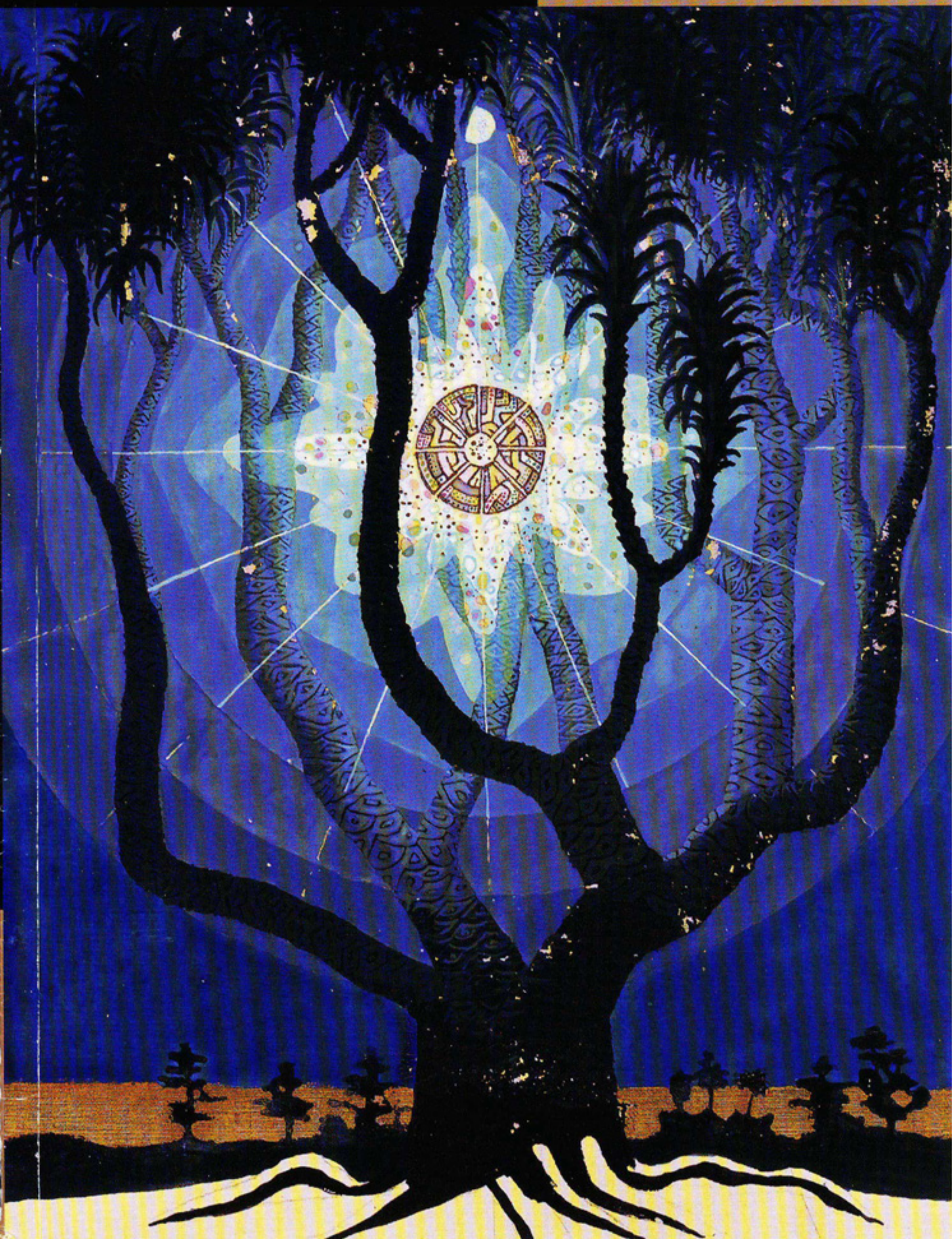


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*Jung's Red Book:
The Spirit of the Depths*

