REGENERATING MAGDALENE:

PSYCHE'S QUEST FOR THE ARCHETYPAL BRIDE

A dissertation submitted

by

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to

PACIFICA GRADUATE INSTITUTE

in partial fulfillment of
the requirements for the
degree of

DOCTOR OF PHILOSOPHY
in
MYTHOLOGICAL STUDIES
with emphasis in
DEPTH PSYCHOLOGY

This dissertation has been
accepted for the faculty of
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(August 31, 2016)

ABSTRACT

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by

April Constance Heaslip

Focusing on the capacity of feminist mythology as cultural and psychological change agent, "Regenerating Magdalene: Psyche's Quest for the Archetypal Bride" examines the history of the lost and degraded archetypal feminine of Western cultures as embodied in Mary Magdalene, whose resurgence via scholarship and the arts is trending. Scholars in many disciplines have addressed facets of her revival, including her role as "apostle to the apostles," her relationship with Jesus, and the redemption of her character and sexuality. Rather than certainties, Mary Magdalene offers potentialities and invites curiosity. As a Middle Eastern woman embedded within a complex web of gendered religious "history" and mythology, she is also located within a dynamic and enigmatic mystery linking ancient Mediterranean goddesses, including Inanna, Isis, and Ariadne, with a partnership lineage relevant for our times.

Mystery invites a quest. The void created by this lost and misrepresented archetypal feminine as a sovereign and powerful presence has left Western cultures with a corrupt, wounded, and incomplete masculinist paradigm longing for wholeness. We are all traumatized under patriarchy; healing from trauma and the resultant addictions and dis-ease depends upon a more complex, generative model. Moving from suffering and

codependent management toward creativity, Magdalenian consciousness renews via grief tending, detection within the imaginal realm, and creative *bricolage*.

Animating feminist scholarship interdisciplinarily, particularly within religious and Jungian studies, Magdalene's presence and popularity is further amplified via covert appearances in literary fiction, memoir, and cinematic expression. Utilizing literary and film studies, Jungian psychology, feminist studies, archaeomythology, and religious studies to examine the cultural and personal phenomenon of Magdalenian renewal, this study explores how remythologizing bridal regeneration—as well as remapping the neglected Wasteland landscape—revitalizes the relationship between psyche, culture, and Nature. Tracking *how* the exilic Bride returns bearing regenerative gifts, this post-Jungian feminist inquiry queers notions of wholeness, amplifies feminist revisions of Joseph Campbell's "hero's" journey, and analyses the necessary regenerative steps for both interdependent individuation—as the integration of the unconscious—and cultural revitalization.

Keywords: Mary Magdalene, mythology, feminism, Joseph Campbell, literary studies, archaeomythology, s/hero's journey, quest, Jungian psychology, gender studies, sacred partnership, alchemy, individuation, remythologizing, popular culture, divine feminine, trauma, grief, embodiment, ecofeminism, regeneration, creativity, *bricolage*.

Dedication and Acknowledgments

Dedication means devotion—love, enthusiasm, repeated action. This work has been made possible through the collective devotion of many. The following people invested in me and this story through their nurturing and empowering actions. I am immensely grateful and shall endeavor to keep the love and generosity flowing.

Family. My parents, George and Betty Heaslip, supported my intellect, creativity, and love of Nature. Though they are long past, this childhood legacy has repeatedly provided me with grounded direction. Constance Vidler Heaslip came from India across three continents to become my grandmother; her courageous journey and resilience constantly inspires me. My sister and almost twin, art teacher extraordinaire, Sandra Duli, brother-in-law, Nick Duli, and remarkable niece, Guinevere Duli, generously share their gifts of creativity, humor, and home. My years in Brazil have generated extensive kin, especially the famílias Villela, Foltran-Lagazzi, and Gonzaga. Wandering overseas in my teens and twenties was risky business and these folks kept me safe, taught me how to savor life, and the value of family, home, and community. Mayor Carolyn Comitta pioneered my school's gifted program; the seeds of my professional journey can be found in those seven years in her classroom, learning the joy of problem solving and creativity. Now my beloved friend and adopted mother, I am grateful for her loving guidance and inspiration.

Healing community and land. When my health faltered during the final year of this work, a nurturing swell rose from my greater community and provided the necessary resources for my work to continue; my gratitude is beyond words. To the many healers,

especially Tara Culp, Alex Auder, Melanie Miller, Elise Rivers, Dr. Charles Durr, and Dr. Mark Wiegand, whose labor helped restore my health. Deepest gratitude for the therapeutic genius of Gail Morrison; her guiding hand throughout these long years has been invaluable. And to the lands of California, Vermont, Massachusetts, Pennsylvania, and Brazil where I walked and was held during this doctoral pilgrimage.

Neighbors. Across three states, neighbors repeatedly shared tiny, daily miracles—meals, rides, moments to listen, care packages, cat sitting, and time with their marvelous children. These practical acts of embodied, grounded, local kindness cannot be undervalued in this technologically-infused age. To the women and families of Lincoln Road, Santa Barbara, especially Susan Regan, Cindy Gulbranson, Kendall Shinn, and Evan Shinn. To those in hearty New England, especially Jennie Reichman, Patti Smith, and Dr. Mathew Hoffman. And in Pennsylvania, especially Anne Baer, Sylvia Ashby, and Gloria Thompson.

Teachers and Mentors. Reaching back, to the Women's Studies faculty at West Chester University—especially Dr. Ruth Porritt, Dr. Helen Berger, Dr. Anne Dzamba, Dr. Debbie Mahlstedt, and Dr. Stacey Schlau—who committedly and creatively introduced me to the power of feminist scholarship and leadership. To the faculty of the Mythological Studies program at Pacifica Graduate Institute who helped shape the last six years of my journey. I am especially indebted to the teaching men of this program who exemplify what healthy, sensitive, mature masculinity and scholarship can be. To Mark Kelly, Pacifica's phenomenal research librarian, my indefatigable and curious Mycroftian guide. And to Marshall Chrostowski who gracefully honors and tends the

living land, trees, and plants of Pacifica's campuses, welcoming the community to a nourishing and vital sanctuary.

In the bruised and fragmented academic world healing from centuries of patriarchal power issues, the relentless support of woman mentors is priceless. Early in my career Professor Joanne McNeil Hayes nurtured my fledgling skills and vulnerable heart. She invested in me as a scholar and colleague; my gratitude for her loving mentoring is immense. To my beloved friend Donna Read, whose feisty temperament and dedication to film, supporting women, and truth telling inspires me deeply. And to Dr. Sidney Reger, whose guiding hands and relentless, loving support have been invaluable.

I am deeply indebted to my dissertation committee from whom I borrowed much strength and endurance. I am honored to have had **Dr. Deldon McNeely** on my committee and could never have predicted the value of her keen, compassionate intellect and consistent warmth. **Dr. Dennis Patrick Slattery**, mythic guide and mentor extraordinaire, has always been waiting ahead of me, tending way-stations on this marathon trail, dispersing nuggets of wisdom and encouragement, always asking the right/rite questions in support of my quest. **Dr. Susan Rowland** brings her penetrating mind, clarity of vision, and such scholarly generosity, that I knew she was the perfect guide to lead me through a complex Wasteland toward regeneration—a most tremendous gift indeed. Thank you, Susan, for the vital, creative support you offer; your dedication to feminism, detection, and the Earth will always inspire me.

