

Mary of Magdala: A Gnostic Fable, *Introduction*, August 2009

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In July 2008, at the IAJS/IAAP Conference in Zurich, several colleagues and I had the distinct pleasure of participating in a reading of Armando Nascimento Rosa's play, *Mary of Magdala: A Gnostic Fable* (English translation by Alex Ladd). As I had long been interested in the Gnostic, apocryphal, and legendary traditions surrounding the figure of Mary Magdalene, not least of which was her connection to the Grail myth—and at different times had made pilgrimages to her various sacred sites in France, and even once had a dream about a visit to the beautiful cathedral at Vézelay (south-east of Paris) dedicated to her—it was an additional honor for me to read her part in Rosa's play.

There were other connections with Mary Magdalene. As a child, one of the most moving stories in the New Testament for me was the one where, in St. John's Gospel, she is weeping outside the empty tomb, conversing with the angels about her sorrow, and turns to see Jesus but does not recognize him as he is in a subtle body form, and the text says that she supposes that he is the gardener. Jesus enquires about her weeping, and it is the sound of his voice calling her name that identifies him to her. Without having the words for the experience then, it was the feeling of a deep pathos and of a love bond between Jesus and MM that had had a stirring impact on me. Then, much later, I had a dream that created one of those major turning points in life. In the dream, I was discovering a hidden text beneath the text of St. John's Gospel. This dream led me to pursue doctoral studies and I now believe that the 'hidden text' was this story of the centrality of Mary Magdalene not only in Jesus' life and her position as "the apostle to the apostles," but also her significance as an initiate in the high feminine mysteries, and her devotion to the visionary imagination, what theologian Jean Yves Leloup describes as the task of the 21<sup>st</sup> century.

There can be no doubt that the figure of Mary Magdalene as well as the renowned Black Madonnas in the West and the Taras of Buddhism in the East point to an archetypal presence constellated in our time. This presence involves not only images of heretofore neglected aspects of the archetype of the feminine, but also deep emotional feelings and numinous spiritual aspirations related profoundly to our sense of vocation—why are we here? what is being called forth from each one of us?—and our longing for a renewed and integrated sacred sexuality. We are at a point of course correction

on our planet. In addition to economic collapse and environmental degradation—signs of the failing nature of a patriarchal myth too long ruptured from the ancient springs of the soul—there are emergent signatures of renewal attempting to be born amongst us. These signatures, once made conscious through reflection, aim for union: soul and spirit with body, the often divergent streams of science and spirituality into a more complete whole, the inclusion of intuition and imagination as equally important ways of knowing as our rational and intellectual modes of apprehending ourselves and the world, and the desire for a truly authentic way of being that honors our own way and the deep creative spirit that lives in each one of us. Mary Magdalene in bringing shadow and spirit, soul and body together provides a symbol of these unions.

We want to know and feel our fullness. Mary Magdalene, alienated and scorned in official traditions for hundreds of years, is a symbol of the return of the repressed, the neglected aspects of our own wild souls longing to come home. Armando Rosa in his Gnostic play, *Mary of Magdala*, has given expression to these wild longings. Beyond the details of her historical reality—none of which can be known for sure (although there is no doubt that MM has a huge historical and imaginal presence in France)—is the significance of MM's symbolic and imaginative function. Weaving threads of the various Gnostic and apocryphal traditions as well as contemporary accounts of MM by Baigent et al., Margaret Starbird, and Dan Brown, with his own imagination as a playwright, Rosa continues his creative witnessing of those stories that are marginalized in our culture and whose riches might be lost forever if we do not find ways of telling them and telling them again. (For example, a former play of Rosa's is one that portrays the tragedy of the female pagan philosopher, Hypatia of Alexandria). In attending to his devotion to archetypal theatre, as audience we not only 'watch a play,' or 'read the play,' we ourselves are drawn into the drama as if in a dream and are transformed where its universal significance touches our own myth at that subtle, liminal meeting point somewhere near the edge of the stage where 'play character' and 'theatre-goer' meet.

