

# Chapter One: The Creative Imagination

*Call the world... "The vale of Soul-making." – John Keats*

*This never happened, but it always is. – Sallustius*

*I am in the world to change the world. – Muriel Rukeyser*

*Believe those who are seeking the truth. Doubt those who find it. – Andre Gide*

*He who begins with facts will never arrive at essences. – Jean-Paul Sartre*

*To be born is to be weighed down with strange gifts of the soul, with enigmas and an  
inextinguishable sense of exile. – Ben Okri*

Rather than explaining myths (“explain” means to flatten and limit), we need to explore their impact on the psyche. It is a mystery; while many stories or mythic figures have no interest for us, others seem to choose us, and we must respond. Then, asks Christine Downing, “How does recognizing this god, this particular mode of sacred power, help me become aware of dark hidden urges and fears... (and) my hitherto unhonored strengths?”<sup>i</sup>

Mythologists are neither objective nor dispassionate, but *interested* (to “be between”) in *complication* (“folding together.”) We are drawn to an image or story because it is compelling and perhaps a little dangerous. We can’t ignore its call to move out of our solitary awareness toward a “between” place. Its language – metaphor and paradox – confronts us with our own nature and invites us to identify the mythic patterns underlying our belief systems. This book approaches *The Bacchae* and its meaning for America by considering it through the lenses of archetypal psychology and mythopoetic, polytheistic, animistic or pagan thinking. I call this the *creative imagination*.

## Purpose

Many traditional peoples assume that we enter life with a purpose. African teacher Malidoma Somé of the Dagara people believes that “Purpose is something that the individual has framed and articulated *prior to* coming into a community. This purpose is known to the village even before the individual’s birth.”<sup>ii</sup>

Both the Biblical and scientific stories of our roots are linear, from low to high. But only modernity assumes that we have ascended from apes. Indigenous people assume that they are

*descended* from gods. They typically think in terms of obligations to their ancestors and to their descendents, who will be obligated to them in turn.

This is no simplistic idealization of the “noble savage.” Indeed, some traditional groups practice forms of patriarchal brutality. Others, however, still emphasize ecological and spiritual values over aggressive materialism. We must refrain from judging or patronizing; then we need to use what is valuable and relate it imaginatively to our own situation. We are searching for alternatives in the areas where modernity has failed, such as with the idea of purpose.

Plato wrote that in the afterworld each soul picks an incarnation best suited to its needs. Then it drinks from a spring called *Lethe* (Forgetfulness) and remembers nothing of what it has learned. Similarly, in Jewish tradition, it is said that when a soul is ready to be born, an angel places a finger over its lips, gesturing “Shhhh...,” thereby forming the cleft found there, and the soul remembers nothing. West Africans say that souls form agreements with divine twins regarding their purpose in the next life. Heading toward birth, however, all souls embrace the “tree of forgetfulness” and again remember nothing.

These myths imply that life is an effort to fulfill forgotten obligations – a series of surprises, disappointments and initiations that shock the soul into remembering. The soul *returns* to the truth it once knew but forgot. The return is a process of “un-forgetting” (*a-lethe-ia* in Greek) that requires re-crossing that same river of forgetfulness. Truth is remembering. In a Mayan dialect, “remember” means “to feed.”

From this perspective our inevitable family wounds don’t necessarily limit us. *What limits us is our capacity to imagine*. Mental or physical symptoms (“to fall together with”) appear when we have forgotten something essential. They arise, inevitably, from the underworld – or the body – where they have been exiled by the mind. Illness, then, indicates the need to establish a relationship with a particular deity. A troubled person is considered sacred, touched by a god, needing to serve that god. “All who survived the touch of the god became followers of the god,” writes mythologist Michael Meade.<sup>iii</sup>

No one denies genetics. Yet modernity assumes that everyone is born as a clean slate or blank page (*tabula rasa*). In this view, “nurture” dominates nature; we are who we are mostly because of our environment. We could become Nobel laureates or mass murderers, depending on our childhoods, and we blame everything on our parents.

But indigenous people say that we are born with built-in stories. Our personal myths determine much of our life experience. In this imagination we *choose* the environment and parents that will

inevitably taint us, but in just the appropriate way. The community, however, intuits one's purpose, and reminds her when she forgets. People are at *home* in this kind of world. "Life is suffering," said the Buddha. The real question, however, is whether we experience the particular wounds we were *meant* to suffer. Sadly, many Christians have taken this poetic idea and literalized it into the doctrine that we incarnate in order to be *punished*.