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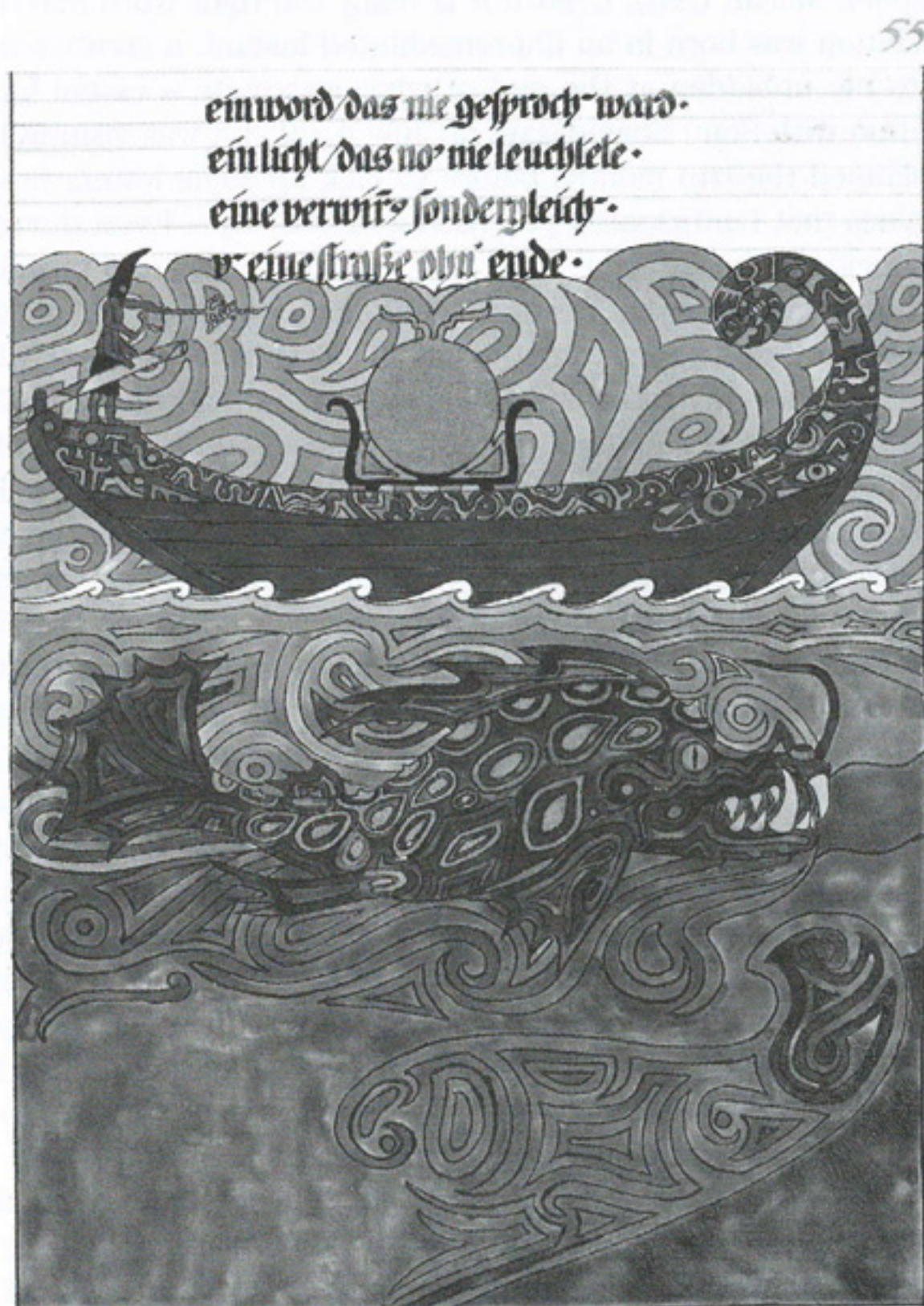


Creativity and Inspiration: An Interview with Stephen Martin

Gilda Frantz

I am speaking with Dr. Stephen Martin on the phone, as he is in the Philadelphia area and I am in Santa Monica. He is sitting in his library at home, a room filled with the evidence of his many interests: shelves stacked with books about the decorative arts of the twentieth century; examples of that work in silver and enamel; paintings commissioned from artist friends; and a collection of letters, manuscripts, photographs, and volumes all inscribed or signed by C. G. Jung.

