic realm. Ultimately God is a male androgyne. The Schechina, the feminine aspect of the supernal anthropos, is included in the male entity. The perfected state of divinity is the reabsorption of the feminine within the masculine.

*The perfected state of divinity is an androgynous masculine, the ultimate maleness of God is thus understood to relocate femininity back into the masculine, a return to the primordial paradigm reflected in the way biblical Eve is drawn from the original body of Adam. For just as the first man was believed to reflect the upper divine image and paradigm, so, too, is the secret of divine gender indicated in the masculinity of primal man from whose body emerges the female.*<sup>36</sup>

Based on Wolfson's groundbreaking scholarship, Fishbane suggests that primordial biblical Adam as historical figure is a holographic

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<sup>34</sup> See his Ma'ayan Yaakov, 4<sup>th</sup> section, Sefer Elimah, Bracha Sack ed. Beer Sheva: Ben Gurion University of the Negev, 2009

<sup>35</sup> Elliot Wolfson: Language Eros and Being, NY, Fordham University Press, 2005 p128

<sup>36</sup> Eitan Fishbane, "The Zohar: Masterpiece of Jewish Mysticism", in "In Jewish Mysticism and Kabbalah", ed. Frederick E. Greenspahn, NY University Press, 2011 p. 49-67



image of Adam Kadmon the divine anthropos, so that the birthing of Eve is in fact a desire to expel the evil from within the male body. The function of creation then is to reintegrate Eve/evil/shadow within the human/divine anthropos by “sweetening” it through theurgic ritual and praxis.

On the other hand scholars such as Daniel Abrams and Devorah Gamlieli used Wolfson’s theoretical tools although come to different conclusions. In his refusal to offer kabbalah as a panacea for the political and cultural inequality between men and women in Judaism he clearly aims at those thinkers of the Jewish Renewal movement such as Arthur Green, I had discussed in the last essay. Kabbalah may not be appropriated to legitimize or create a more egalitarian Judaism. Arthur Green criticized his approach precisely because it disrupted the contemporary reconstruction of Judaism on the basis of kabbalah.<sup>37</sup>

In opposition to this approach is the Jerusalem school of the disciples of Scholem prime being Moshe Idel (as well as Liebes, Hellner-Eshed and Mopsik) who dispute Wolfson’s reading. Kabbalah strengthens the institution of marriage and deepens the halachic demands of Jewish husbands to serve their wives needs. Kabbalah enhances halachic Judaism. Eros in Kabbalah enhances Jewish life and practice and was embraced as a result by orthodoxy. Eros occurs between the Knesset Yisrael as a corpus a corporation vis a vis the divine where Israel acts as the bride as a corporation, as a concubine. Admitting that kabbalah did not enhance the position of women in society he admits that the God of Israel is passionately involved in the life of Knesset Israel dominated by the dynamics of androgyny. His analysis only gives us the male perspective.

I am moved most by the work of Devorah bat David Gamlieli (what a delicious name!) trained in both the academe as well as in psychoanalysis. Approaching Lurianic kabbalah beyond the works of Yoram Jacobson, she draws on the work of Winnicott and Kohut, she identifies difference between form and matter as gendered. Similar to Jung she shifts the myth of intradivine drama from cosmogenic to intrapsychic. She articulates a theory of Self much in the way of Jung,

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<sup>37</sup> Arthur Green, *History of Religions* 36, 1997: 265-274

requiring proper alignment of masculine/feminine, finite/infinite, passive/active and material/spiritual. Lurianic myth is more about intrapsychic object-relation theory than cosmogony. Metaphysics and psychology are two sides of the same coin. Tikkun Olam then becomes the inclusion of male and female in building the Self. In the act of tikkun, the female aspect becomes equivalent to that of the male, the vessel that contains selfhood or Being (*havayah*). Separation, finiteness, negation results in evil in the world of doing (*assiyah*). Lurianic Kabbalah comes as a corrective for Rabbinic Judaism precisely because it provides insights into unseen psychological processes.<sup>38</sup> The growth of self, however, may only take place in the world of doing (*assiyah*), in the moral-social ethical sphere.