Carl Jung taught that most neurosis substitutes for *legitimate* suffering. Often, our personal problems only mask the real work we have come to do. We convert neurosis into *authentic* suffering through active participation, or soul-making. Paradoxically, our wounds point toward specific and unique gifts we owe to our communities and to our ancestors – gifts that only we can give. This is the essence of individuality. Tribal people expect everyone to accept the challenge, since the alternative – not bringing our irreplaceable gifts into incarnation – results in more suffering. Psychologist Marie-Louise Von Franz wrote, "Nothing in the human psyche is more destructive than unrealized, unconscious creative impulses."<sup>iv</sup>

The word "passion" has evolved from its original meaning of suffering and, later, erotic love. These days, many speak of *having* a passion, meaning a strong enthusiasm, from biking to Opera. A recent *Food Network* program featured the words "passion" or "passionate" five times in one hour. But "passion" misses both the consequences of not following the muse, as well as the paradox of wound and purpose. *Vocation* ("a calling") comes closer, as in the *Gospel of Thomas*:

*If you bring forth what is within you,*

*What you bring forth will save you.*

*If you do not bring forth what is within you,*

*What you do not bring forth will destroy you.<sup>v</sup>*

Without knowing our wounds, we cannot bless others. The Greeks knew this; commentators on drama note that the tragic hero's character flaws are inseparable from his virtues.

"Passion" approaches cliché status, and so does "purpose." Recent best sellers limit it to a specifically Christian perspective.<sup>vi</sup> Still, they are on to something. Millions now ask, as tribal people have always wondered, what is the meaning of *my* life? Why did *I* come here? What is the difference between fate and destiny? What do I owe to my ancestors and my descendants? The Indian poet Rabindranath Tagore lamented,

*For years I have been stringing and re-stringing my instrument, while the song I have come to sing remains unsung.*

## **The Polytheistic Imagination**

In a polytheistic society like Ancient Greece, religion reflected the understanding that the soul is inherently multiple. To Hillman, we need a polytheistic psychology that takes this into account. However, "...another God is not merely another point of view. The gods are not persons who each rule over a different area of human activity... they are ways the world reveals itself."<sup>vii</sup> Personality is a drama in which 'I' participate but may not even be the main character.

Polytheistic thinking provides a framework for us to address the plural patterns of our existence. Unlike the familiar Judeo-Christian universe, the pagan gods are amoral and generally uninterested in human good or evil. "Nature and history do not agree with our conceptions of good and bad;" writes historian Will Durant, "they define good as that which survives and bad as that which goes under..."<sup>viii</sup> The *soul of the world*, the collective unconscious, isn't interested in morality, but in *innocence versus experience*. Good answers should evoke more interesting questions. Novelist Ken Kesey wrote, "The need for mystery is greater than the need for an answer."<sup>ix</sup>

Ignoring any of the gods means that some aspect of our consciousness is so much in the foreground that it has pushed other aspects out of awareness. In a sense, their mythology is our psychology, our human nature. However, if we say that the gods are merely inside us, we reduce and limit them. They are worlds of meaning in which we participate, reflecting natural forces in the world as well as within our psyches.

Metaphor leaps the chasm between thoughts and transmits multiple levels of meaning. Unlike fantasy, which is self-centered, imagination implies dialogue. Indeed, some languages lack the verb "to be." Speakers *must* communicate indirectly, tolerate ambiguity and endure the tension between opposites rather than settling for "either-or" resolution.

This moves us from contradiction through paradox into *mystery*. Only monotheistic thinking sees difference as a threat to be eliminated. But dreams can indicate that anything taken to its extreme becomes its opposite! Jung used the old Greek word *enantiodromia* to indicate this mystery. William Blake wrote, "Excess of sorrow laughs; excess of joy weeps," while Physicist Niels Bohr said that the opposite of a correct statement is a falsehood, but the opposite of a profound truth may be another profound truth.

Indeed, the creative process often requires artists to hold both sides of a dilemma simultaneously until something new emerges. Rather than concepts, *images* – sounds and pictures – signal the dissolution of boundaries that actually occurs in the imagination. So the polytheistic imagination can also be called the *creative* imagination.