Dr. Martin is a clinical psychologist and Jungian analyst. A graduate of the C. G. Jung Institute in Zurich, he completed his training in 1980 when he was quite young. He is the editor of the definitive monograph on Archibald Knox, one of the most important British decorative artists of the twentieth century, as well as the former editor-in-chief of *Quadrant*, our sister publication. He co-hosted, with Aryeh Maidenbaum, the groundbreaking conference in the late 1980s on Jung and anti-Semitism and coedited with him the sourcebook on that subject, *Lingering Shadows: Jungians, Freudians and Anti-Semitism*, which has recently been reissued. He is co-founder and President Emeritus of the Philemon Foundation. With the recent publication of *The Red Book* and the extensive coverage of this event by the *New York Times* and news media around the world, the Philemon Foundation, which funded much of *The Red Book's* editorial preparation and all of its translation, has been a very visible institution indeed. As president, Dr. Martin sought and secured the funds needed for the editorial preparation of *The Red Book* as well as for other publications funded by the Philemon Foundation, including the *Jung-White Letters*, published by Routledge, and Jung's *Seminar on Children's Dreams*, published by Princeton University Press. Since its publication in October 2009 by W. W. Norton, *The Red Book* has become a sensation in the book world, with its initial print run of 5,000 copies selling out almost before its publication date. Subsequent printings have been selling briskly. The enormous popularity of *The Red Book* was no surprise to Steve Martin, given that it was his inner certainty of its vital importance to the world that brought him to establish the Philemon Foundation in the first place.



The Red Book (Liber Novus), page 50. Mixed media on paper.
 Folio size: 11.57" × 15.35" (29 cm × 39 cm). 1914–1930.

Gilda Frantz (GF): Steve, how did you come to create this foundation?

Stephen Martin (SM): *Creation* is really the right word here because the foundation was born in an unpremeditated instant, a creative moment, coming to me unbidden at the end of what was quite a casual lunchtime conversation with Sonu Shamdasani on July 4, 2003. I was visiting London, having planned the trip months before to pick up some letters by Jung to H. G. Baynes that I anticipated purchasing at Sotheby's. Even though I was outbid, I decided to make the journey anyway, having other art business with Christie's and Sotheby's that needed attention. My interest in Jung's letters had grown over time, as they were the reading material of my weekly German tutorials. Together, my tutor and I would work on material from the two-volume set of *Collected Letters*, edited by Aniela Jaffé and Gerhard Adler. Over time, I found myself being drawn to those letters Jung wrote, in his later years, to regular people who would write for personal advice or the clarification of a dream or feeling. The singular kindness Jung showed toward these anonymous recipients touched me deeply. It occurred to me that, besides collecting them, perhaps I could do some scholarly work on them as well.

As I had really no idea how to proceed technically with such an idea, it seemed a natural next step to confer with someone who would, so I invited Sonu to lunch. I had heard of Sonu before, having read some of his articles and his excellent book, *Cult Fictions*. More importantly, I knew that he was editing Jung's *Red Book*, having seen the notification of that fact in the back of a recent newsletter of the International Association for Analytical Psychology. In fact, I still have that original announcement, which I keep with the advance copy of *The Red Book*, sent to me by Jim Mairs, the publisher at Norton. At the time, I thought it would be helpful for me to meet this fellow and ask his advice and help with my letters project as well as to talk to someone who was working on this magical volume.

In my life as a Jungian I had not been so lucky, having had the idea of its publication quickly and summarily squashed back in 1989 by Jung's son, Franz. At that time, while editor-in-chief of *Quadrant*, I had visited Franz to discuss Jung's interest in art in preparation for an issue entitled "Art and Soul." While at Seestrasse (Franz was most gracious and had invited me for tea), I took the risk of proposing a facsimile edition of *The Red Book* that might be published by Shambhala Press, which, at the time, was working closely with the Jung Foundation in New York and was publisher of *Quadrant*. My otherwise genial host turned quite aggressive and nearly shouted that "*The Red Book* would never be published!" adding, for extra measure, that I could not see the volume "because it was in a bank vault in Zurich, and that it would not be sold to a Texan who had offered him \$5 million!" Seeing that I was startled at his outburst, Franz attempted to soothe me by showing me many other treasures, including a few of the now

legendary black books. I spoke no more of *The Red Book*, but reveled in being permitted to handle what I now know to be its source material.

