

Chapter 15

Depth Psychology and Integrity

F. Christopher Reynolds and Jane Piirto

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Abstract Investigators of depth psychology turn studies of the psyche toward the unconscious, believing that the ego consciousness typically receives excessive emphasis. When depth psychology is applied to high ability and creativity, often-hidden aspects of human ability come to the fore. These include notions of the collective unconscious, the transcendence of the psyche, the presence of archetypes, unbidden, positive inspiration, and the darker side of human nature. Consequently, the gifts of bright, creative people can be both blessing and poison, and can have strong influences on moral–ethical issues. Educational implications include more attention to inspiration in the arts and the search for inner truth.

Depth psychology, by making the unconscious or soul its first principle, traces its lineage to the roots of Western culture. The Socratic dictum, *Knowledge is virtue*, invites us into the individual's often tragic struggle to know the good and to do it. In our literature, concern for what is ethical has been at the heart of education for 2,500 years. Hillman (1975, 1983) traced the tradition of soul through Jung, Freud, Schelling, Vico, Ficino, Plotinus, Plato and Heraclitus. In all, whether it be Plato's (1952) condemnation of the Sophists for the mass merchandising of an imitation of virtue, Plotinus' (1991) call for a higher inspiration than socially dictated civic virtues, or Jung's (1959) appeals to avoid collective possession by entering into the darkness of our own psyches, the recurring theme is of the apparent surface of ego-consciousness and the depths of the unconscious below that surface. The source of this virtue has always found its home in the depths.

It follows that if the depths are the unconscious, any penetrating discussion of ethics will require us to always see through our ego-consciousness into what lies

F.C. Reynolds (✉)
Berea Public Schools, Berea, OH 44017, USA
e-mail: spiriman@aim.com

J. Piirto
Schar College of Education, Ashland University, OH 44805, Ashland
e-mail: janepiirto@mac.com

D. Ambrose, T. Cross (eds.), *Morality, Ethics, and Gifted Minds*,
DOI: 10.1007/978-0-387-89368-6_15,
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hidden, forgotten, unacknowledged, just below the surface in even our best-intended judgments and actions. Our certainty is always full of holes and hidden motives, founded upon fictions (Hillman 1983) that present themselves as facts. This is troubling. However, the tradition of depth encourages us to enter into the trouble which that understanding produces, because it is precisely within that stance that authentic virtue and higher inspiration might inform us.

Students, parents, and the public expect educators to embody integrity. The idea of integrity originates from the Latin (*integer*) and the Tamil (*tag* – a game in which one is touched). Beebe (1992) explicated the term and its meanings in a depth psychological way with reference to the therapeutic relationship. This paper will attempt to transfer these concepts to the educational setting, with an emphasis on the education of the talented. While numerous works have been written from this point of view, about ethics in the psychotherapeutic setting, (Edinger 1992; Guggenbuhl-Craig 1995; Marlan 2005; Monick 1987; Neumann 1969; Zoja 2007), few have been written using a depth psychological approach to ethics in education.

Young, would-be teachers are cautioned about ethics in their pedagogical courses. They receive warnings, admonitions, and advice about what to do and not to do in various settings and situations that may arise. Professors of education, themselves former teachers, recall situations where their own integrity was developed through the crucibles of practice, of working within schools, and with students, colleagues, parents, and others. But integrity also develops out of conflict, when one or the other, the educator and the student, have themselves felt violated. This violation can be caused, one by the other, by the institution of school itself, by the community in which the school is located, by the parents of the student or the family and friends of the teacher. Though this conflict can have negative results, often, when those involved have worked through the experience, they come out of it bonded more closely and more intensely.

Learning, as Plato has said in the *Phaedrus* (1952), is an encounter between the teacher and the taught that is erotic (not necessarily sexual, but fraught with love and regard; love being the exposure of one's vulnerability to the other's, and regard being the gaze of recognition, of feeling "seen" by the other). The encounter is mutual. The teacher becomes the taught and the taught becomes the teacher when this happens in the relationship. The class may be large or small, but each, the teacher and the taught, feels a thunderbolt, a prickling, a physical sensation that this moment of *educare* is made tangible in the physical response of the body to the encounter. This happens to all teachers and to all students when true learning takes place.