Readers. I thank everyone who took the time to read excerpts, including my women's circle: Dushka Stocklin, Cynthia Gumucio, and Michele Woodburn; my friend

Dr. Sílvio Dahmen who arrived with excellent timing; and the generous Dr. Margaret Merisante, whose insight with an earlier draft was invaluable.

Sisterhood. To my fascinating Pacifica sister and fellow travelers, whose companionship has made all the difference: Dr. Alexandra Dragin, Laurie Larsen, Odette Springer, the Rev. Dr. Michael Petrow, Dr. Clara Oropeza, Dr. Darla Dench, Dr. Roxanne Partridge, and Dr. Shannon Slone-Spice. To my sisters in the Association for the Study of Women and Mythology who offered vital sustenance and sage experience: Dr. Gayatri Devi, Heather Dawn Artemis, Dr. Anne Key, Dr. Joan Cichon, Dr. Kathryn Henderson, Dr. Dawn Work MaKinne, and Dr. Beebe Frazer.

And finally, to my learned and questing **Magdalene Sisters**, known and unknown, especially Pamela Howard, Elizabeth Giele, Dr. Kris Katsuko Oster, Annalisa Derr, Cynthia Caldwell, Lili Kyle, Tatyana Yassukovich, Dr. Kayleen Asbo, and Megan Rose Woolever. I include in this powerful group my closest friends who accompanied me through this entire journey: Kathrin MacLean, JD, Ailie Ham, and Dr. Julia Jean. Their own vital quests and relentless support embody the divine feminine, devotion to sisterhood, and the healing power of love.

In memory of Dr. Walter Odajnyk

who understood

that even if Magdalene never walked the Earth

perhaps it was time we imagined her.

Regenerating Magdalene: Psyche's Quest for the Archetypal Bride

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Re/membering Magdalene: Questing in the Psychic Realm

The Bride

I am the king, land, and resurrected one.
I am the garden decaying, returning.

I am the fisher and the golden fishes.
I am seeker, traveler, and little girl.
I am the tender of fire, a kindler of the tender fire.
I am the grail Herself.
I am the Goddess in all things, becoming Everywoman.
I am seed, fruit, grief, and Tree of Life.
I am the temple priestess and the temple.

I am the weary knight returning.
I am the journey and the quest.

I am the long, long time.

April C. Heaslip

Introduction

According to Jungian psychology, myths develop from an intrinsically creative collective unconscious, gifting us with stories infused with potent messages from psyche, often threatening dominant paradigms. Since the rediscovery of the *Gospel of Mary* and other Gnostic texts, there has been an eruption of curiosity, scholarship, and creative reimagining around the story and significance of Mary Magdalene, tapping into patterns that are archetypal—symbols and thoughts with structured and self-organizing meaning—and are appearing simultaneously through the creative arts, scholarship, and

pilgrimage for Christians and non-Christians alike. Interdisciplinary scholarship has been questioning and documenting why and how elements of Mary Magdalene's identity and story were systematically suppressed, erased, and distorted within Christian Church doctrine and practice. My own study seeks to clarify Magdalene's embodied archetypal identity as—and antidote to—patriarchy's shadow (those disowned, dark components we have yet to accept consciously), a disembodied fear of the feminine, and identify what her resurgence signifies.

Patriarchy, with etymological roots in Greek literally meaning "rule of the father" or patriarch, is a social system prioritizing male access to personal and institutional power. Perpetuating, and subsequently reinforcing, practices such as colonialism, capitalism, the modern industrial war complex, pornography, and agribusiness, this dominator paradigm permeates private and public spheres. The social sciences now recognize and track how insidiously patriarchal hierarchal oppression is extended exponentially via intersectionality, the study of interlocking forms of oppression such as race, class, gender, and sexual orientation.[1] As such, radical interdisciplinary analyses of power provide crucial insight for patriarchy's deconstruction and movement toward post-patriarchal cultures.[2]

The institutionalization of patriarchy is reinforced by groups and persons invested, consciously or unconsciously, in preserving a false dominator paradigm based on unconscious fear of internal, repressed feminine qualities (in all genders and

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[1] For a comprehensive study of intersectionality see Patricia Hill Collins and Sirma Bilge, *Intersectionality* (Cambridge, 2016)

[2] For in depth feminist analyses of power see Starhawk, *Truth or Dare: Encounters with Power, Authority, and Mystery* (New York, 1987) and Jane Caputi, *Goddesses and Monsters: Women, Myth, Power, and Popular Culture* (London, 2004).

societally). In this way, patriarchy dis/functions as the shadow of empowerment and agency, poisoning psychic, communal, and environmental spaces where hierarchy and "power over" (others) is perpetuated as the primary and unconscious operating system.

When unconscious fear is projected upon an "Other," in this case the feminine, particularly what may be defined as the "divine" or "sacred" feminine, the resultant conflation requires careful unpacking. Psychologically, patriarchy's main action has been to systematically suppress persons, ideas, and movements expressing qualities *other* than those of folk who possess institutional power (i.e. possessing qualities that are sanctioned by dominate groups, including white/light skin, wealth, male gender identity, physical mobility, and education). This act of suppression is fundamentally an act of internal repression; by denying and rejecting challenging, vulnerable human qualities and actions—such as emotions and relationship building—internal oppression is outwardly expressed as fear of an-*Other*. In Jungian psychology an "Other" carries reflections of our own disowned darkness, our personal injuries unconsciously projected onto those around us as we ask them to carry our wounds.[3] Within Otherness, the potential for creating conflict is enormous, yet it also holds the necessary dynamics for potential healing and reconnection.

Jung saw these qualities as expressions of the feminine principle of consciousness, embodiments of Eros: life-giving, vital energy. In this way the erotic carries pranic properties, fueling psychic growth. Jung defined a complimentary masculine principle/consciousness as Logos-centered, emanating from mental reason.

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[3] For a comprehensive conversation on the intersecting roles of shadow, projection, and Other, see Connie Zweig and Jeremiah Abrams, editors, *Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature* (Los Angeles, 1991), including mythopoetic responses such as Sam Keen, "The Enemy Maker" (197-8).

While Jung's original theories originated during a time of relatively heteronormative, binary, and gendered understanding of psyche's capacity, post-Jungian feminist theory has evolved into more inclusive, multidisciplinary, reflexive modalities committed to transnational polyvocality. Evolving concepts of the inner masculine and inner feminine now more completely describe our capacity to explore how humans carry interior mirror images of our biological sex or, more creatively, how we are each able and encouraged to embody and live full lives predicated on experiencing the extraordinary range of human emotions and behaviors.