Our imaginations are constantly at work, producing an incessant efflorescence of pictures and events, in both our night-dreams and our daydreams, thousands upon thousands of images, most seemingly unrelated to each other. Yet sometimes they coalesce into a meaningful narrative, a significant dream. In the same way, but over immense periods of time, entire societies evolve their myths. It is as if the images themselves want to be brought together into a *story*. Meade writes, “Every event, inner and outer, has hidden meaning waiting to be revealed. Yet it takes a story, a narrative shape to uncover the meanings that hide within the facts of matter.”<sup>x</sup>

The imagination creates myth and is in turn held by myth. Cultures with living myths encourage infinite expressions of creativity. However, in societies like ours that lack living myths, cultural institutions actively suppress creativity.

The soul speaks in dream, poetry and myth. But we miss the meaning hiding in our wounds if we have no sense of the story trying to live through us. When the soul cannot be heard, it speaks through the *body* (the human body or the body politic), as illness or as “accidental” and self-destructive behavior.

Sadly, the creative imagination has long been almost entirely lost. With the rise of patriarchy it polarized into the *paranoid imagination* and the *predatory imagination*. The first is based on irrational fear, the second on an insatiable drive for control. Both express a narcissism that objectifies and negates other perspectives. They limit our perceptions and choices, and powerful elites use them to manipulate us.

## **Literalism**

We must attempt to go past the literal to see through every theme and action toward deeper myths or images. For example, Dionysus is the god of the vine, of wine and of drunkenness. But in a deeper sense, we can see him as the god of communal ecstasy, or deeper still, of ecstasy itself. The metaphorical hell of alcoholism can express the unconscious search for that same ecstasy (consuming “spirits”).

Certain animals look like superficially similar but poisonous ones to trick predators into avoiding them; they become “toxic mimics.” This phrase describes our modern tendency to interpret

things in the most literal fashion. In a world that devalues the spiritual many forget how to think mythologically and are drawn to its toxic mimic, addiction. When myths that bind us together in worlds of meaning die, the soul – and the soul of the culture – find substitutes. Contemporary religious, political and scientific ideologies are monotheistic, allowing no alternative viewpoints. Ideologies force us to think the same idea, while myth invites us to have our own ideas about the same thing.

The losses of meaningful stories and divine images have produced a “culture of celebrity.” Instead of developing relationships with Aphrodite or Zeus, we adore each in a succession of actresses or politicians, who inevitably betray us by proving to be all too human. Ritual breaks down as mythologies collapse. Ritual conflict degenerates into literal violence. But we can ask, what (or whom) would an action or event serve if it were freed of its literal meaning? By revealing the symbolic patterns behind self-destructive behavior, or by ritually enacting our myths, we may be able to keep ourselves from acting them out literally.

*Mythical thinking* differs from *thinking mythologically*. When we reduce things from the symbolic to the literal, we are inside a myth and don’t know it. Unconsciously enacting such a narrative (or several at once), we are in mythical thinking and repeat unsatisfying behavior without any positive change. We see others in one-dimensional images. By contrast, when we think mythologically, we search for the archetypal nature of an event. We perceive meaning on several levels simultaneously, aware that the literal, psychological and symbolic dimensions of reality complement and interpenetrate each other to make a greater whole.

There is no reason to assume that indigenous people cannot do this. Actually, it is *we* who have, by and large, lost this capacity. The curses of modernity – alienation, environmental collapse, totalitarianism, consumerism, addiction and world war – are the results. Literal, mythical thinking is the “toxic mimic” of thinking mythologically.

Mythical thinking reduces multi-layered mystery to the simplistic dualisms of monotheism: whatever isn’t aligned with our god must necessarily follow his opposite. Here is a clue: if *your people* consider their story to be literally true and *other people’s* stories are “myths,” then you and your people are thinking mythically or literally. Other *mono-*words share the brittleness of one correct way: *monopoly, monogamy, monolithic, monarchy, monotonous*. If solutions to our great social and environmental crises emerge, they will originate outside of the *monoculture’s* arrogantly *monocular* view, from people on the edges.

The life of mythology springs from the metaphoric vigor of its symbols, which bring together and reconcile two contraries into a greater whole. But if we concretize a symbol into a single vision, if

we confuse a myth with historical truth, or if we allow dogma to determine the effect the symbol is supposed to have, the symbol dies. Since monotheism rejects ambiguity and diversity, it requires *belief*, which implies not merely a single set of truths but also the obligation to convert – or eliminate – others. It invites misogyny, aggression, hatred of the body and a single creation myth.

Pagan thinking appreciates diversity and encourages us to imagine. It welcomes all gods and all emotions, including humor. Hillman insists, “The Gods don’t require my belief for their existence, nor do I require belief for my experience of their existence.”<sup>xi</sup> Likewise, astrologer Caroline Casey encourages us to *believe nothing... entertain possibilities*. The triumph of monotheism resulted in the transformation of difference into “otherness.” But if we entertain possibilities, then strangers can become guests.