The remarkably diverse essays in this volume each take a facet of Armando Rosa's theme and in so doing richly amplify the central image of Mary Magdalene, in much the same way that one might move to amplify the central archetypal symbol of a dream. The effect of these essays is to extend the enjoyment of the play itself as, with each iteration of the theme or themes in the companion papers, we delve more deeply into the resonances of this powerful archetypal story. The essays then provide additional interest to the

play and although they do not all focus on the play itself, they do unfold an emergent unity behind the apparent diversity of themes especially in their aim in unfolding MM's archetypal significance. One has the feeling that more essays could have been included, even an (implicit) invitation to write ones own response to the play!

Playwright Armando Nascimento Rosa's Afterword traces some of the sources and motivations for his play specifically referring to the cultural-historical and archetypal considerations relating to "untold stories." Drawing on Jung, he points to the unfinished business of the past and how the incomplete image of the godhead is pressing forward to include the feminine principle and the reality of evil. Citing Karen King's work, *The Gospel of Mary of Magdala*, Rosa's work includes the controversial perception of a highly intelligent Mary as leading female and favored disciple, privileged student of Jesus' teachings, visionary in the subtle worlds of imagination, and disputant with Peter and challenger of his jealousy and misogynistic prejudices. Along with Jung, Rosa notes that the Assumption of Mary the Mother in 1950, though symbolically important, was only partially successful in spiritualizing matter, and, moreover, was inadequate to the range of roles encompassed by the archetypal Feminine. A more complete image is attributable to MM who is not only mother but companion and sexual partner, apostle and preacher, receiver of divine knowledge and revelation, and most likely the one who was to have succeeded Jesus as Head of the Christian community after his death. These neglected possibilities require a radical revisioning of the origins of Christianity, not to mention the feminine aspect of the divine recovered in the Hag Hammadi and other texts (where God is not only 'Father' but 'Mother' too), and the legitimate role of women during the 2,000 year history of Christianity. This "suppressed plot" within Western Christian orthodoxy roused Rosa's imagination—he speaks of an "unrestrained desire"—to create an "archetypal psycho-activation [of this "untold story"] produced by a [living] stage performance" that could initiate others into this powerful drama. The (unstated) implication is that each of us, psychologically, is the inheritor of this suppressed family plot. What are we going to do with such an injustice, such a wound?

In Rosa's essay, three main points about his description of the play aim to help us revision our past and thereby re-imagine our future. First, with MM there is an emphasis on resurrection and life, not crucifixion and death or martyrdom. MM was the first to see Jesus in his subtle body beyond death, and the Gnostic *Gospel of Mary* and the *Letter of Peter to Philip* do not ascribe redemptive value to suffering. "It is preaching the gospel that gives life." This basically contradicts the prevailing Christian and, I might add, arguably the

Jungian view of life. Second, the play is controversial because in its Gnostic perspective, it contains the seeds of a feminine theology. The huge numbers of people that went to see the play in its Portuguese first production demonstrated this curiosity or interest, Rosa observes. Third, and this one I find most compelling, MM as the personification of the Holy Grail is profoundly significant from an archetypal, cultural, existential, and sexual/gender point of view. Rosa writes:

If the Holy Grail portrays a symbol of Mary's womb, pregnant with Christ's human descendent, this means that we overcome an abyss that was open since the beginning of Christianity. Something that had been split, damaging both the individual and the collective psyche "ruled" by Christina official dogma. The archetypal Magdalene actually joins the holy mother with the holy lover; the spiritual woman and the legitimate religious leader. Being the apostle of the apostles, to whom Jesus addresses his most inner messages, Mary of Magdala is a manifestation of Sophia as the feminine archetype of divine wisdom in human form. She enables humanity both to Jesus, as her life companion, and to the Christian institution, showing that the bright side of the numinous is able to manifest itself in all the aspects of human experience.

Jungian analyst and author Brad TePaske makes the play itself the focus of his essay. Elaborating for us many of the features of the Gnostic cosmology underlying the Nag Hammadi texts that demands that we re-vision a "new" Mary of Magdala, he appreciates Rosa's personification of Mary as a "feisty hospitalier of 'The Fisherman's Inn' in Marseille in 54 CE, and a ministrant to refugees of the Christian underground," as well as the very painful human drama of a widowed and grieving mother unsure of what happened to her only son.