The terms *animus* and *anima* have complex and problematic histories. Having originated out of the aforementioned morass of socio-political misogyny, their definitions have evolved in a highly disordered and unregulated order, often reinforcing subsequent iterations of fear of the feminine. I find myself disagreeing with most current explanations of these terms and use them here simply to refer to internal countersexual components of psyche; even this language is problematic as theory grows to integrate transgender and queer theory.[4]

History can also be navigated and explored from fresh perspectives, inviting a resurgence of open and curious scholarship while applying creative methodologies in service to crafting new paradigms and deeper understanding. The remythologizing of Mary Magdalene's story is a rich example of how the feminine has reclaimed territory which once denied her existence and power. Scholars in many fields have addressed

[4] For a detailed discourse on contemporary post-Jungian developments and responses to Jung's misogyny, including postmodern Jungian feminisms and goddess scholarship and a comprehensive survey of the evolution and defining of Jungian terms, see Susan Rowland, *Jung: A Feminist Revision* (Cambridge, UK, 2002). For further discussion on how the returning feminine displaces outworn definitions see Deldon McNeely's treatment of the animus in *Animus Aeternus* (Carmel, Ca., 2011).

facets of her resurgence, including her role as "apostle to the apostles," her relationship with Jesus, and the redemption of her character and sexuality. As a middle Eastern woman embedded within a complex web of gendered religious "history" and mythology, Magdalene is a dynamic and enigmatic mystery. Rather than certainties, she offers potentialities and invites curiosity.

This study explores emerging Magdalenian apparitions and trends in scholarship and the arts, particularly via literary fiction and film. By examining the phenomena of these erupting expressions and related gaps in literature and practice, it is possible to track the reformation of Mary Magdalene's history and mythology into what I suggest is an embodied, feminist shift. This is a quest to understand the impact, meaning, and movement of the archetype of the lost Bride within Western cultures and the human psyche and the belief that her return will heal the Wasteland—those bleak, barren, and neglected landscapes, both interior and exterior.

New to the conversation is an exploration of how remythologizing Magdalene has deepening psychological significance for contemporary consciousness, providing healing potentiality within intersecting psychic, cultural, and environmental landscapes. This dissertation asserts that by exploring Magdalenian mythology through a depth psychological and archaeomythological perspective we can better activate its regenerative qualities and application within these imaginal and embodied realms. Additionally, tracking the surges of Magdalenian appearances and devotion through a mythological prism begs another question: why now? Considering the magnitude of contemporary psychic and cultural stress, compounded by the danger of further eco-logical collapse, how might a lost and returning Bride offer tangible regeneration?

Figure 1: Vesica Piscis, Chalice Well Gardens, Glastonbury, UK (photo by April Heaslip)

Central to this dissertation is the imagery of the vesica piscis (see Figure 1), a visual expression of the alchemical sacred marriage and Jung's *conjunctio*. Two circles overlap so that the center of each rests on the circumference of the other; the central intersecting area, the mandorla, represents and contains the divine third, also referred to as the divine child. When we lose the Bride—when she is abandoned and forced underground—we lose not only her feminine circle, but also the mandorla in its entirety, leaving us an incomplete crescent of masculinity longing for reunion.

The Bride returns bearing gifts of integration and regeneration, reuniting logos with the erotic, embodying the potentiality of re/union through transformative alchemical, sacred marriage. In the West, our over-reliance on a disembodied, "spiritual," "transcendent" masculine principle has resulted in global tragedy—personal, cultural, and ecological. We are all traumatized under patriarchy. The reunion of the wounded masculine with a rising, neglected feminine suggests the necessity for descent on his part. The movement required evokes the image of the huge stone statue of Christ Redeemer above Rio de Janeiro lumbering down from Corcovado to meet his mysterious Other, Nossa Senhora Aparecida, Brazil's patron saint who literally emerging from fecund and aqueous depths after being lost in a river; they might meet on middle ground. Another iteration of this movement in Christianity can be found in the reclamation of the feminine embodiment of wisdom, Sophia, as the erotic and mystical counterpart to Yahweh's exclusively logos-centered form of creation; in order for them to partner movement is required.

Much emphasis has been placed on the loss of the Great Mother goddess archetype and related mythology.[5] However, it was not only our mother who went missing; we also lost the mature and fertile Bride, the embodiment of woman as equal partner and creative potentiality, resulting in a psycho-logical void where she might have been. The erasure of Magdalene as Christianity's Bride—historically, but more importantly, mythologically—greatly impacted the development of Western cultures. Significantly, the severing and negation of evolutionary ties between Judeo-Christian

[5] For Jungian analysis on the necessity for reclamation of the "Great Mother" see Erich Neumann, *The Great Mother: An Analysis of an Archetype* (Princeton, 1972). For a contemporary ecofeminist post-Jungian response see Rowland, *Jung: A Feminist Revision* (42-71).

"history" and myth with preceding Mediterranean mythologies resulted in a wounded "rugged individualist" stance, further isolating both partners (Bride and Bridegroom) and Western cultures from their fertile heritage. To best nurture the soul of the world, tending the lost and returning feminine is crucial. Recognition and active re/membering of Magdalene as the *anima* counterpoint of our world's soul, wounded under patriarchy, heals the Wasteland.

Magdalene is re/membered through the triple, interrelated acts of: recognizing and acknowledging the effects of trauma and resultant addiction and dis-ease under patriarchy; attending the resultant shards of abandonment and grief; and creatively moving towards a new, embodied wholeness irrigates the logos-centered desertified, solar Western Wasteland. Her movement also liberates emotional moisture, watering the dry misperceptions of life, bringing them more fully into consciousness.

I use the plural term Western cultures in this research in an attempt to be more inclusive of and sensitive to the varieties, complexities, and diversities of what might once have been considered a singular "Western Culture." Rather, let us consider the tremendous flux of trade and language, the liminality of borderlands, and the rapid and fluid nature of emerging transnational communications as polyvalent, polyvocal expressions of overlapping territories and culture, both geographic and psychic. To redefine *how* we talk about culture and cultivate inclusivity, is an act of creative embodiment; as such, we more consciously craft the culture(s) we want to co-create and inhabit.

Individuation is a process of integration between Self and the unconscious; for C. G. Jung this was the central act of psychological growth, the point of life itself. Within

Jungian psychology archetypes animate the world, providing psyche/soul with facets of encoded insight and structure. Here I use the term archetypes to describe these self-organizing patterns of understanding which, I suggest, reform in relation to both our personal unconscious and the greater collective unconscious, both inherited and fluidly creative. Archetypes can be culturally-inflicted aspects of life expressing itself, containing both cumulative spiritual legacy and mysterious potentiality. As such, Magdalene embodies potent transpersonal psychic energy bursting through life itself.

I suggest Magdalene returns bearing gifts for psyche. This study navigates how remythologizing Magdalene's story operates on various levels, rebalancing and revitalizing our relationship with psyche, Self, and Other. Why Magdalene in particular? Why now? How valuable is "accurate" "historical" analysis compared with making meaning via her stories and legends? Perhaps she has our collective attention because she too was a spiritual teacher, perhaps the one who best understood Jesus' core teachings on love. Perhaps her return resonates with a cultural movement towards equality and partnership. Perhaps her identity as one who was lost, maligned, forgotten—as the negated and abandoned feminine aspect of the life—aids reconnection with our own lost parts. Or because even if she were not any of these things, perhaps now we need her to be.

Review of Literature

This section discusses literature examined and is formatted thematically by: religious studies and historical scholarship; depth psychology and mythological studies; literary fiction and theory; fairy tales and alchemy; detective fiction and the Wasteland;

and creativity and *bricolage*. Some theorists are multidisciplinary and appear in several chapters.