So, fourteen years later, I was now meeting Sonu for lunch to discuss, among other things, *The Red Book*. He chose a wonderful high-end Indian restaurant in the Mayfair section of London, called Benares. During our meal I asked about *The Red Book*, and Sonu told me that the funds required for the project's continuation were running critically low. I was astonished that the worldwide Jungian community had not been asked to contribute. It seemed inconceivable that such a project could run into financial problems, despite the fact that Sonu had, over time, spoken to many in the Jungian world about funding editorial work on *The Red*

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Book as well as on other unpublished material. As if turning away from further discussion about this, to my mind, improbable situation, we began speaking about the letters and how I envisioned my project. He asked me how many letters I thought Jung had written, perhaps to give me a sense of the parameters of my research. When I guessed 5,000, he shook his head and shared with me that *tens of thousands* of letters remained unpublished and virtually unknown in the Jung Archives at the Eidgenössische Technische Hochschule (ETH) in Zurich and elsewhere in the world, thousands of pages of unpublished seminar material and manuscript pages as well. In short, there was a lifetime's worth of scholarly work to do on the unpublished Jung.

I was stunned at the thought of all this treasure, for it was treasure to me, and I found myself overwhelmed and excited in a way that I had been only once or twice before in my life. Sonu kept his cool the whole time and, as I was about to hail a cab to take me to Christie's, I said to Sonu, "Why don't we start a foundation?" Right there on a street in Mayfair, July 4, 2003, at about 2:30 Greenwich Mean Time. I remember that he looked at me and said something like, "Sure, let's do that. Call me when you make headway." Driving away in the cab I knew that it wasn't a matter of headway, it was a matter of fate. I knew that a foundation, the Philemon Foundation, would come into existence and that my life had changed its course.

I didn't sleep that night, not one bit; I was inspired, seized by a daimon. I knew, or it knew, that once I got home, called a dear friend of mine, a self-taught Jungian layperson who loves Jung as I do, and explained the situation about *The Red Book* and the trove of unpublished material, the foundation would become a reality because he would help us fund its birth. And, after bursting into tears, so he did and here we are. Within a month after that, the three of us met and the plans for establishing the foundation were formalized. To commemorate our coming together as co-founders, Sonu created an anagram that used to be on our old website.

GF: What an extraordinary beginning. What happened next to you?

SM: Actually, something very strange but in keeping with the "given" nature of the project. By that I mean, of course I was captivated consciously by starting the foundation—it was incredibly exciting—but complementing that excitement were other sorts of experiences and synchronicities that seemed to be giving encouragement and help. One such repeated experience was what I have come to call "communion in the mudroom," that little area where we keep coats and boots and things just before leaving the backdoor of my house. On several occasions as I was passing through that space, I heard a voice in my head, quite audibly, instructing me to call people who might be able to help us. The voice told me to call you after twenty-four years of not being in any kind of contact, giving me the distinct feeling—no, *assuring* me—that you would be interested in this adventure and point out a new way to proceed. And of course you did, listening sympathetically and being enthused by the tale and putting me in touch with Nancy Furlotti and others who have helped. In that same mudroom, again the voice spoke to me and told me to call Jim Hollis, a dear friend and then the director of the Jung Center of Houston, to ask for help. It was he who facilitated Carolyn Grant Fay's generosity, so much so that she became our patron and second major benefactor.

During this time as well, Sonu and I conferred frequently while I began seeking other potential donors. We both wanted to cast the net widely and to seek out friends of Jung who are not normally canvassed by Jungian organizations. We wanted the Philemon Foundation to be a grass-roots experience and to involve as many donors as possible. Our vision of the foundation's structure emerged intuitively. I think that Sonu, with his extensive academic and organizational experience, had a very good touch with this sort of thing. My strong suit was people; that is, having a feel for those who might be supporters of our work. And I began by simply telling the story as if it were a fairy tale because it really felt like it: "Did you know that there exists an incredible treasure trove of unpublished Jung that the world has never seen, that we need to see and can see, and that this historian, Sonu Shamdasani, and other scholars can make that invisible material visible? A treasure that is not hard to attain, perhaps?"

Simultaneously we were beginning to have conversations with Ulrich Hoerni, who was the director of the Erbgemeinschaft C. G. Jung, or the association of Jung's heirs, and now directs its nonprofit successor, the Stiftung der Werke von C. G. Jung or the Foundation for the Work of C. G. Jung. Pretty quickly the possibility of cooperation between our organizations began to crystallize. From these discussions came the agreement that is still the one with which we work at the present time. Thanks to his trust in Sonu, with whom he had been working for years on *The Red Book*, and a favorable impression of me, Ulrich Hoerni took the risk of joining with our vision.