By transcending the literal or concrete, we avoid the mistake of scholars who saw hysteria in accounts of Dionysian cults rather than recognizing the god behind hysterical behavior. The former reduces the image to pathology, while the latter sees beyond the suffering to the soul’s attempt to know itself. The former judges, while the latter, by identifying the framework of a story that isn’t finished, invites creative renewal.

For tribal people, to explain is not a matter of presenting literal facts, but to tell a story, which is judged, writes David Abram, by “whether it *makes sense... to enliven the senses*” to multiple levels of meaning.<sup>xii</sup> Similarly, when we reduce memory to “data storage,” we forget how to make images and weave new meaning. The Baal Shem Tov, founder of Hassidism said, “In remembrance is the beginning of redemption.” Truth, *aletheia*, is memory; and myth is truth precisely because it refuses to reduce the world to one single perspective.

Polytheism is no panacea. It too can become literalized, as in India’s caste system. Marx was right: institutionalized religion inevitably supports injustice. Still, by offering multiple images, polytheism invites us to look deeper into ourselves than does monotheism.

## **Soul-making**

A fundamental paradox: I must remain who I am in essence, even become more of who I am. Yet to do so, I must periodically change. Soul-making is not about transcending the ego or escaping the world, but plunging deeper into it to discover our purpose and the spirits we are called to serve. We entertain mythic images and follow their emotional trails. We don’t look to them for answers, but for the invisible background that keeps us questioning.

Soul-making involves re-dreaming and re-framing our lives as “healing fictions.” The patient isn’t sick, but the story she tells may be. Facts can’t change, but we can change their meaning through artful telling, so that we live not *from* our wounds, but *with* them. Not to simply blame parents, but to constantly recast events within a story infused with meaning. Not to form new belief systems which calcify into dogmas, but to “entertain possibilities.” Soul-making is rooted in these possibilities, or *archetypes*, the universal patterns of the collective unconscious. Its endlessly complex and ambiguous images compose the basic contents of myths and dreams.

The multiple archetypes that appear in myth as divine images point us toward the impersonal and universal – what Jung called the Self – that lies behind all dualities. In stories, however, the gods can be spiteful, unpredictable, childish, incestuous and violent. They can fight amongst themselves or be humorously detached. They are unconcerned with good and evil or pious behavior. Mortals rarely approach this world. Certain gods may occasionally have affection for individual humans, but they expect little of us, other than to amuse and feed them.

Archetypes can force their way into our lives in astonishing and destructive ways. Such iconic figures as Adolf Hitler, Marilyn Monroe and David Koresh were all seized by archetypes. They *identified* with them rather than allowing these energies to flow through them. Instead of serving the archetype of the King, for example, one may believe that he *is* the King. He becomes inflated and entitled and assumes that conventional moral restraints don’t apply to him. Other archetypal experiences include romantic love and religious conversion.

*Perfect yet amoral*, the gods reflect human nature, which – to Pagans – is neither good nor evil. If they want anything from mortals, it is not to transcend our nature but to penetrate further *in*, toward our – their – mysterious essence. The poet Hafiz wrote of a god who spoke only four words: “Come dance with me.”

Doing soul-work, like doing art, we struggle to hold multiple meanings in consciousness simultaneously without reducing them to a single answer. Putting together both poles (*syn-thesis*) allows a third thing to arise that may resolve the dilemma. Developing relationships with images from the other world and serving them in the material world leads to insight.

Jung wrote, “Everything in the unconscious seeks outward manifestation.”<sup>xiii</sup> The soul’s natural expression is art and ritual, *enacting* dream and myth. If we are deaf to this language and don’t live out our dreams, we may force our children to embody them. We may live out the dreams of others, or envy may compel us to crush those who do live their dreams. Our genocidal modern history is a catalogue of

this loss of soul in the world. But sometimes this language does emerge in the voice of poets like Gary Snyder:

I hold the most archaic values on earth. They go back to the late Paleolithic: the fertility of the soil, the magic of animals, the power-vision in solitude, the terrifying initiation and rebirth, the love and ecstasy of the dance, the common work of the tribe.<sup>xiv</sup>

## A Reciprocal Relationship

Modernity assumes that the universe consists of inanimate matter distinct from the human spirit; the “I” who relates to matter is dematerialized mind, split from the body. It sets up hierarchies beginning with mind *over* body and spirit *over* matter, leading inevitably to the deadly dichotomies of race and gender.