A depth psychological approach to the question of integrity focuses on what lies beneath the surface (in the depths) of common or uncommon encounters and situations found within the educational enterprise. This chapter is organized to discuss (a) notions of the personal and collective unconscious; (b) the transcendence of the psyche; and (c) the presence of archetypes, including their unbidden positive inspiration as well as their relation to the darker side of human nature. We offer recommendations as well as examples that focus on images within schools and in the popular culture, with an emphasis on the bright and talented students.

15.1 The Notion of the Personal and the Collective Unconscious

Though accessed and utilized by the Mesmerists in the 1700s (Reynolds & Piirto 2005), knowledge of the unconscious and its effects on waking life did not return into Western awareness until the 1900 publication of Freud's *Die Traumdeutung*, translated as *The Interpretation of Dreams* in English. It is important to recognize that along with his description of the unconscious, Freud understood its dreaming mode as the primary method of resolving moral conflicts between the various complexes and societal norms. In his assumption, he reasserted with the tradition mentioned above that, when faced with questions of conscience, the ego complex was only the surface character in a larger drama of psychological wholeness. Ethical understanding resulted from finding a way of cooperation between the conscious and unconscious. Likewise, any moral striving that left the unconscious split off from the conscious was neurotic, and therefore, problematic.

In 1912, with the publication of *Symbols of Transformation*, Jung (1959) made an even stronger case for including the unconscious depths in any moral discussion. For him, Freud's personal unconscious of the patient's complexes did not go deep enough. Beneath what we now call the *personal unconscious* was the *collective unconscious*, also referred to as the *objective psyche*.

Clearly, if the ego's role was as a surface player for Freud, with Jung and the psychological plunge into collective unconscious, the ego complex became a tiny archipelago (Hollis 1996) rising out of a vast ocean. Its existence was much more precarious and prone to being overwhelmed by larger forces. That is precisely how depth psychologists explained the evils of the twentieth century's two world wars, and its murderous mass movements. For them, the modern person, unaware of the unconscious, both personal and collective, was pathologically prone to seek meaning in the anonymous possessive emotional forces of mass movements (Fromm 1941).

15.2 Transferring Depth Psychological Principles to the Classroom

Neumann (1969) sounded three main themes that continue to frame depth psychology's work and goals. Our first recommendation for transferring concepts of integrity from the analytic hour to the classroom is that those educators who honestly wish to wrestle with matters of deepest importance and teach the exceptional with integrity need to incorporate those themes into their own teaching.

Neumann's (1969) themes were, first, that at that time in history, all institutions and collective entities had lost their capacity to assist the modern individual, because the individuality being called forth by the times was at odds with collective thinking and wearing the collective mask. He described how schools, churches, governments – all collective bodies – were enemies to individuality. Second, because

the self-destructive forces within the human psyche had reached world-annihilating proportions, there was a moral obligation to acknowledge the power of and enter into a relationship with the unconscious, especially in order to confront and admit the evil that finds shelter in our own attitudes, assumptions, and self-esteem. To do this, Neumann urged us to move away from the “old ethic” (p. 4) whereby we would seek perfection by splitting ourselves into “good” and “bad” and then proceed to identify with only the “good” and deny the “bad” part of ourselves. He encouraged a “new ethic” where we chose wholeness instead of perfection, “to sacrifice the principle of perfection on the altar of wholeness” (p. 6). In depth psychology, this wholeness seeks to make conscious and integrate all elements of the psyche, not only the good, but also those elements which are unwelcome, rejected, even evil – that which Jung called *shadow*. Neumann wrote, “Acceptance of the shadow is the essential basis for the actual achievement of an ethical attitude towards the ‘Thou’ which is outside me” (p. 8). He urged that “The individual must work through his own basic moral problem before he is in a position to play a responsible part in the collective” (p. 9).

His third theme was that, at a time when the power of the collective had reached such influence, the general attitude toward those who were exceptional was to label them “criminals” (p. 39). He wrote, “The revolutionary (whatever his type) always takes his stand on the side of the inner voice and against the conscience of his time” (p. 39).

His book was an urgent call to the reader to have the courage to break free from the collective, to enter into the unknown of the unconscious, and to be respectful toward those that the collective labeled as wrong, crazy, criminal, inferior, evil, or alien, for they may be the very ones who are ushering in the renewal of the culture.