GF: It is a remarkable story with so many moments and synchronicities without which the Philemon Foundation would not have come into being.

SM: Yes, it would seem that some sort of psychic critical mass had been reached. Sonu told me many stories about his attempts to do what we were able to do, but to no avail. There's no doubt about it, we were guided to it; I was guided to it. On every level it felt as if it were "given" to me, as if I were "called."

GF: Have you ever been called before?

SM: Once before did I feel called, some eighteen years ago when the world of decorative arts opened up to me. I fell passionately and completely in love with the work of the great British designer, Archibald Knox. From that call I went on to edit the definitive monograph on his life and work, to co-curate six exhibitions of his work in major museums, and to build the most lauded collection of his objects. Throughout that period of creative madness, despite nearly impoverishing my family and myself, I knew that I was in the service of a greater creativity than my own. I am proud to say that it was my effort that reestablished Knox as one of the greatest designers of the Art Nouveau and Arts and Crafts tradition. But in terms of my life as a Jungian, this was another order of experience, this call. For the last thirty years of working as an analyst, even though I was one of three analysts who founded our local professional association, the Philadelphia Association of Jungian Analysts, in the early 1980s, as well as being a founding member of the Philadelphia Jung Seminar, our local training program, I would never have dreamed of anything on this level. Such professional activities were born out of a kind of extraverted necessity, if you will, but the Philemon Foundation, as it was to be thereafter named by Maggie Baron, was sheer inspiration; it was the call of something beyond my comprehension. You often said to me, when I was feeling overwhelmed or enormously stressed about the magnitude of the task, that I should "trust the process" because it was being guided by the Self. I'm sometimes a bit gun shy to make such judgments because they can sound so grand, but there's no doubt that this would never have come to fruition, enabling *The Red Book* to be published in the time that we could accomplish it, if it were not coming from some place other than me or my ego. As if to

underscore this point, more than once I have felt Jung's presence in my life during this activity.

GF: Have you ever dreamt of Jung?

SM: Yes, I have. In one very memorable dream he simply appeared and said, "I am here with you." There are others, but this pretty much summed it up.

GF: In spite of all of this history, what I keep coming back to is the timing of it all, the "right moment" for it to happen despite all odds to the contrary. Isn't it true that some days before you went to London to meet Sonu on June 29th, you had a major car accident?

SM: That's right, it was terrifying. A taxicab and I collided on Park Avenue and 67th Street in New York City. I can't remember that much about the particular conditions of the accident except that before I knew it, I was in a trauma center on the Upper East Side. I was on an art-related errand when it happened. By all rights I should never have been going to London, let alone be alive. I saw the crash happening as if in slow motion. I hit the brakes and figured, "This is it," but then the airbags deployed and it was all over, just like that. In the end I was burned by the airbags but was relatively uninjured, miraculously, with the exception of some whiplash, sore muscles, and a shaken spirit. Thankfully, no one else was hurt. But this did not stop me from going to London, because I felt compelled to do so.

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Ultimately, yet another synchronicity was involved. It did not escape my notice that the accident happened on the same block as the 67th Street Armory in New York City—that very place where I discovered my passion for the decorative arts. In that Armory, every year for years a major antique show would occur in November, and it was there, at one of these shows in the early 1990s, that I discovered Knox. Af-

ter the accident I reflected from a soul perspective that at that very moment, in one shattering moment, one daimon gave way to another; it was as if a part of my soul was wrenched from the decorative arts and found its way back to me in a completely different incarnation five days later in London. Some

kind of transfiguration occurred, and my world shifted. It was as if I had been reborn.

GF: Do you think that your being an analyst and Sonu being a historian must have been just the right combination as a team to start the foundation?

SM: Unquestionably. First and foremost, nothing would have happened without Sonu's impeccable credentials as a scholar, and in particular, as a Jung scholar. No enterprise of this sort would ever have been possible without Sonu and his gifts. As for the other side of the equation, how to reach the broader Jungian world to solicit help, being an analyst was critical on several levels. Most obviously, the fact that I have been involved with Jungian psychology since I was eighteen and a practicing analyst for thirty years created a basis for my familiarity with and love for the material itself. I mean that in both an intellectual and a feeling way. Jung and his work are living realities for me, and it was not hard to become the person to elicit that feeling in others and to encourage their participation as supporters of the project. And by eliciting support, I mean also asking for money. I had no compunction about doing so because our mission was so absolutely right, and I could convey that sense of rightness with enthusiasm and utter conviction.