Religious Studies and Historical Scholarship

Elaine Pagels' publication of *The Gnostic Gospels* (1979) offers the first frank feminist-oriented academic conversation on controversies surrounding the gospels and how access to them was originally restrictively controlled. As a thorough investigation of the gnostic gospels and other secret texts contextualized within the socio-historic landscape of the emerging Church, Pagels' groundbreaking scholarly book has also resonated within popular culture, influencing the contemporary debate about these lost and found texts. Though a feminist revisionist, Pagels has an impeccable reputation in the broader field of biblical scholarship. This core text is foundational to my research on Magdalene's "reappearance" in the Gnostic gospels.

Saturn's Daughters: From Father's Daughter to Creative Woman (1995) is Patricia Reis's feminist depth psychological interpretation of the Greco-Roman foundation of Western cultures. This close examination of the relationship between Christianity and "classical" mythology unmasks their patriarchal instruments, lessening their influence over us. Reis charts the necessity of movement from pathology towards creativity, a core function of Magdalenian mythology.

In *The Gospel of Mary of Magdala: Jesus and the First Woman Apostle* (2003) Karen King examines the lost and recovered *Gospel of Mary* as the only existing early Christian gospel written in the name of a woman, and possibly by a woman. An established scholar housed at Harvard Divinity School, King offers a new translation

supporting the radical interpretation of Jesus' teachings as a path to inner spiritual knowledge, while rejecting his suffering and death as primal in the path to "eternal life." In 2012 King, widely recognized as a preeminent scholar of sacred texts, received a previously unknown papyrus fragment referring to "Jesus' wife" and containing the name "Mary." She validated its authenticity and it has been provisionally titled "The Gospel of Jesus' Wife: A New Coptic Gospel Papyrus." Her preliminary findings are discussed in "'Jesus Said to Them, "My Wife…"': A New Coptic Gospel Papyrus" in the April 2014 issue of the *Harvard Theological Review*, dedicated to what has become an animated global conversation sparked by these new papyrus shards. This supports my view that Magdalene is carrying a great deal of psychic energy in order to break through the collective unconscious with such impact.

Jane Schaberg's *The Resurrection of Mary Magdalene: Legends, Apocrypha, and the Christian Testament* (2002) analyzes legend, archaeology, gnostic scripture, and apocryphal traditions within a progressive feminist framework. Schaberg, a religious scholar who also taught women's studies, suggests a case for "Mary of Magdala's" theological resurrection. Using the writings of Virginia Woolf as imaginal counterpart to her own eloquent and persuasive language, the book offers a unique and creative example of feminist research yet fails to make greater connections toward the impact of Mary Magdalene's role, absence, and return.

In his book *The Gospel of Mary Magdalene* (2002), French Orthodox priest, theologian, and therapist Jean-Yves Leloup offers what was the first complete translation and commentary on the *Gospel of Mary*, a controversial Gnostic text originally written in Coptic. Leloup suggests it illuminates a renewal of the sacred feminine in the Western

spiritual tradition. He develops his theory further by also examining the *Gospel of Philip* in *The Gospel of Philip: Jesus, Mary Magdalene, and the Gnosis of Sacred Union* (2004) and *The Sacred Embrace of Jesus and Mary: The Sexual Mystery at the Heart of the Christian Tradition* (2006). Leloup sees the restoration of Jesus' and human sexuality to the core of Christianity as crucial and integral to the original teachings of his religion. Jungian psychology identifies the feminine principle in all humans—regardless of biological and gender identity—as that which supports and embodies emotions, relating and, ultimately, Eros; for Leloup, Magdalene is an embodiment of the archetypal feminine as erotic, a key focus for this study.

Episcopal priest Cynthia Bourgeault explores how Mary Magdalene became one of the most influential "symbols" in the history of Christianity by examining the Bible, Church tradition, art, legend, and newly discovered texts. In *The Meaning of Mary Magdalene: Discovering the Woman at the Heart of Christianity* (2010), her scholarship focuses on a tripartite Magdalene as teacher, apostle, and beloved within a lost and reclaimable wisdom tradition at the heart of Christianity. Highly popular with Christian practitioners, Bourgeault speaks to the radical (r)evolutionary potential of Magdalene mythology within institutionalized Christianity. She also creates a compelling argument for Magdalene's embodied, sensual, and spiritual relationship with Jesus.

In their provocative book *Holy Blood, Holy Grail* (1982) Michael Baigent, Richard Leigh, and Henry Lincoln were the first to publicize the Sangraal "bloodline" theories in the early 1980s. Though sometimes dismissed as the Priory of Sion hoax—especially the bloodline conspiracy theory aspect—the publication of this book sparked a resurgence of Magdalenian lore in popular culture. Much academic scholarship is in

response to this broadly read popular work and its accompanying BBC documentary films.

Dan Brown's *The Da Vinci Code: A Novel* (2003) has also served as a catalyst in the resurgence of Magdalenian mythology, within both scholarly circles and popular culture. Bart D. Ehrman's book, *Truth and Fiction in The Da Vinci Code: A Historian Reveals What We Really Know About Jesus, Mary Magdalene, and Constantine* (2006), presents one scholarly response from a biblical historian examining the history of the early Christian Church that forms the background for *The Da Vinci Code*. Pointing out inaccuracies in the novel and providing an introduction to biblical scholarship, this work features prominently in academic conversations on Magdalene and her mythology.

From outraged Catholic laywoman to radical insider and feminist historian, Margaret Starbird became a Magdalene scholar in order to negate the heresy put forth in *Holy Blood, Holy Grail*; instead, the evidence she found radicalized her. Publishing *The Woman with the Alabaster Jar: Mary Magdalen and the Holy Grail* (1993), Starbird draws on interdisciplinary evidence in history, symbolism, medieval art and heraldry, mythology, Jungian psychology, alchemy, and religious texts. Identifying Magdalene as having fulfilled a more radical role she terms the "Lost and Returning Bride"—which extends beyond the Christian tradition, having a deep impact on Western cultures—Starbird argues for Mary Magdalene as Jesus' partner and legitimate successor. Analyzing the Provençal "Golden Legend," a medieval tale of an exiled Mary Magdalene teaching and preaching an "purer" egalitarian form of Christianity in the south of France, Starbird argues that Magdalene's mythology and teachings—and perhaps the existence of a child or children from her marriage with Jesus—have been perceived as threatening and

subversive, and that her story and wisdom teachings survived by going underground, becoming outsider heresy. Despite a history of extreme violence and genocide, these pockets of spiritual practitioners throughout Europe emphasized the centrality of the feminine in balance with the masculine and continued to consciously honor Mary Magdalene as the Bride who was denied and abandoned by the Church. Starbird contends that by encoding this story at different historical points through art, alchemy, grail and black madonna lore, the tarot, and folklore, Magdalenian mythology survived by going underground.

In *Fierce Angels: The Strong Black Woman in American Life and Culture* (2010) Sheri Parks examines the impact of the Dark Goddess as psycho-spiritual guide. Parks shows how her legacy contributes to our understanding of the sacred feminine, how Jung himself worked with this archetype, and how her inclusion in Jungian psychology later infused popular culture. Central to this exploration is Parks' assertion that recognition of the sacred feminine is integral to cultural and interpersonal healing.