By contrast, consider this statement by a Native American elder: “The uncounted voices of nature that for...Whites are dumb, are full of life and power for us.”<sup>xv</sup> Tribal people speak of communities of beings bound by reciprocal ties and obligations, where humans are relatively insignificant. To such animists, the world is alive – *animated* – and intelligent. And the *soul* of the world, the *anima mundi*, expresses itself in endlessly repeating mythic cycles. In rejecting such a world, the Judeo-Christian-Islamic traditions led inevitably to our environmental crises. If the world is dead or lacking soul, then nature is merely a resource; at best a backdrop to human dramas, at worst a dump for our toxic byproducts.

But older traditions imply a *reciprocal relationship between the worlds*. The spirits need humans for their work as much as humans need them. What is broken in one world is repaired in the other. Each needs the other because each feeds the other; neither is complete without the other. The world of the ancestors and spirits – the “other world” – isn’t a *better* place. Nor is it the *next* world, as Christian doctrine, steeped in linear time, describes it. It is right next to this one.

In Mayan tradition, the spirits require three things: beauty, eloquence, and *grief*. They *feed* on grief, and when they don’t receive enough of it, they feed directly on humans. In later chapters, we will consider modern history from this perspective.

Jung proposed that both the personal and collective psyches are inherently self-regulating. If individuals or nations *forget their purpose*, the collective unconscious compensates for such distortion by insisting on some opposing point of view to restore balance. This can take a very long time to

manifest. Clearly, however, the past forty years have witnessed the emergence of both modern feminism and the environmental awareness that may yet reverse the ravages of modernity.

## **Myth**

Myth derives from *mythos* (“story”), which the Greeks of the Classical period contrasted with *logos* (doctrine, theory, rationality). Eventually, Western culture emphasized *logos* over *mythos*, and myth acquired its common meaning as fictional, especially when contrasted with science and history. *Mythos* became *fabula* in Latin, the root of “fable.”

Mythographer William Doty takes eighty pages to come to a comprehensive definition of myth.<sup>xvi</sup> For our purposes, however, I prefer to keep things simple: myths are *stories we tell ourselves about ourselves*. They give us meaning, tell us who we are and reveal our moral, social and spiritual priorities, or how we make sense of experience. Myths are so self-evident that we rarely question them. Many are religious in nature, while some (let us call them “political myths”) are deliberately created by power elites. Such extremely powerful narratives can obscure other stories. It is not important, however, whether these stories are literally true; what matters is how aware we are of the extent to which we *inhabit* them.

But some myths deal with the most fundamental themes of human existence, providing insight into the cosmic as well as the personal. These stories are infinite, always providing something new when we return to study them. At this level, mythology can be called a psychology of the cosmos.

Each of us – and each culture – is *a point in time and space where many myths intersect*. Soul-making means identifying and struggling with myths that attract us, especially those we are initially unaware of. It means coming to consciousness – remembering – the stories that run our lives. While some are so patently false that we must reject them, others must come more directly to the forefront. This allows us to develop ritual, practical relationships with the archetypal forces reflected in them. They ask us, as Rumi said, “to spill the spring waters of your real life.”

## **A Pagan Toolbox**

A Pagan view of myth, literature or history keeps several tools handy:

1 – Images refer to other images. “Family,” “house,” “city” or “realm” may refer to the ego or self, as in the Japanese poet Shikibu:

*Although the wind blows terribly here,*

*The moonlight also leaks between*

*The roofs planks of this ruined house.*

2 – Boundaries between inner and outer, or between subject and object, are permeable. Phrases like “madness at the gates of the city” are deliberately ambiguous: where – on which side of the gates – is the madness?

3 – Therefore, all characters in a story (as in a dream) may symbolize and evoke aspects of *the reader or listener*. As above, so below. But we do not reduce them to psychological terms. These characters also reflect cosmic relationships, the essence of the *world* soul. As such, any element in a story can direct our attention toward the ultimate unity that lies behind the infinitely variable procession of images.

4 – I acknowledge a huge debt to feminists who describe the social construction of gender. However, indigenous thinking universally asserts that to speak of the soul, the duality of male and female is necessary. Male figures in stories may represent masculine *energy* in actual men or women, and similarly, female characters may represent the feminine in men.