It also helped a great deal that I began my training in the early 1970s in Zurich, when many of Jung's students were still alive and teaching, including my beloved analyst, Liliane Frey, and when many who are in leadership roles in the various Jungian professional groups were training. Being a fellow analyst, and one with deep connections to the history of our discipline and to its Zurich birthplace, created, I think, a kind of felt trustworthiness so that when I reached out to talk about our foundation, I was given an ear.

Throughout my time as an analyst, I have had a passion for the historical side of Jung, even before meeting Sonu. As I mentioned, already in the 1980s I was deeply interested in the issue of Jung and anti-Semitism. And finally, being a collector of Jung's work, I had a first-hand appreciation and love for the physical material, which took a quantum leap when we started the foundation. To me, it is the greatest treasure that there is, and as an inveterate treasure hunter, the Philemon Foundation allowed me to really delve into this wonderful material and to see what can only be described as magical things.

GF: Can you say more about your work as an editor and an author?

SM: Certainly. My editorship at *Quadrant* was an extremely important learning experience that had a direct impact on the establishment of the Philemon Foundation. At first, I was quite hesitant to take on *Quadrant*—in fact, I turned it down two times—but Aryeh Maidenbaum, who was then the Executive Director of the Jung Foundation in New York City, wouldn't take no for an answer. Because I understood myself well enough to know that I was not principally a scholar or a theoretician, and when I

compared myself to the editors of the other Jungian journals at the time, I wondered what I could bring to *Quadrant* to make it unique. During this period James Hillman was editor of *Spring*, John Beebe was at the helm of the *San Francisco Library Journal*, and Ernst Rossi was editing your journal, *Psychological Perspectives*. These are men, to me, of great intellect, and given my trepidations about not being principally a scholar, or a thinking type, it was critical for me to figure out what my voice or role would be in the Jungian world. Very quickly, the realization came to me that I'm a connector, a feeling type who can see and value the work of others and who could take delight in making it possible for that work to be showcased and to be brought forward into the world. I realized very quickly that my gift, and my joy, is to enable the gifts of others to be seen and shared. An additional realization was that *Quadrant* could also become a place where I could not only bring together talented people but also create a publication where deeply interesting material could be presented in an elegant, artistically compelling form—a task that called on my first love, what I left behind to enter the world of Jungian psychology, that of being an artist. In the early 1970s, I went to Zurich with every intention of being a painter, but as is the case with so many of us, I followed a different path.

Quadrant allowed me to be that artist, and I refined that role with my work in the decorative arts when I showcased the work of Archibald Knox. Not only did I edit the books about him, I co-designed them as well as helping to plan the exhibitions I co-curated. Beauty of presentation was for me as critical an expression of the soul as the information a publication could convey. I like to think that I have brought that sensibility to the graphic presentation of the Philemon Foundation. And so it was with the Philemon Foundation. I could see instantly that my job was to support Sonu's scholarship and to bring others together who could support our mission, including other scholars, donors, and friends of Jung.

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Being an analyst and having this kind of spirit was just the right combination. Being familiar with the Jungian world, having the pedigree of being Zurich "born," and having a personal connection with so many in this world (even though I had deliberately avoided the political side of our Jungian organizations) gave me a wide range. I was able to reach out

ecumenically to convince disparate and, at times, conflicting groups and individuals to join our work. Sonu provided the depth of scholarship that would do justice to Jung's genius, as well as the solid, organizational knowledge, and I was the net that harvested the souls who would join us.

GF: You know, often we think about spirit as air or wind, or something of an active nature that can make a fire much larger. I think that the spirit you brought to this must have been like blowing on a hot coal and adding fuel to it, because you bring tremendous spirit. There's no question about it.

SM: I was on fire, and I think that Sonu and I had an extraordinary synergy. We saw things very clearly and very much in the same way in terms of purpose and strategy. From the start we decided to take the high road about creating the foundation and not get embroiled in power struggles that were bound to happen. And despite the people who were doubtful, if not openly resistant, sometimes most unpleasantly, we would soldier on.

GF: Did you have many disappointments when you were looking for fundraising among colleagues?