One of the central themes of TePaske's paper is the description of the development of an archetypal split brought about by an ascetic (Christian) spirituality divorced from pagan instinctual excesses, a split that haunts us even now and which we are called to make conscious. TePaske elaborates this theme by writing about the differences between an Apollonian Christianity led by the Christ of Paul and the Roman Catholic tradition, and a Dionysian Jesus who belongs to the "cult of wine" and who describes himself as "the true vine." Orthodox Christianity has lost its chthonic depths, and references to Orpheus in the play—Godfried, the lost son of MM first appears as a drunken lute-playing singer—suggest that a Dionysian path recovering the death and rebirth mysteries could unite instinct and image, paganism and Christianity, and

potentially heal this split. The question is: how does each one of us achieve this evolution of consciousness? And what of the place of the feminine?

The bold figure of MM portrayed in the play—at once having to deal with the misogynistic attitudes of the likes of Onagrus as well as an ability to attain extraordinary states of altered consciousness that can take us beyond death *in this life*—points to the necessity to expand a view of the feminine seen predominantly as the Virgin, or an overly spiritualized Mother figure, to include the Gnostic Goddess of Wisdom, Sophia, She who (according to Jung) represents the spiritualization of Eros. In other words, a “higher” realization of the feminine includes a “lower” element, toward what TePaske describes as a “living whole embracing body, sexuality, the soul-stuff of erotic love, life-death, and finally, yes *finally* the numinosity of all things seen and unseen.” The tribe of “rebel mystics” as MM describes her religion is comprised of those whose pathology and madneses can be worked with to transform and deepen our humanity and open us to ever deeper levels of compassion. Through TePaske’s eyes we see MM in this play as a strong and vulnerable character dedicated to the complexities and deep mysteries of Life.

Jungian analyst and writer Nancy Qualls-Corbett explores various Biblical sources, Gnostic traditions, paintings, and legendary accounts that point to the historical MM (about whom we actually know very little) and her unresolved though possible marriage relationship with Jesus. Beginning with the best-seller phenomenon of Dan Brown’s *Da Vinci Code*, “a spark that kindled a flame from the unconscious,” and all the other spin-off TV shows and travel destinations that focused on the ‘bedeviled’ and/or ‘Great’ figure of MM, Nancy seeks to shed light on how it was that the human spirit either seemed to delight in, or in other circles denounce the heresy of, this work of speculative fiction. Not mentioned in the other essays in this volume is the story (a personal favorite), included in Brown’s novel, of the legend of MM’s sojourn in Egypt (after Jesus’ crucifixion), the birth of her and Jesus’ daughter Sarah in Alexandria, and the boat ride (when Sarah is twelve) to Ste. Maries de la Mer in the Camargue region of southern France. Ste. Sarah le Kali is known as the Black Queen (with ties to Isis in Egypt) and every year to this day in the month of May, gypsies from all over Europe come and celebrate her in this delightful Mediterranean village, lifting her dark statue with its regal clothing from the crypt of the local Romanesque church and parading her about the streets. Though MM ended her reclusive last years in nearby Ste. Baume, Sarah is reputed to have married into the royal family of France, continuing the bloodline of Jesus and MM.

Nancy Qualls-Corbett urges us to move from historical aspects to the possible psychological and archetypal aspects of this marriage and the promptings of the deeper aspects of soul. She feels that MM has such a hold on our imagination because she shares similar attributes to the mythical Aphrodite, goddess of sensuality, beauty, joy and sexual love, who belongs to the tradition of Inanna-Ishtar, Isis, and Cybele, and who also grieved with great sadness for the loss of Adonis, her 'Lord.' Gods and goddesses are personifications of intense spiritual longings and earthy instinctual emotions, and "the two images of the divine feminine, the mother goddess and the love goddess are universal, existing for all time." In Christianity, however, these two aspects of the divine feminine have been severely compromised. The mother goddess is virginal and lacking in sexuality rather than full breasted and fertile, and the erotic feminine aspect has been debased to prostitute or whore and become associated with temptation and unreliability rather than *jouissance* and playful creativity.