It is a daunting task to break free of the collective, to enter into one’s own unconscious, and more humbly, to reverently approach the outcast, but that does not hinder us from bringing those ideas into the classroom setting and inviting our students to do so. The first author, as a French teacher, uses French literature and art to teach to Neumann’s three themes. One of Existentialism’s founding ideas, “L’existence précède l’essence” (Sartre 1943) described quite well the first task of breaking away from the collective. For Sartre, an individual’s life was nothing more than existence until the moment of truth came, when in a self-creating act she moved against the sickening influence of the group. Such information is like food for the exceptional, because it empowers their urge for freedom and honors their profound feelings of loneliness. Further, Sartre coined the term, *Le regard*, to describe the shaming, judgmental “gaze” that those of the collective use to keep would-be individuals under control. Albert Camus’s (1942) novel, *L’Étranger*, offers the opportunity to address Neumann’s (1969) “old ethic” because it allows for the values society calls “good” to be questioned with the brutal honesty that made the main character, Meursault, so dangerous.

Entering into the unconscious and honoring the imagination can be done using Surrealist art and St. Exupéry’s *Little Prince* (1944) to allow the students’ dreams to become part of their educational process. Sardello (1995) encouraged us to employ the ideas of depth psychology with more confidence, and liberate dreams from

the analyst's office. The first author has done that in the classroom for the past 25 years. He has observed many students work independently with their own dreams for guidance, inspiration and healing. As a teacher, he honors their dreams with the same respect that the depth tradition encourages. Through dreaming, especially if given importance by teachers through childhood and adolescence, the students can follow Freud's royal road to the unconscious and there become aware of both the light and dark of their psychological selves. Some learn how to live with wholeness and not perfection.

Finally, André Breton's (1952) original goal for surrealism was a "deepening of the foundations of the real" (p. 4) by creating a union of the conscious and the unconscious. That is the same goal as that of depth psychology and of this essay. Including the notion of the personal and collective unconscious into our educational psychology is the foundation that makes true integrity possible.

15.3 The Transcendence of the Psyche

It was Jung's publication of *Symbols of Transformation* in 1912 that shattered and ended his collaboration with Freud. This established the collective unconscious as an integral player in psychological healing and wholeness. Jung amplified the psychological experiences of a certain Miss Miller to demonstrate their mythic, archetypal contents, which extended far beyond her personal life experiences. He noted in the epilogue that had he worked with her, he would have handled the case in such a way as to honor the symbols that were breaking into her consciousness. He wrote, "For patients in this situation it is a positive life-saver when the doctor takes such products seriously and gives the patient access to the meanings they suggest" (p. 442).

It took incredible courage for Jung to publish *Symbols of Transformation*. It represented a restoration of fully-developed archetypal, what we now label holistic, understanding of humanity that is the signature of the lineage of soul traced by Hillman (1975, 1983). He dared to re-assert that to understand humanity, nature, and the cosmos in a whole way, they must be understood as material, psychological, and spiritual. What Jung had discovered in himself and his patients was that complete psychological health included lived experiences of inner divinity that he called the self. Note the intermingling of the physical, psychological, and spiritual when Jung (1959) wrote that for the individual, the *self* was "his wholeness, which is both God and animal – not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine. His wholeness implies a tremendous tension of opposites paradoxically at one with themselves" (p. 303).

Likewise, full inclusion of a depth psychological approach to ethics in education requires the teacher to be able to tolerate and suffer within herself and within her students that same tremendous tension of opposites between the animal nature and the divine that Jung elucidated. Beyond issues of professional integrity in the

classroom, as teachers, when approaching the most pressing ethical issues of our times, such as terrorism, global warming, mass extinction, genocide, genetic engineering, and so on, depth psychology offers a possibility of a saving grace called *the transcendent function* (Jung 1959).

Depth psychologists have found that the psyche, if given time and permission to suffer the extreme tension of the opposites inherent to an ethical dilemma, can create out of itself a solution that allows those opposites to be transcended. This transcendence occurs not by overcoming the bifurcation, but by expanding to a greater wholeness that allows the formerly warring pair to co-mingle in a third possibility, a symbol or image of transformation. The transformational merging of the opposites into a new, more expansive psychological capacity is the source for authentic integrity and the virtue that is knowledge and not imitation. In this tradition, virtue is native to the individual soul's goodness, but it cannot be taught. It must come forth by being led out. Which is where the teacher comes in.