SF: Some, but I would say that on the whole we were supported by a number of analysts and that number has been on the increase over the last year or two. What is more important, however, is that thousands of *Red Books* are being sold, and our endeavor is a huge success.

GF: How has the funding for *The Red Book* been accomplished?

SM: It was really quite simple but hard work nonetheless. We reached out to those who love Jung's work and caught the interest of individuals and institutions alike. Donations have been as small as the \$5 bill that came wrapped in newspaper in an envelope addressed in a clearly elderly, infirm hand and as large as seven figures.

GF: And the Philemon Foundation probably receives money from the sale of *The Red Book*?

SM: No, we receive no royalties whatsoever from its sale. We receive no royalties whatsoever from any book that we fund.

GF: Where do the royalties go?

SF: They reside with the Stiftung der Werke von C. G. Jung, which is the foundation for the literary estate of C. G. Jung. The funds do not go to the Jung family but to supporting the literary estate itself.

GF: The foundation seems to be going along in a very good way. What do you think happened to you in the process of creating the Philemon Foundation?

SM: That's an interesting question, Gilda, and I am not sure I can be very clear, because whatever happened is still happening, so I can only make some preliminary observations. In a certain sense, being given the opportunity to establish the Philemon Foundation fulfills a part of my destiny as a devoted Jungian. I discovered Jung when I was eighteen years old and have been, for nearly forty years, just like what was reported in the *New*

York Times article about *The Red Book*, religiously devoted to Jung and his work. To set the story straight, though, when my daughter, who was at the time in fifth grade or so, asked “what religion” I was, as part of a homework assignment to interview her mom and dad about our backgrounds, and I answered “Jungian,” I in no way meant that Jung or Jungian thought was a religion. What I meant was that this path I have been following for so many years is just this one, and I do so “religiously” with all the challenges of any worldview or life system. With all of this in mind, I delight in the notion that I was the catalyst who got the Philemon Foundation going, because my entire Jungian journey has been improbable, and wonderfully so. It strikes me that if you look at where I come from, you would never have thought that someone like me would have played such a role in this important endeavor.

GF: When you say, “where you come from,” do you mean in terms of your family or your socioeconomic background?

SM: Both—from a lower-middle-class shtetl-like Jewish experience, born in Brooklyn, raised in the backwoods of Queens, New York City.

GF: And you think a parson’s son had a better opportunity than you to become what Jung became?

SM: Point well taken! Of course you’re right, and it’s probably so for many of us who love Jung’s work. What has all of this done to me? I feel honored, I feel humbled, and I feel that a part of me has been completed. It’s given me the opportunity to pay back the gift of life that Jung’s work has provided, that I was lucky enough to discover through Liliane Frey. She is the guardian angel of this entire adventure.

GF: She was your analyst?

SM: Yes, she was my analyst and became my dear friend. I spent the ten years after my departure from Zurich visiting her often, sometimes three times a year. She had great faith in me, and I am grateful to her. To some extent, my work for the Philemon Foundation is also dedicated to her.

GF: I understand this.

SM: I also think that I’ve matured along the way, learning how complex organizations are and a lot about how to manage forces in the world that are far larger than I. And, I must say, I have come face to face, despite being inspired, with the limits of what I can and cannot do. At the end of the day, I am not an organizational person, and I greatly respect those who are. But most of all, I have learned, yet again, that if something moves me, if I am seized like I was, then I must become the dedicated servant.

GF: And what has it cost?

SM: A great deal, actually. For the last six years I have had two full-time jobs, directing the Philemon Foundation and practicing as an analyst. I also have a family with kids in college and one coming up to college. I have

worked at least 70 to 80 hours per week for all of this time on my various jobs.

GF: You must have a very understanding wife?

SM: I do have a very understanding wife, but every now and then you have to pay back. When I don't have family responsibilities, my weekends are almost always consumed with Philemon work.

GF: This leads me to the next question. In December 2009 you stepped down as president of the Philemon Foundation. What prompted that decision, especially now at this moment when *The Red Book* has been published? And what do you think about the future of the Philemon Foundation?