The marriage of Jesus and MM therefore speaks to the powerful longing in our own souls to bring divided aspects of ourselves together in a *hieros gamos*, a sacred marriage. This urgent numinous experience is also found in the tale of the beautiful Psyche and her hidden lover, the god of love, Eros, in which achievements of tasks undertaken in solitude are a pre-requisite for union with the god. In the Christian West, however, the Church is the Bride of Christ, and this abstract image is not emotionally appealing. MM and the fantasies of her life bring back to our imaginations an erotic feminine symbol where beauty, sexuality, spirituality, and our human flaws can find an authentic and vital integration once again, leading us to an intimation of wholeness. With the "earthing" of spirit and the spiritualizing of the earth" symbolic of the *coniunctio*, a new life becomes possible.

Jungian drama scholar Sally Porterfield suggests a series of affinities between Rosa's play and the mediaeval mystery plays of Mary, especially in Rosa's depictions of flesh and blood characters, which in the mediaeval plays would help ordinary folk relate to the gospel stories as 'facts.' Rosa's Mary, for example is portrayed as earthy, witty, impatient, intelligent, and aware of the derogatory rumors spread about her. Her rivalry with Peter recorded in the Gnostic texts was also a theme in mediaeval plays and sermons where women were often characterized as unreliable, given to 'seeing ghosts' rather than true visions, overly chatty and lacking in judgment. Rosa's Mary, too, has to stand up to these criticisms and hold her ground. Comedic elements are also features of the mystery plays, especially the favored "vice figures" that brought cheers from the audiences. Rosa uses the 'comedic disguise' with a foolish Onagus falling in love with Godfried dressed (protectively) as a woman to enable his

escape, adding a light-hearted note to the otherwise serious themes and injustices being tackled in the play as a whole.

Porterfield also appreciates MM's multi-valent image as contributing to her archetypal depths as portrayed by Rosa. She is the 'Great Mother' who protects all those around her. As "apostle to the apostles" she is representative of the 'Bride of the Beloved' and therefore an erotic symbol that helps redeem the most wounded aspect of the feminine in Christianity—woman as temptress and "bearer of evil." There is also Magdalene as the "penitent sinner" which, though denied in Rosa's portrayal as well as in recent scholarship, still clings to her image and was used in the mediaeval plays as a critical factor in her later apostolic and saintly designation. In any event, perhaps it is MM's imperfections and struggles that most endear her to us, making her a trustworthy symbol of what it means to be human. Lastly, as Initiate and Teacher, MM embodies the forgotten Sophia, and as such portrays a strong and empowered image of the feminine that is equal to and partner with masculine values rather than inferior to them.

Still, Porterfield asks, do these several factors account for MM's appeal in our times? She responds by suggesting that in our times we are possessed by an unbridled arrogant shadow that seems hell-bent on destroying humanity as well as our planet. MM stands as a compensating symbol that pulls us in the direction of wisdom, the wisdom of the unconscious and the unconscious as a source of wisdom. MM hails as a generative and creative force that points to the dangers for countries, for the future of our planet, as well as for individuals, of an un-integrated shadow, and thus could enable us to come back into balance.

Jungian scholar, Susan Rowland, compares Rosa's play with a novel on Mary Magdalene, titled *The Wild Girl* by Michele Roberts. In this fine review, Susan puts forward the idea that the 'transcendence' accorded to sacred texts such as the Gospels by centuries of patriarchal reading practices could be re-imagined as an 'immanent' network of connecting and responding texts (to include the Gnostic and apocryphal texts, for example), that could extend ad infinitum and could even include 'other' ideas of the sacred. In this way, the 'father' world (considered transcendent) could unify with the 'mother' world (immanent) and an integration of different myths, versions of the sacred, and approaches to reality could take place. Susan shows how Rosa's play and Roberts' novel embrace this possibility of linking the hierarchical, fixed truths of the father world (based on rules) with the relational, fluid, and more open possibilities of the mother world (based on vision and imagination), and in so doing help

restore the myth of the lost Earth Mother Goddess and her erotic creativity buried to almost death in Christian culture. Rowland does not wish to replace the patriarchal myth with a matriarchal one. Rather, only when the *two* perspectives can reside together is the 'whole being' honored.