15.4 The Presence of Archetypes

The collective unconscious is made up of archetypes. Jung (1959) described them as the numinous, universal, and inherited patterns, which, taken together, constitute the structure of the unconscious which "possess a certain autonomy and specific energy which enables them to attract, out of the conscious mind, those contents best suited to themselves" (p. 232). Hillman (1975) saw archetypes as "the deepest patterns of psychic functioning, the roots of the soul governing the perspectives we have of ourselves and the world" (p. xiii). For depth psychology, the solar hero, sword, swan, swarm, lunar heroine, beauty, love, justice, temperance, sacrifice, rebirth, the basic recurring stories, characters, divine and demonic powers that appear in all cultures in all times, came into existence because they are archetypes. As such, they are still present now, ever influencing, shaping and weaving into our lives. In the analytic relationship, Jung found that "there is a dangerous isolation which everyone feels when confronted by an incomprehensible and irrational aspect of his personality" (p. 442). The curative effect of archetypal knowledge was that, for the individual in the experience, what at first seemed incomprehensible and irrational opened into profound meaning when brought into conscious relationship with its archetype. The images, stories and wisdom belonging to a particular archetype, the collective, impersonal, mythic, and thus eternal basis of the experience, gave a context, a larger pattern within which the isolating aspect of the personality, if integrated, became a healing force that helped the individual come home to his or her own humanity.

We have found that the same curative effect occurs in the educational setting. If what is incomprehensible and irrational can be placed by the teacher upon the wider context of an image, story, myth, or biography, the student feels seen and understood. She gratefully feels she is part of the flow of life as opposed to alien and isolated. A full exploration of archetypes is beyond the scope of this chapter; however, there are two archetypes that we have found most useful when approaching issues of integrity in a whole way. They are the shadow and the daimon.

15.4.1 *The Shadow*

The shadow is the opposite or complement of the ego and contains qualities the ego does not claim, but which are still part of the personality. In fact, at the beginning of deepening awareness, it is the unconscious itself. Because shadow is often associated with inferiority and shame, it's not a place individuals volunteer to go, even though they are aware of it and constantly drag such feelings around with them. The fairy tale, *Iron Henry*, also known as *The Frog Prince* (Grimm & Grimm 1944), is a wonderful story to share with students. It gives youth permission to feel bad about themselves and urges them to respect the depressions that drag them down. In fact, *The Frog Prince* offers a process of how to embrace and learn from shadow instead of trying to get over it. In the original, this did not happen with a kiss, but in a fit of rage where the princess threw her hated inferior partner in life against the wall. In his lecture series, *Myths of the Family*, Hillman (1997) offered nine themes in adolescence that are typical in analysis but that families and schools generally deny. They are nine different kinds of frogs, if you will. He encouraged teachers and families to grant teens permission to enter and to assist them into shadow. To initiate them into the deepening of their wholeness allows them a more joyful morality based on the love of life as opposed to the fear of it. Depth psychology contends that going into the dark is a necessary rite of passage in order to move forward and embrace adulthood. Hillman's themes were,

- Fascination with death
- Overwhelming sense of shadow, inferiority, unworthiness and evil
- First profound falling in love and opening to the mysteries of the erotic
- Unexplainable illness
- Desire for ordeals
- Experiences and thoughts about God and religion that may never come again
- Great need for beauty
- Extreme loyalty to friends
- Accidents that take the student out of the normal routine

In our Summer Honors Institute for talented teenagers, for which we have received grants for 19 years, we begin the weeklong experience with wreaths of ivy about our heads (to simulate laurel), and a telling of Plato's "Allegory of the Cave" by one of the philosophy or classics professors who teach in the Institute. In the cave, the people stare at shadows on the wall, but when they go outside the cave, they see the sunlight, and when they go back into the cave, they realize that the shadows have been illusions, and enlightenment comes from being in the open sun. The Platonic ideal of the world of immutable forms, existing only in the mind, is an apt metaphor for what we seek to provide these students with their bright minds. We do not dwell on the shadows, except to say they are false representations of the ideal form in the mind. The depth psychological perspective and the psychologists who teach in the institute (Michael Piechowski and Diane Montgomery) further enlighten the students by teaching them about the necessity for the integration of the shadow into the whole. Madeline L'Engle (1997) wrote about the necessity for the creator to

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integrate both shadow and light. “It took me a long time to realize the importance of the shadow in keeping things in creative balance,” (p. 6) she said. She further noted that the sun stands for the intellect and the shadow stands for intuition: “In the Western world we have become overdependent on the intellect, burdening ourselves with the need for scientific proof, and suffering great imbalance when we forget that fact and truth are not the same thing” (p. 8). That is why we have spoken up for the depth psychological way of knowing, the “poetic way of knowing” with our gifted and talented (Reynolds & Piirto 2005, 2007).