SM: I stepped down from the presidency and my administrative role as well because I have the strong discernment that I have accomplished what I set out to accomplish—to establish a foundation to support Sonu and the other scholars who are getting the unpublished work of Jung into publication, and most specifically, *The Red Book*. That wonderful event has taken place, and we have a healthy donor base of over one thousand people. My job is done. It has been a visionary job that reflects the visionary component in my character that I have described as being seized by a daimon and being com-

pelled to live out its demands. I knew instinctively that the watershed moment for me was going to be the publication of *The Red Book*. I sensed that when this occurred, an energy shift would also happen—and it has. For the foundation, the visionary period is giving way to a time of consolidation and expansion. We have a good team in the Philemon Foundation board, and our new co-presidents, Nancy Furlotti and Judith Harris, along with Sonu and other colleagues, will steer Philemon into its mature phase.

What do I think about its future? When I imagine it, I see a wide and long horizon of project after project coming to fruition, of volumes of

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letters, manuscripts, seminars, and perhaps even someday, the original protocols that were the basis of *Memories, Dreams, Reflections* coming into print. I see a blossoming collaboration among the various Jungian families and factions conjoining with the Philemon Foundation as the locus of moving Jung, Jung scholarship, and Jungian wisdom into the next century. I see the Philemon Foundation as being the pulsing heart of a vast, newly energized body of friends who are vitally interested in Jung and his great work.

GF: What role will you have?

SM: I will stay on the board and do what I can to further our mission, and I will enjoy my designation as President Emeritus.

GF: How has reading *The Red Book* affected you personally, apart from having been, like the producer of a movie, so involved in its publication?

SM: Let me tell you a story. I was asked by a group of retired people from a local church to lead a group on Jung. The group has been in existence for a while and has had some very good theoretical instruction on Jung from other analysts. Instead of doing more theory, I asked them to read the fabulous chapter in *Memories* called "Confrontation with the Unconscious," which I've read many, many times. Reading it in preparation for our first meeting, which was last Thursday, I was stunned at how the material felt after having read *The Red Book*. It was as if I were looking through this chapter into something deeper. An entirely new way of seeing had been opened to me, as if I were looking into the depths of Jung's soul. I understood viscerally now, as Sonu has often said, that Jung wrote in code, that interwoven through so much of his post-*Red Book* writings are intimations of, if not direct references to, what is contained in *The Red Book*. Although my understanding of *The Red Book* is just beginning, having read it a couple of times, it feels like a constant companion, a spiritual, psychological, and emotional companion that changes my relationship to Jung simply by existing. Consequently it inspires my own inner work; it gives the feeling that the layers of depth within me, by knowing more about the layers of depth within Jung, are coming to life. *The Red Book* is an enormous encouragement to my process of individuation.

GF: That's a beautiful way of putting it, Steve. Finally, what impact can *The Red Book* have on readers at large, do you think?

SM: Gilda, the best way to answer this question is to circle back to the conditions that led to the birth of the Philemon Foundation in the first place: my captivation by Jung's incredible compassion for the common person. It all arose from experiencing Jung's availability to letter writers who sought counsel from this great man. Seeing myself as part of that tribe of commoners, I have made it my goal in my analytical work to mediate the complexities of Jung's work to "regular people." I feel deeply that it is my destiny to help make Jung's work and wisdom accessible to those who would otherwise have

limited access. Thus it is extremely exciting to sit with a group of retired people, with little real exposure to how Jung's work actually affects life, and have them be drawn into the incredible richness and possibility that is their own inner lives.

GF: Since Jung was the kind of person who liked regular people, as you call them, and could speak to gardeners and farmers and so forth, and really kept that side of himself very much alive, I think that this would make a great deal of sense to him. From the beginning of his career Jung struggled with the professional world, wanting, on the one hand, to be part of it, but understanding, on the other, that those professions often missed the point. Even now, I know people who have never been in a Jung institute who have read the *Collected Works*; regular people, they just read the *Collected Works* and thought them brilliant.

SM: To that point, Gilda, my friend, that third person who helped us start the Philemon Foundation, is just such a regular person. He deserves our gratitude for his willingness to initially fund us. He's a self-taught individual, not even college educated, who came to Jung in his forties and lives Jung's insights deeply. He is the archetypal "regular" person. His kind of deep natural love of the psyche and of Jung's work and genius is, for me, at the very core of this great adventure.

Gilda Frantz, a writer, is a Jungian analyst, co-editor-in-chief of Psychological Perspectives, Director Emerita of the Philemon Foundation Board of Directors, and past president of the C .G. Jung Institute of Los Angeles. The publication of The Red Book has brought a new dimension to her understanding of Jung's work.