5 – In stories, death symbolizes the demise of *part* of a psyche within a natural cycle of rebirth. It can be meaningful if suffering produces knowledge, as it often does in Greek Tragedy. It is meaningless, however, when it results in denial or retaliation, as it usually does under modernity’s demythologized conditions. But death is not an end state; it moves from chaos and decay into fermentation and regeneration. Still, nothing new appears until the death of the old; the King dies to revitalize the realm. So along with “Who has died?” we always ask, “What is being *born*?”

6 – Time is “flexible” in ritual space, or in the imaginal world of myth. One hour in a story could represent years in real time, and the reverse could also be true.

7 – We use etymology and imaginative approaches to language in order to approach insight. For example, “forget” is the opposite of “remember.” But the opposite of *re-member* (putting something back together) is to “dis-member,” which is exactly what happens to Pentheus in *The Bacchae*. Often, looking to the original meanings of words can help us think metaphorically. We also need to see past uninspired translation. The Aramaic word spoken by Jesus and translated into Greek as *diabolos* and into English as “evil” actually means “unripe.” What if we used “unripe” instead of “evil?” “Unripe” persons are simply immature. Aren’t communities responsible for helping them “ripen,” rather than

punishing or eradicating them? This is critical: if we can't imagine a *sym*-bolic ("throwing together") world, then we are left with a *dia*-bolic world.

Even "diabolic" (related to *dance*), originally implied communication between adversaries. Unimaginative language, says Hillman, "displaces the metaphorical drive from its appropriate display in poetry and rhetoric...into direct action. The *body* becomes the place for the soul's metaphors."<sup>xvii</sup> In other words, if we can't make images in art, music or beautiful speech we get *sick*.

8 – We remember the function of oral traditions. Indigenous myths were told or sung from memory for hundreds of years before they were written down. People *worked* with them, with strong emotion, in safe, ritual containers.

9 – We continually attempt to "see through." While monotheism speaks in absolutes – good/bad/sinful – psychology brings nuance: behavior is either more or less healthy. Addicts need treatment because they are ill (Yet America's penal system has shifted from one of rehabilitation to one of punishment. To ask why a nation would force such cruelty upon its young is to open a historical question into a mythological one). On the mythic level, addiction becomes a twisted search for meaning.

If we can avoid "*either/or*" thinking, we imagine souls moving, consciously or not, toward wholeness. "*Yes/but*" is an improvement, but we are after "*yes/and*." So I ask, what is this behavior, ideology, addiction, etc, trying to say? What does the symptom want? What would this person – or nation – do if they understood themselves symbolically? What are they trying to become?

10 – Finally, we proudly admit to being *amateurs* (Latin: *amare*, "to love"); we *love* stories. We aren't scientists or theologians, but like Heinrich Zimmer, reckless *dilettantes* ("to take delight"). He writes:

The moment we abandon this dilettante attitude toward the images...to feel certain about their proper interpretation...we deprive ourselves of the quickening contact, the demonic and inspiring assault...What characterizes the dilettante is his delight in the always preliminary nature of his never-to-be-culminated understanding... We can never exhaust the depths – of that we may be certain...a cupped handful of the fresh waters of life is sweeter than a whole reservoir of dogma...<sup>xviii</sup>

Thus armed with mythological thinking, and somewhat *disarmed* of our modern tendency to literalize and divide reality into safe dualisms, we begin our investigation of Dionysus, his stories, and his meaning in a worldwide pop culture dominated by the American empire.

# Notes to Chapter One

- 
- i --*Gods In Our Midst*, p. 23  
ii --*The Healing Wisdom Of Africa*, p. 3  
iii --*Men and the Water of Life*, p. 392  
iv --*Projection and Recollection in Jungian Psychology*, p. 106  
v --*Beyond Belief: The Secret Gospel of Thomas*  
vi --Warren, Rick, *The Purpose-Driven Life* (Zondervan Publishing, 2002) -- This book has sold twenty-five million copies. *Time* has called it the best-selling hardback in U.S. history.  
vii --*The Myth Of Analysis*, p. 264  
viii --*The Lessons Of History*, p. 46  
ix --*Paris Review, Spring 1994*  
x --*The World Behind The World*, p. 65  
xi --*The New Polytheism*, p. 129  
xii --*The Spell of the Sensuous*, p. 265  
xiii --*Memories, Dreams, Reflections*, p. 3  
xiv --Snyder, quoted in *The Big Bang, the Buddha and the Baby Boom*, p. 39  
xv --*Transgressing The Modern*, p. 134  
xvi --*Mythography – The Study of Myths and Rituals*  
xvii --*The Myth Of Analysis*, p. 122  
xviii --*The King & The Corpse*, p. 2-5