In the film, *The History Boys* (Hytner 2006), a group of intellectually gifted working class boys are groomed for the entrance examinations for elite universities in the UK. They will have a chance to jump social classes if they get high scores on the examination, and social justice will be achieved. The whole idea that gifted children can rise beyond their station by virtue of their intelligence is one of the essentialist beliefs that are foundational to the field of the education of the gifted and talented. Their teachers embody the shadow side of the virtuous teacher archetype; one is a fondler of young boys; one is a fraud who himself never passed the exam; one is the old-maid schoolteacher whose life is supposed to be fulfilled in teaching but is not. The students themselves show their shadow sides: one is a compulsive liar and cheat, another a thief, still another a seducer. That these teachers and students can attain a virtuous denouement despite the ascendancy of shadow is the moral of this mythic story.

The school is called to integrate, rather than shame and split off the shadow. To well-behaved kids, who, when they are out of class, live out violent fantasies in virtual games like Halo and Grand Theft Auto, who put on their iPods and live in a musical world of sex and violence, depth psychology would say, let’s honor the perspective and life force that comes through; let’s acknowledge split-off, hard-to-admit emotions; let’s find ways for the individual to live in relation to the shadows imaged by the video games and sexual songs.

The power of shame is known well enough. Miley Cyrus was thought to lack integrity when she was encouraged to bare a shoulder by artist photographer Annie Liebowitz in *Vanity Fair*, and because of her virginal reputation, she was made to feel shame, while young girls stride the halls of schools and the corridors of malls showing their derrieres and their nipples in imitations of Victoria Secret models, while young boys hide their bodies in baggy pants that fall to the rear end crack, and their slim legs are lost in folds of denim. They wear t-shirts that are several sizes too big, and even their sports clothes have evolved to hide their bodies, while young female athletes display themselves in briefs and bikinis, lunging on the sand volleyball courts, on tracks and on tennis lawns, showing their breasts, muscular arms, and toned rippling skin.

Shame is embodied in the dress of boys, and shamelessness in the dress of girls, a stark turnabout from what schools have sought to enforce in the form of dress codes. Girls have always been admonished to wear skirts of a certain length, tops of a certain cut, while boys were admonished to wear suits, ties, or certain types of shoes. In the early years of this millennium, schools required belts so that pants would not fall down to reveal underwear that was in itself minimal, as in thong,

another term that invites the primitive interpretation. For the bright youth, pressure exists, just as it does for all youth. To not conform in dress and in attitude provokes taunting, bullying, and the resultant shame. The shadow side of shame is guilt, the senex or negative father, who imposes a distrust and inhibition against doing what the student is good at – thinking brilliantly or creating outstanding work in a domain of talent. As Beebe (1992) said, shame is confounded by guilt, and both belong to the shadow side of the lightness of giftedness. Depth psychologists urge people to “embrace shame” (Beebe 1992, p. 61). This enables the person to integrate the shadow and its light. Whereas the Freudian and Eriksonian view of shame is to help people feel better about it, the depth psychological view is to integrate it, so that the person is not “ashamed of shame” (p. 62).

Schools have always denied the shadow and have used shame as a tactic to force conformity on students, and perhaps the most susceptible to this tactic are those who strive to be “good,” as the bright and talented often do, seeking to learn from and to please the authorities for reasons that are diverse, but which have to do with succeeding in the institution, moving on to the next step in education, getting high grades, meeting expectations, and the like. To integrate the shadow with the positive results obtained from such conformity to the demands of the authorities requires depth psychological work. The second author spilled melted chocolate on her dress while in a home economics class as a senior in high school, and her teacher required her to sit in the class in her slip (an undergarment) while she demonstrated to the class how to remove chocolate stains from wool. I had forgotten that I won the Betty Crocker Homemaker of the Year award, but the shame of sitting among the other girls (thankfully in those days there were no boys in home economics classes), took many years to be turned into an amusing story for her own students about how teachers use shame with good students. Shame operates to contain.

The image of the traditional school, which is often presented in dreams as a contained room with a writing board in front, desks lined up in rows, and windows on one side but not on the other is a place where bright and talented students often do well. They sit near the windows, embracing the light of *educare*. They get good grades, their teachers are pleased, they do well on assessments, and are encouraged to pursue further years within this contained space, or perhaps, to become leaders and teachers within this institution. They seldom move to the dark side, where the doors lead to long hallways within which are other restless souls, trooping in and out of similar rooms, up and down stairs, or into vast parking lots. The students study and do what they are supposed to. Few rebel, and those who do are usually in the arts, especially in rock music, where learning to read musical notes and to follow band leaders’ directions are not valued. The society, though, admires the talented rebels, imbuing them with a mystical quality, where they are admired and even worshipped, as they “play” and play.