Depth Psychology and Mythological Studies

A depth psychological and mythological perspective grounds this material in three key areas: the location of Christian mythology within a lineage of Mediterranean "fertility cults" centered on the relationship between god-kings and their goddess Sister-Brides; an exploration of how Magdalenian mythology, including the heresy of the lost and returning Bride, has influenced Western cultures; and the role and value of the abandoned and lost Bride whose return—according to Jewish prophesies, as suggested by Starbird—*is expected*. Also central to this study is a feminist revisioning of Joseph

Campbell's "hero's" journey cycle, reconciling the "hero" with goddess consciousness.

Joseph Campbell's extensive contributions to mythological conversations on aspects of the grail legends, the tarot, alchemy, and folklore fill many of his books and recorded lectures. Deeply influenced by Jung, Campbell's core theoretical work pivots around mythology's ability to convey vital encoded psychic and communal information via metaphor. In *The Power of Myth* (1991), a book developed from his well-known interview with Bill Moyer, Campbell describes how, "A god is a personification of a motivating power or a value system that functions in human life and in the universe—the powers of your own body and of nature. The myths are metaphorical of spiritual potentiality in the human being and life in the world" (22). Campbell taught that the gods and goddesses who populate mythology are none other than our inner forces. Foundationally, Campbell proclaims myth as the underlying organizing structure within psyche and culture and that the two are constantly interweaving.

Campbell saw myth as the communication from the unconscious, both personal and collective. The essence of his life's work can be summarized as a quest to explain how mythology supports personal transformation. Campbell not only explored existing world mythologies, he suggested that it is by working out our personal myth that we find psychological understanding, release from suffering, and transcendence. Campbell is known primarily for his masterwork *The Hero with a Thousand Faces* (1949) in which he identified the universal cyclical pattern inherent in world mythologies, what he termed the "Hero's Journey." Applying a feminist revisioning of Campbell's work on the s/hero's journey to Magdalene's cycle, enables a deeper dialogue on her return.

Especially relevant are Campbell's theories on the survival of shards of earlier religious practices. In *The Masks of God, Volume 4: Creative Mythology* (1968)—the culminating volume of Campbell's four-part series focusing on modernity's inheritance from our philosophical, spiritual, and artistic history—Campbell addresses Arthurian mythology and the legacy of the Wasteland, central components for Magdalenian mythology. *In Search of the Holy Grail the Parzival Legend* (1990) is an audio recording in which Campbell discusses his key teachings on grail mythology, focusing on the centrality of Arthurian mythology within Western cultures. While Campbell never mentioned Magdalene, his broad range of scholarship on these topics provides fundamental understanding of underlying depth psychological and mythological potentialities in grail lore, as well as theories of subsequent authors. Conversely, his lack of scholarship and reflection on Magdalene also leaves hidden clues.

In *Volume 3: Occidental Mythology* (1964) Campbell's analysis of the theological, archeological, and artistic mythological evidence across Western culture reveals roots in Goddess-centric mystery cults. Campbell's theories on goddesses at the heart of classical mystery practices are developed from Jane Ellen Harrison's groundbreaking work *Prolegomena to the Study of Greek Religion* (1903). This work provides core evidence of the relationship and lineage between Mediterranean traditions.

Also influential in Campbell's later work was Lithuanian feminist archaeologist Marija Gimbutas who pioneered archaeomythology as an interdisciplinary methodology bridging mythology and archaeology while also incorporating history, linguistics, and folklore. Her landmark books *The Language of the Goddess: Unearthing the Hidden Symbols of Western Civilization* (1989) and *The Civilization of the Goddess* (1991)

evaluate material archaeological evidence cross-fertilized by her knowledge of folk traditions and linguistics. Significantly, Gimbutas identified the primary pattern of the cycle of life in the natural world as birth, death, and regeneration and saw this continuously reflected archaeomythologically.

The Myth of the Goddess (1991) by Anne Baring and Jules Cashford is a comprehensive post-Jungian tome tracking emanations of the divine feminine throughout imaginal and archaeomythological history. Of particular interest is their treatment of the lineage of Sister-Bride goddesses and their psychological impact on psyche, the sacred marriage, Sophia as Bride in relation to black madonnas, the grail, and Magdalene herself. Most importantly, Baring and Cashford locate Magdalene within the Sister-Bride lineage, making their theories especially relevant to this research.

Jody Bower's 2015 book *Jane Eyre's Sisters: How Women Live and Write the Heroine's Story* provides a feminist analysis of Joseph Campbell's hero's journey. Utilizing both literary fiction and autobiography to uncover and highlight the way of the wandering *Aletis*, Bower's book is an academic exposé illuminating centuries of patterns of women's pathways. By excavating written material from a lively cross section of women writers, Bower reveals the radical act of wandering.

A pioneering book in the field of somatic depth psychology, Marion Woodman's *The Ravaged Bridegroom: Masculinity in Women* (1990) utilizes the amplified potential of depth psychology when paired with mythology. Woodman's models for healing our interconnected bodies and psyches from the effects of patriarchy were radical, cutting edge practices for her time. Using poetry, dream analysis, myth and personal experience, she presents a grounded vision of integrated, inner masculinity. Her discussion on

women's capacity to develop their inner masculine—an area of exploration mostly ignored by modern psychology—is essential to understanding the role and impact of the returning Bride and serves as a reflective lens through which to explore literary fiction.

Animus Aeternus: Exploring the Inner Masculine (1991) by Deldon Anne McNeely offers a comparison of various theoretical and mythopoetic perspectives on animus development within women. While examining the benefits for women of healing our relationship to our inner masculine, she contrasts life at these differing stages of growth via dreams, active imagination, and poetry. Of particular relevance to my research is McNeely' amplification of the sacred marriage and how it heals the Wasteland.

Literary Fiction and Theory

Inspired by the Nag Hammadi gospels, Michèle Roberts' groundbreaking 1984 novel *The Wild Girl* is a first person narrative reimagining Magdalenian mythology. This fictional lost "fifth gospel of Mary" follows her from girlhood to her life with Jesus, then onward as a wandering preacher and mother. As a mythopoetic contribution to emerging Magdalene mythology, Roberts creates an engaging Jungian-structured conversation for contemporary individuating readers.

Post-Jungian literary theorist Susan Rowland suggests that reading and writing are creative acts of individuation, developing the term "reading (w)rite." Rowland's literary scholarship crosses the genres of post-Jungian studies and ecofeminism, and contributes to this study through *C. G. Jung and Literary Theory* (1999) and in her chapter "Reading Jung for Magic: 'Active Imagination' for/as 'Close Reading'" in *How and Why We Still Read Jung: Personal and Professional Reflections* (2013). By participating in the co-creative literary act—and I would suggest this extends to interaction with other art forms,

such as film and the visual and performing arts—we engage in active imagination, a dialogue with unconscious material during a relaxed state, similar to guided meditation. Applying this theory to Magdalenian texts and art allows exploration of her dynamic gifts for psyche. The re-imaginings of literary, visual, and other artistic contributions in this emerging canon offer a wide range of modalities through which to re-interpret and tend our personal wounds.