Both the novel and play artistic genres make a place for transformation, for we as empathetic 'reader' of a text are engaged in a co-creative process that facilitates our individuation, or by being present at a performance of what Rosa describes as his "Gnostic theatre" are participants in a (Dionysian) shamanic ritual. Through both genres we are presented with otherness and difference and the struggle to incorporate these contradictions of the 'father' and 'mother' worlds. For example, the disciple Peter goes for institutional hierarchy, male dominance and celibacy, whereas Jesus teaches that love within and between is the road to the divine. Perhaps we could say that Peter stands for the power (over) principle that excludes, even demonizes the feminine 'other,' whereas Jesus evokes the eros principle and knows that the feminine vision of the goddess, who in the powerful Nag Hammadi poem *Thunder Perfect Mind* brings opposites of whore and holy one, bride and bridegroom together, needs to be incorporated. Jesus' relationship with MM embodies the desire to make the two, one. Each 'perspective' has the other as its shadow: relationship has its power shadow, even as power contains the seeds of love (think of the violent Onagrus melting at the sight of Godfried disguised as a beautiful woman). Individuation requires that we 'know' this about ourselves, make the 'other' conscious in whatever form it appears, and enable the energy to be transformed as best we can in the service of greater integrity and Life.

On a cultural level, the establishment of any kind of church as a worldly power contradicts the symbol of the Holy Grail as the bodily sacred. Who knows of any kind of institution that has not struggled with the seduction and abuses of power over kindness and relationship values? Rowland further elucidates how both novel and play speak to contemporary social and political trauma and how understanding of spiritual issues and facing the dark shadow creates different actions in the world—peaceful protests or hysterical terrorist hunts. Another theme belonging to these considerations is, in the novel, the possibility of the tragic hero/heroine and her 'patriarchal' 'idea,' 'conviction,' or vision, leading her into the wasteland, into alienation and invisibility rather than incorporation of how difference, contradiction, and 'exile' might express itself. Is the artist's way, creativity, writing a book for example, one imperfect but perhaps satisfactory way of resolving these tensions? Is it a way of mitigating separation and serving community, communion?



Comedy too is used as a fertile and useful alternative to violence. In the play, Mary says, “Better a comedic scene than death and senseless heroics,” and we experience the comedic relief of the cross-dressing scene. Later she witnesses a kind of rebirth when her supposedly dead son is brought back to life and when she learns she herself is the Holy Grail. These dramatic rituals, together with Godfried’s healing of Centurius, bring ‘difference’ together, make the goddess present, and suggest as Northrup Frye writes, “the triumph of life and love over the wasteland.”

Yet, as Rowland concludes, the wasteland is left unredeemed in Rosa’s play. It is we the audience who, having participated in the transforming energies of Gnostic theatre must leave and “plant a garden in the wasteland.” On an elegant final note, Rowland acknowledges how Jung himself addressed the wasteland of modern man’s soul and wished for a psychology of the whole person. Beginning with the single vision of science (the ‘father’ world) he was led to a “net of reflections” (philosophy, theology, alchemy, etc.) and thereby inducted into the realm of the goddess. We too can participate in this creative imaginative vision that integrates the transcendent and immanent worlds.