That Tupac Shakur was a small boy in an urban school for gifted children (where the second author was his school principal), whose IQ was tested at three standard deviations above the mean is seldom mentioned; that his parents were underground in the Black Panthers, and that his rebellious lyrics came from a consciousness that was nurtured in good schools, is one of the ironies that embodies the dream of the

classroom with light on one side and darkness on the other. He moved into the collective unconscious from his verbal talent for pointed lyrics, and his subsequent murder by rival musicians has become the stuff of myth for the society. Collective consciousness sets up what people are supposed to be doing; where there is disruption is where the collective unconscious is breaking forth. Shakur's life as a gifted child and as a societal rebel are illustrative of the collective consciousness moving into the collective unconscious.

Solutions are in the attempt to integrate; traditional tales told of manhood and womanhood. The movie *Juno* is an example (Reitman 2007); the character Juno deals with shadow in a savvy and healing way, despite her insipid boyfriend. In our times, the masculine is not in a serpent, as in the myth and fairy tale; he is inactive and bland. The whole image of the bright boy in popular culture is of the evil hacker who wants to take down the government through cunning and because it will illustrate how bright he is; he'll get recognition from his peers, the pod of other bright hackers. Another example is the quest of Harold and Kumar (Leiner 2004), good gifted boys, to have a plateful of fatty sliders at the White Castle. They themselves are sliders, and they wander the back highways of New Jersey where you can only turn right. Another example is the world-wide obsession with talent searching, where panels of expert judges admit the worthy to the domain, discussing esoteric dance postures or calling their music "pitchy." They are the Sophists of the day, mass merchandising in the imitation of soul, not recognizing the revelation of what true soul is. In the incarnation of You Tube, "broadcast yourself," the populace searches for true soul and when they find it, it goes viral, as people use technology for amplification of their inner needs, in a dream-like forwarding of images to each other by email. We're looking at something that's never been. The popular video that embodies joy, "Where in the Hell is Matt" (You Tube 2008), has spread throughout the world as people hop up and down in a frenzied, smiling, tribal dance that resembles rituals thought to be extinct. At this writing the 2008 version had over 9 million viewings.

15.5 The Daimon

A whole understanding of exceptionality is greatly assisted when incorporating the archetype of the daimon or genius. In the depth tradition, the daimon is the semi-divine guarantor of our life's purpose. It is that element of our psychology that both nudges us forward at crucial moments when we are in the right place, and afflicts us with symptoms when we are missing the mark. Of the daimon, Hillman (1996) wrote, "The talent is only a piece of the image . . . only when the talent serves the fuller image and is carried by its character do we recognize exceptionality" (p. 45). In describing the Pyramid of Talent Development, Piirto (2004) used the image of the thorn as a metaphor for the motivation to develop one's inborn talent. She likened the thorn to the daimon, tracing its history through Plato, Jung and Hillman.

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However, the presence of the daimon can also presage evil, darkness, and crime, for it is reckless, heedless, passionate, and eternally and pathologically adolescent. With that in mind, it is useful to remember that the term “gift” also meant “poison” in old German. The first author has worked with many brilliant students who were often suspended, arrested, or who spent time in the psychiatric ward. Hillman (1996) is helpful in how a teacher can best proceed. He encouraged seeing and honoring the daimon, that which was great within the soul, but also grounding it and giving it the means to “cool.” The teacher helps to cool the daimon through depth of knowledge and the capacity to withstand the tensions of paradox that inevitably arise when working in this style. For example, the absolute revolutionary zeal of a student was cooled by his learning about quantum physics, socialism, and the socialist parties in Europe. With another student, the urge to punch lockers when angry was cooled through his learning to bake bread and to use his anger to prepare the dough. With yet another, her tendency to depression was cooled by learning of the descent into darkness found in the book, *Women Who Run with the Wolves* (Pinkola-Estes 1994). Approaching the ethics of each student individually is not moral relativism, but it is respecting each student’s inner truth. That is the most important thing we do as teachers.

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AQ: 'Pinkola-Estes, C. (1996)' is not cited. Please check.

Uncorrected Proof