The publication of Armando Nascimento Rosa's Jungian inspired play, *Mary of Magdala: A Gnostic Fable* (2010), is accompanied by critical essays, including Rowland's "Writing, Mary Magdalene, and the Fishing Net: Roberts' *The Wild Girl* and Rosa's *Mary of Magdala*." Here Rowland locates literature as part of a great web of sacred writing. Significantly, Rowland highlights how weaving that occurs intertextually becomes the fabric of scholarly interdependence, crafting a dynamic net knowing.

Clysta Kinstler's *The Moon Under Her Feet* arrived in 1989 as a re-imagined retelling of the story of Jesus and Mary Magdalene intertwined with the ancient partnership models of Egyptian Isis and Osiris and Sumerian Inanna and Dumuzi. The plot depicts Magdalene as both temple priestess and initiatrix. One of the most popular of the early Magdalene novels, this work is particularly relevant as it reflects the lineage theory of Magdalene within so-called "fertility cults" of the Mediterranean while examining shadow work and projection via Magdalene as sexual priestess.

In *The Reflowering of the Goddess* (1990) Gloria Orenstein examines cyclical healing from an ecofeminist perspective. With a broad examination of art and literature, this volume presents emerging goddess scholarship as central to cultural healing. Significantly for this study, Orenstein examines both *The Moon Under Her Feet* and *The*

Wild Girl, along with other imaginal historical texts, opening new ecofeminist channels of interpretation and meaning making.

The Televisionary Oracle (2000) by Rob Brezsny is feminist fiction combining radical elements of Magdalenian mythology, alchemy, menstruation, and Jungian theory. With post-patriarchal idealism, this book's main character, Rockstar, meets a savior raised as a goddess by a matriarchal secret society destined to destroy oppression. Providing a male perspective, this fresh work is particularly relevant as it addresses embodied sacred marriage—including *animus* and *anima* development as the Magdalene-cum-Kali aspect of the female protagonist—and potential cross-fertilization embodied in a menstruating male narrator.

Kathleen McGowan's Magdalene trilogy, *The Expected One* (2006), *The Book of Love* (2009), and *The Poet Prince* (2010), is mythologically unique and pivots around sacred union and embodied spirituality. McGowan is distinctive in her reworking of art history and archaeomythology, especially asserting that it is the art of Botticelli and not Da Vinci (whom she identifies as a misogynist) which offers sacred, encoded Magdalenian symbolism. McGowan's assertion of the existence of a gospel written in Mary Magdalene's own hand—as well as one written by Jesus himself, *The Book of Love*—includes a claim that the trilogy is historical as well as autobiographical, citing that she cannot divulge her sources for their own safety. Writing this trilogy became her (subversive, radical) way of sharing this knowledge with the world.

Jane Austen has been exposed as a radical thinker on many levels and may be a surprising presence in this survey of scholars and contemporary authors. Yet her pioneering work shaping the modern novel into its arguably feminine form and her

genius as depth psychological wedding planner guides individuating Brides toward healthy decision making. Exploring her six canonical novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* (1818), and *Persuasion* (1818), reveals her literary clues for Bridal choice regarding inner and external partnership.

Fairy Tales and Alchemy

Following Starbird's assertion that European fairy tales carry encoded Magdalenian heresy, this section follows the trail via four primary, popular, and interrelated tales: *Cinderella*, *Snow White*, *Sleeping Beauty*, and *Rapunzel.* The most well-known accounts of these four tales are Charles Perrault's version of *Cinderella* (though she was also popularized by the Brothers Grimm) and the Grimm Brothers' adaptations of *Snow White* and *Rapunzel*. *Sleeping Beauty* was retold by both, with the Grimms' version told as *Briar Rose*. The Grimms also recorded a related story, *The Glass Coffin*, which mirrors elements of *Snow White.* Also central to my inquiry is the lineage of alchemy practiced in ancient Near Eastern, European, and Mediterranean cultures and its relationship to ancient mythological traditions practicing sacred marriage.

Ann and Barry Ulanov's *Cinderella and Her Sisters: The Envied and the Envying* (2012) brings depth psychological insight to the survival of the lost princess/Bride archetype of European fairy tales. Using their work to decode key movements in the fairy tales provides further mapping for individuating women within patriarchal landscapes. Their treatment of confusion is especially relevant to this study.

Marie-Louise von Franz offers interrelated texts relevant to the analysis of alchemy, ancient "fertility cults," the properties of sacred marriage, and folklore. *Alchemy: An Introduction to the Symbolism and the Psychology* (1980) is von Franz's seminal work interpreting C. G. Jung's excavation of alchemical implications for psychology. Additionally, her findings in *The Interpretation of Fairy Tales* and *Shadow and Evil in Fairy Tales* (1995) are key to unpacking theories relating European fairy tales with Magdalenian heresy and the depth psychological insights within such a connection.

Detective Fiction and the Wasteland

The genre of detective fiction has historically been especially fertile ground for women writers, illustrating an expansion of gender roles in hero/ine myths for nearly a century. This discipline offers case studies on the impact of the inclusion of the feminine and reflects the profound depth of the mythical return of Magdalene as Bride. As an incubator for excellence in literary fiction, the genre is steeped in mythic meaning and questing. Detective fiction, like psychotherapy, requires a problem, a knot requiring untangling. Every volume of mystery fiction contains a satisfying solution and an end, something psychology cannot always deliver.

With themes introduced in her article "The Wasteland and the Grail Knight: Myth and Cultural Criticism in Detective Fiction" (2010), and further developed in *The Sleuth and the Goddess: Hestia, Artemis, Athena and Aphrodite in Women's Detective Fiction* (2015), Susan Rowland brings her post-Jungian, ecofeminist perspective to the grail quest. Here she reveals the archetypal underpinnings in women's detective fiction and the potency and arc of mythic content in this genre. Linking Rowland's ecocritical work with

the greater mysteries embodied in detective fiction, this work defines the relationship between the Wasteland, the hero/ine, and goddess archetypes.

Maisie Dobbs, in the detective series of the same name, is a Magdalenian individuating, feminist detective for our times. Or is she? Beginning with *Maisie Dobbs* (2003) and continuing through the series' eleven subsequent installments through *A Dangerous Place* (2015), I examine this best-selling series in relation to her Wasteland(s) and Bridal movement.

Vandana Shiva reveals the interconnection of humanity's most urgent crises—food insecurity, peak oil, and climate change—in *Soil Not Oil: Environmental Justice in a Time of Climate Crisis*. Calling for a return to sound agricultural principles within a world based on self-organization, community, and environmental justice, she condemns the industrialization of biofuels and agriculture as recipes for ecological and economic disaster. Instead, Shiva champions the small independent organic farm and biodiversity and the use of the Shakti Principle in determining whether a system is depleting or life-giving. This dynamic tool is an example of applied mythology and embodied ecofeminist practice and exemplifies what my dissertation reveals about Magdalenian consciousness and its capacity to heal the Wasteland.