Rosamonde Miller is a mystic, spiritual teacher, and the founder of the Gnostic Sanctuary (Church of Gnosis) and the Mary Magdalene Shrine in the San Francisco Bay area. Pointing to how the figure of MM has powerfully moved our souls and imagination, Miller focuses on Mary as Gnostic—the “knower” or mystic and visionary. Distinguishing between the Gnostic ways of understanding reality, including the *hylic* or physical which would point to a preoccupation with the historical events of MM’s life, and the *psychic* or interpretive, which leads to a mostly intellectual understanding of the meaning of MM as a symbol, Miller goes on to the third level of understanding, the *pneumatic* or spiritual way which transcends all literalisms and duality toward the felt mystery of union and MM as “Bride of Christ,” and embodiment of Divine Presence. As archetype of the eternal divine feminine, Mary Magdalene “embodies the lost Sophia, the hidden and forgotten soul of humanity.” She represents the dark wisdom in each of us that is longing to be rediscovered. Miller finds that all these levels of MM are found in Rosa’s play—earthy, practical, witty, mystical, allowing eventually for the discovery of the “sacred marriage” within each of our souls.

Finally, the last essay is by Antonio Mercado, a Brazilian scholar and director who writes about Nascimento Rosa’s play as a playwright, and who can situate Rosa’s (now prolific) dramatic writings within the historical and contemporary theatrical traditions of Portugal. Mercado contends that Rosa’s is a unique

voice within the post-repressive era—(referring to the Inquisition as well as Salazar’s dictatorship in the 20<sup>th</sup> century which weakened creative expression)—generation of writers. Rosa’s is a “drama of rupture,” breaking from the inhibitions of the past. As critic, scholar, and writer, however, Rosa is aware of the influence of his theatrical ancestral history and how the dramatic traditions both foreign and national have enabled him to find his own voice. He envisions theatre as a mingling of dramatic ideas and fictional creation, a “place to see,” in the Greek sense of the word “*theoria*” which etymologically links the “*teatron*” with the idea of “vision.” He is greatly influenced by philosophical rather than literary reflections, and “by the stage itself and by the power of living performance.”

Rosa’s theatrical writing is considered unique because of his use of myths, stories and legends that give expression to the Jungian collective unconscious. These universal themes of human experience invite the spectator to awaken to a world beyond personal biography via the power of the symbolic imagination. His theatre is like a dream in which there are time distortions or a mix of historical, apocryphal, and dead persons. The performance “dreams” that take place in a realistic setting, which Rosa calls “Gnostic Theatre,” aim to create a shamanic experience that transforms the audience-participants. The plays, by focusing on the marginalized, the heretical, and the forgotten characters of a story, or those almost missed details which in dreams and fairy tales often provide the key to the whole unfolding drama, lead us to see again or to see anew to achieve a deeper or transformed view of reality. Rosa not only wishes for us to be entertained, but to Wake Up to our own marginalized souls as well as to those heretical and potential creative thoughts that we resist for fear of their ethical implications. We might have to change! His is a theatre of dissent, of transgression, of disowned personal and collective shadows.

So the alienated Mary Magdalene comes to center stage as major protagonist altering forever the old myth of Christianity to include its Gnostic reverberations: a mother-father god, a sacred marriage union, a grail that is the human body itself, an erotic vision of life, a feminine theology, the power of non-ordinary states of consciousness, the wisdom of Sophia.

For me, Mary Magdalene stands as an invitation to deeply embody our own frail and luminous reality, to stay with what truly matters, to excavate our own depths continuously as we search for what seems most authentic now at this moment, to be kind to our limitations, and to honor our intuitions and feelings as much as our thoughts and our relationship to material reality. I will conclude my Introduction with a dream that I had this past spring at the near-

conclusion of a book I have been writing for several years, and about two months after Nascimento Rosa asked me to write this piece. The main theme of my book, *The Songlines of the Soul: A New Vision for a New Century*, is the elaboration of a new myth in our midst as we move from one astrological age to another. I have tried to show how Jung's later work on synchronicity, his beginning reflections on UFOs as collective synchronicities, and the spectacular visitations of the crop circles each year in the fields of England for the past thirty years or so, are the manifestations of a new union of psyche and matter, above and below, cosmos and world. The figure of Mary Magdalene as we have seen in these essays is a compelling personification of this "sacred marriage," the union of spirituality and sexuality, and the longing in our souls to bring all the parts of who we are back home. The Sophianic MM stands, therefore, as the herald of a new age of a largely 'feminine' consciousness, and by that I mean an interconnected, imaginal, compassionate way of being in which we can do no harm, and in which we realize our co-creative relationship with all of reality, visible and invisible. In this new world, we have a reverence for nature, for our animal selves, for non-ordinary experiences, other dimensional realities, and for the galaxy itself and Earth's place within it. It is a redemption of love, of eros, what I call eros awareness. The "marriage" creates a new birth: this is a *unus mundus* subtle world where the unity of the inner, outer, and other worlds are realized.