Following Jung and the Kohut school I found the intersection between the mystical and the psychological in the program of *tikkun* or individuation.

The inner work was how to withdraw all the projected anima images “out there” the unconscious archetypes and integrate them consciously. This produces fear and dread of course, since it is liminal and out of one’s control. It means surrender and acceptance of failure and of course vulnerability. It is here that Schechina consciousness became an indispensable tool.

The biggest revelation for me was the discovery that the opposite of man was not woman rather the opposite of man was boy... In the union of opposites the inner work of healing requires the healing of the boy, the wounded child (Alice Miller’s work), and implicated there is the relationship to mother and the Archetypal Mother, Schechinah. In fairy tales she may be described as the true or false bride.<sup>39</sup>

*True and False Brides/Bridegrooms The truth of yesterday must be set aside for what is now the truth of one’s psychic life. A dominant but inappropriate anima-image in a man’s psyche is characterized in fairy tales as a false bride. It is the hero’s task to find the true one.*

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<sup>38</sup> Hava Tirosh-Samuelsan, Gender in Jewish Mysticism in Jewish Mysticism and Kabbalah, ed. Frederick E. Greenspahn, NY University Press, 2011, p216

<sup>39</sup> Von Franz, M.L. Redemption Motifs in Fairy Tales, Toronto, Inner City Books, 1980, p85

*The essential difference between the two, psycho-logically, is captured in the above observation.*

*True and false brides don't come labeled. Much depends on a man's age, his position in life and how much work he has done on himself—particularly the extent to which he has differentiated his soul-image from the other complexes teeming in his psyche. Theoretically there are two basic types of false bride. One is an anima figure—or an actual woman—who leads a man into the fantasy realm, away from timely responsibilities in the outside world. The other is an inner voice—or again a real woman—that would tie a man to his persona when his real task is to turn inward, to find himself behind the face he shows others.*

*The first type is commonly associated with the attitudes of a younger man: idealism, the disinclination to compromise, a rigid response to the reality of everyday life. The second type of false bride is associated with regressive tendencies in later life, such as feverish efforts to mask one's age or reclaim a lost youth through younger companions, face lifts, hair transplants and so on. There is no hard and fast rule, however. An older man with too much un-lived life may have to descend into the whore's cellar, so to speak, as part of his individuation process.*

*When not recognized as an inner reality, it appears in the outside world through projection. If a man's anima is lonely and desperate for attention, he will tend to fall in love with dependent women who demand all his time and energy. The man with a mother-bound anima will get tied up with women who want to take care of him. The man not living up to his potential will fall for women who goad him on. In short, whatever qualities a man doesn't recognize in himself—shadow, anima, whatever—will confront him in real life. Outer reflects inner. If there are any psychological rules that are valid always and everywhere, that is one of them.*

Von Franz comes to analyse the male ego in service of the Self by use of myth and fairy tales as to archetypal insights into the shadow material of dreams. In my inner work I too must employ my own cultural tradition of kabbalah in service of a higher goal of integration and individuation.

In my own inner work the ritual connection with the Schechinah has mostly been affected by certain Mitzvot that conjure Her presence, such as the daily Mikvah, the preparation for Shabbat with the Song of Songs recitation, the *Kabbalat Shabbat* services associated with song and specially the dance (*rikud*) where I “see” Her in the center of the circle of dancers, the Shabbat *Tish* and the Friday night vigil with *Tikkun Chatzot* and learning. The morning Shabbat study with my Chabad friends in *Likutei Torah*, and the *Melaveh deMalke*. Other “secular” activities such as the morning sunrise over lake Michigan as I drive to work, the windswept tundra of Indiana in different seasons where I see from one horizon to the other, and watch the green landscape turn golden with the corn then all colors in the fall, and the white landscape in the winter, nature evokes Her, finally music such as Bach, Chopin, and others, and a good Pinot Noir!!

In these experiences of Her, I find solace.