In *Miss Fisher's Murder Mysteries* (2012-2015), Phryne Fisher provides an embodied example of Magdalenian Bridal renewal. Her commitment to sleuthing, erotic pleasure, and sisterhood pan out as she individuates over three seasons of filmed drama. Based on books by Kerry Greenwood, Phryne's character, along with Detective Inspector Jack Robinson, offer a dynamic dance toward sacred partnership.

Creativity and *Bricolage*

Bricolage, where something new is created from disparate parts, is what anthropologist Claude Lévi-Strauss suggests to be the primal pattern operating in mythology. *Bricolage* is inherently ecofeminist and sustainable and is a core psycho-mythological tool when fragments of the personal unconscious require tending.[6] As meaning breaks through and shards are recombined anew, psyche heals. It is also the primary function of writers, artists, and cultural animators who use creativity and art as healing agents to re/member.

Brené Brown researchs shame, vulnerability, and resilience from a social science perspective. Her extraordinarily popular TED Talk (over 26 million views as of August 2016) and trilogy of *New York Times* and internationally bestselling books, *The Gifts of Imperfection* (2010)*, Daring Greatly* (2012), and *Rising Strong* (2015), have catapulted her scholarship into popular culture. With specific insight on the transformative power of creativity, her work offers unique contributions to this study.

Dennis Slattery's *Riting Myth Mythic Writing: Plotting Your Personal Story* (2012) brings *home* theoretical concepts of writing as healing modality. Through practical application and exercise, Slattery advocates writing/riting as personal practice. This embodied and proactive stance informs an ecofeminist perspective, expands theory into popular culure, and supports individuation via the cultivation of creativity, key components of Magdalenian renewal.

Philadelphia's Magic Gardens, a museum and outdoor sculpture garden, is a physical masterwork of healing via *bricolage*. Surrounded in each direction by more than

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[6] See April Heaslip, "Bricolage: Psyche's Eco-Healing Agent" in *Depth Insights*, Spring 2013, depthinsights.com.

thirty of Isaiah Zagar's many public murals spread over a twenty-one block area, this museum is a *bricolage* repository embodying urban revitalization and personal healing. Zagar came to mosaic work after a psychic break, a testament to the psychic and embodied curative powers of creativity central to this study.

In *Broken for You* (2004) Stephanie Kallos presents a creative application of *bricolage* toward psychic and communal healing. This complex epic novel functions on several levels to communicate the transformative processes of breaking down and breaking through. This woman-centered literary fiction incorporates key Magdalenian elements in its quest for meaning making through the act of remythologizing.

Methodology

Quilting, mosaics, collage, and jazz are all examples of how regeneration is possible through the art of re/membering, re/clamation, and re/newal. Sophisticated art forms based on fragments found across mediums and genres, *bricolage* collects interdisciplinary shards of grief, hope, and renewal. These collected slivers form the methodological foundation of this dissertation. To re/member is to reunite the broken pieces of our lives—pieces of memory and personal history—including disparate pieces of joy and suffering. Within the mythological legacy of ancient Mediterranean partnership models this was a primary healing modality of grieving Sister-Brides, popularized through the myths of Isis and Osiris and Ariadne and Dionysus. For example, after her beloved is dismembered, Isis, not only reunites his scattered remains, she also re/members him through pilgrimage, grieving, and cleverness—actions that culminate in their sacred re/union and the resultant birth of Horus as the divine child. Sifting through

What? How is bricolage a methodology?

the shard mound of our lives and our disintegrating structures is grief work; here the Bride embodies the hidden, creative gifts acquired through grieving. Tending a mound of shards through which we must sift, she becomes the widow who depends upon the healing potential embodied in her necessary ally, time.

As master tea ceremonialist Christy Bartlett suggests, "Accidental fractures set in motion acts of repair that accept given circumstances and work within them to lead to an ultimately more profound appearance."[7] These underworld descents into unknowable darkness—integral to our individuation—contain gifts as they release the life force necessary for resurgence.

Organization of Study

Chapter Two locates the Bride within the imaginal interplay between history and mythology in terms of voice, power, and agency. Addressing the plurality of Magdalenian mythology, from early examples inspired by the resurfacing of the *Gospel of Mary* in 1955 to the post-*Da Vinci Code* eruption of scholarship and inquiry, this chapter focuses first on interdisciplinary responses from feminist scholars within religious studies and related communities. Also exploring Magdalene's relationship with the so-called Mediterranean "fertility cult" lineage, I examine how the roots of sacred marriage can be traced to Egyptian alchemy.

Chapter Three penetrates the heart of the quest by investigating the relationship between Magdalene, the work of Joseph Campbell, and grail lore. Here I utilize grail clues to deconstruct Campbell's potential role as mythological father of the Bride by

[7] See Christy Bartlett, "A Tearoom View of Mended Ceramics" in *The Aesthetics of Mended Japanese Ceramics* (Ithaca, NY., 2008).

closely examining and revising his "hero's" journey model. Newcomer Jody Bower provides an insightful and revelatory guide to decoding women's literary and autobiographical journeys, while pioneering Jungians Marion Woodman and Deldon McNeely offer models for tracking the development of the Bride's inner masculine. This capacity for tending our inner masculine—an area of growth for women mostly ignored by modern culture and much of psychotherapy—is essential preparation for embodied sacred marriage.

Chapter Four discusses bridal agency. Central to bridal power, awareness, and effective mobility are tools for interpreting the depth psychological value of literary fiction and memoir, especially reading/(w)rite by Susan Rowland. I analyze several mapping projects provided by feminist authors including Jody Bower, Jane Austen, and Elizabeth Gilbert who have left critical clues for navigating bridal territories.

Chapter Five investigates Starbird's theory that four exceedingly popular European fairy tales, *Cinderella*, *Snow White*, *Sleeping Beauty*, and *Rapunzel,* carry encoded accounts of the Magdalene heresy. A close examination of these stories and the mythemes of envy, confusion, and sovereignty create a deeper understanding of the Bride's movement toward individuation and the relationship with the masculine. Connecting these to the mythology of Psyche further amplifies Magdalene's bridal pattern and significance.

Chapter Six revolves around how Magdalene unexpectedly crashes her own wedding. A scholarly deconstruction of patriarchal corruption calls for sacrificing the phallacy (patriarchal falsehood) of sacrifice. Magdalene, as tricky detective, shows up incognito in mystery fiction within both the Maisie Dobbs and Phryne Fisher series.

Following clues from both literary theory and ecofeminism, this section tracks the significance of these Magdalenian apparitions.

Chapter Seven offers an analysis of how the creative art of *bricolage*—the tradition of re/membering our fragmented, post-traumatic shards—acts as regenerative healing agent. Through the novel *Broken for You*, and the cumulative pool of bridal tools and analysis, Magdalene's full comedic, regenerative cycle and influence as returning Bride is revealed. The return of the Bride, bearing gifts for psyche, community, and Gaia, shifts the complex Wasteland toward regeneration.

Chapter 2

Locating the Bride: From Missing Daughters to Remapping the Wasteland

Denis de Rougemont suggests that when an important event is too dangerous to be discussed, it is formed as a myth and told as a story. This opinion, from his book *Love in the Western World* (first published in French in 1940), could be applied to the entire myth surrounding the lady with the alabaster jar.