Here is my dream:

The dream takes place in France, the quality of light suggesting somewhere in Provence, which for me is the landscape of love, the imaginal world of the grail, and the place where my soul feels at home. I am with my daughter and we have parked our car in the lot beside an old church or chapel that we are about to visit. We go inside and it turns out that we are there because it is a shrine to Mary Magdalene. I am in a side chapel looking at a painted wooden statue of Mary and her child. (It is not clear if this is the Magdalene or Mary the mother of Jesus; I believe it is the latter). I am feeling very emotional and am crying, feeling sadness and loss.

Then Carl Jung comes up to me and seems to indicate that there is something more important than the statue that he wishes to show me. He takes me outside and says that the shrine really has to do with a "previously undiscovered star" and points up to the sky, which though covered with clouds clears as he points upwards, and we see the brightly shining star together. (It is like a big secret between us. I am overwhelmed by what he is showing to me; it feels very significant). Then he points to the path that leads from the church straight out into the distance. Jung says, "this path is the 'dragon path' and it

links with the other sacred shrines,” implying shrines to Mary Magdalene, though he doesn’t mention her name, it is just understood between us. In the dream I know that ‘dragon path’ is the Chinese description for the invisible energy lines that link holy places together on the planet. (It should be said that although I had been exploring the invisible imaginal geography of the earth, linked to Corbin’s ideas of “celestial earth,” I was not conscious of having read yet about the dragon paths. Synchronistically, however, the following day I opened a book by John Michell and there was a whole chapter on dragon paths! Michell also calls the dragon paths the “Earth’s Imagination”). By pointing to both the star and the dragon path, Jung is showing me something even more important than the chapel and the statue in the chapel. That is the idea conveyed in the dream. The dream wakes me up at 2 A.M.

I was deeply moved by this dream and by the presence of Jung and what he was showing me. It was as if, in relation to my book, yes, I had followed a thread that called me and could be confirmed in my small contribution to trying to understand the psychological and spiritual challenges of our time. In its striking imagery, the dream spoke worlds. The “star” is a new understanding, a new revelation, the new worldview and a new hope for the awakening of humanity associated with the transitioning of the ages, with 2012-2013 and the Hopis and Maya prophecies. The “dragon energy” is the creative energy of life which in alchemy guards the treasure and which will perhaps provide the energy needed to manifest the new myth. The star as a new constellation, or as a messenger, is linked to the dragon paths which also points to the alchemical dictum of ‘as above so below,’ the relation of spirit and matter and its new conjunction in a subtle imaginal world that is breaking through in our time in, among other ways, crop circles. It seemed as if the attempt to advance our understanding (for me, beyond what Jung made explicit in his lifetime) is for the sake of “my daughter,” that is, for the next generation. The linking of the sacred sites are the places where the stars are grounded as it were, holy ground, “celestial earth,” the spiritualization of matter and the redemption of the feminine, of eros and love. God is spirit and now god is matter too.

In the dream, the statue of Mary the mother as a symbol for the feminine is enclosed in a church structure and so she cannot advance psychologically. Perhaps this is why I am weeping. However, the dragon paths link shrines to Mary Magdalene, and her constellation as an archetype of the feminine in our time is not confined by patriarchal limitations. She also has a strong presence in France. The Magdalene links spirit and instinct and embodies the visionary imagination (also called a star in alchemy) inviting everyone to be who they truly are, creative co-participants in the new unfolding myth. Moreover, Mary Magdalene is in the lineage of Aphrodite/Venus, Ishtar

and Isis (as we have seen in some of the papers for this volume), and for whom the star is the pre-eminent symbol.

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