- Margaret Starbird, *The Woman with the Alabaster Jar* (46)

History vs. Mythology?: Mind the Gap

In his investigation into the power and effectiveness of parody, media professor Marwan Kraidy, who studies social media and TV in the Arab world, explores the gap between the original and a copy. In an interview with National Public Radio (NPR) in November of 2014 on the rise of parody of the "Islamic State" (IS), Kraidy describes the import of the rise of anti-ISIS satire:

> I think people are very afraid. And this is, I think, where parody is very important because if you listen to the interviews that the writer, the director, some of the actors in that specific show gave, all of them said we want our children to feel better. We want our children to be less afraid. And in a way, this is how parody works, right? So you have the original. You have this very scary thing called ISIS. And what you do—you create a funny copy of it. And between the original and the copy, you have a gap, right? People see the two images. And within that gap, what you do is you

> explore the hypocrisies—the gap between what ISIS claims to be and what it is in fact or what people—the way people perceive it to be. ("Anti-ISIS Satire") [8]

The gap between the original and its copy describes a fecund region, teeming with uncertainty and potentiality. Sometimes people have difficulty distinguishing between the original and the copy, or even debate which is which. Sometimes, what might matter more is the relationship between the two; perhaps within such a gap there is potential for a bridge to form.

One such relationship might exist between mythology and history. Postmodernity requires us to consider voice in the discipline of "history"—the retelling of stories of what has come before. Howard Zinn, in *A Peoples History of the United States: 1492-2001* (2003), describes this reporting of "history" as being from "the standpoint of the conquerors and leaders of Western civilization" in service to "the excuse of progress" (22). Traditionally penned by the victors—those colonialists, imperialists, and expansionists who generally benefited materially and financially by relating a story through their eyes and experiences—"history's" invisible privilege has weighed in heavily. Asking who is telling the story and why begins to unpack these unconscious archives.

Since the beginning of feminism's second wave in the 1960s, a blooming of research, publication, and conversation has infused the discipline of history—and indeed the entire academy—with new narratives, theory, and pedagogy. We now have thorough, extensive volumes of feminist scholarship chronicling and deconstructing the religious

[8] For further discussion on the appropriateness and accuracy of the names ISIS, ISIL, or IS within Middle Eastern cultures see NPR, "ISIS, ISIL or Islamic State: What's in a Name?" (12 September 2014).

history of Mary Magdalene, several of which also offer potential reconstruction motifs and postmodern frameworks for empowerment and understanding. The work of Susan Haskins, Jane Schaberg, Karen King, Cynthia Bourgeault, and Anna Fedele provide copious amounts of thoughtfully excavated historical, "religious," and—in the case of Fedele—anthropological data and perspectives about Mary Magdalene, her legacy, and her import in the twenty-first century.[9] From a depth psychological perspective, these fifty plus years of sifting and sorting has been a necessary process of meaning making. Invoked also is a sense of spaciousness, allowing the lost and reclaimed voices to come through.

From this developing body of new scholarship questions emerge about what is valuable and applicable to our lives today. For what do we search? Jane Schaberg found herself again and again at the fence of the restricted archaeological site at Migdal, Israel, denied access, yet aching to search through the rubble. What did she seek as a scholar, as a woman? What could a story about a long-dead—or possibly non-historical—woman offer a contemporary scholar? How could Magdalene's life possibly inform our world today? Why does what we call her—Mary Magdalen, Magdalene, *The* Magdalene, מריה מגדלנה, Madeleine, Magdalena, Μαγδαληνή, Magda—matter? And why might her status as disciple, apostle, Bride, and/or equal partner and leader make a difference in a postmodern techno-logical world supposedly seeking to liberate itself from religious dogma and patriarchy?

[9] See also Elisabeth Schüssler Fiorenza, *Memory of Her: A Feminist Theological Reconstruction of Christian Origins* (London, UK, 1995), a classic feminist revisionist text on the early church and the problem with patriarchal power over.

My own inquiry into Magdalene is informed by a mythological and depth psychological framework strongly rooted in an embodied ecofeminist practice of inquiry. I am neither Christian nor Jewish. My perspective is that of a North American woman, a scholar benefiting from white privilege, though my grandmother did not. I am interested in what the multitude of Magdalenian stories now surfacing—"trending" if you will—have to tell us as humans striving for healing, sovereignty, connection, and a healthy ecosystem. Why her? Why now? And, noticing that she does not simply re-emerge unchanged, what is her transformation and how might we benefit from it? Will she be recognizable? Like her exiled predecessors, Inanna, Isis, and Ariadne, she returns after arduous journeys, renewed.

Marion Woodman explains how Jung described the journey towards wholeness as "guided by the Self (the god-image within and regulating center of the personality)" (*The Ravaged Bridegroom*, 8). Primary to Jungian theory is the notion of the Self as sacred. If the Self describes singular psychological identity, I suggest the term our-Selves to honor our collective, sacred psychological center(s).

Paramount to understanding our-Selves historically and culturally is acknowledging the global phenomena of the spreading influence and domination of Western cultures, at the roots of which is Judeo-Christian ideology and Greco-Roman mythology and philosophy. Depth psychology and mythological studies remind us to explore the impact of these roots and their resultant cultural and psychic penetration. Rather than resigning our-Selves to these two dominating aspects of Western cultures, perhaps the mystery of our history might lie in the reclamation of something older at the heart of Christian mythology: a divine couple in league with an older story, one which

has been recreating itself over time and across territories. I believe this sacred myth, alive and well, continues to morph and evolve with us, perhaps through us.

Close examination of the relationship between Christianity and "classical" (Greco-Roman) mythology reveals their common patriarchal foundation, allowing their influence over us to loosen. In *Daughters of Saturn: From Father's Daughter to Creative Woman*, Patricia Reis opposes James Hillman and other post-Jungians who elevate Greco-Roman mythologies without critical feminist analysis. She writes:

> I find that the goddesses of classical Greek myth represent not a recommendation *for* women's behavior, but an analysis of Western women's resistance to being swallowed by a culture based largely on classical Greek ideals and of how that resistance is named by the culture as "pathological." (94)

Reis points out how classical goddesses are always operating within a patriarchal framework. Rather than romanticizing their disempowerment, they survive by developing specialized, unique "pathologies" and strategic responses to being abused. Here Reis offers an important clue as to how healing and regeneration can occur through struggle for survival in less than ideal (nurturing) environments. For Reis when patriarchy/Saturn swallows his daughters they go missing.

It is difficult to identify what or who is missing in a culture, what could not develop, create, interweave, thrive, nor blossom in a hostile environment. What and who went into exile and why? Overwhelmed by a cultural legacy of shame and secrecy, women's absences are often unnoticed or quickly denied or dismissed. Common ways of hasty denial, dismissing the void where the feminine might have been, include

disparaging statements such as: “women simply don’t like this particular field” (i.e. the sciences or sport); “there is no mad woman in the attic” (while they bar entry to said attic); “that missing black sheep daughter/sister/lover is not birthing her baby abroad, alone—she is visiting her aunt;” and “Mary Magdalene was never very significant anyway.” In light of such denial, how can we best detect the missing presence of the feminine? Via traces of fragrance, a flicker in the light? By learning to feel a void? By noticing who is missing and inviting her back?

When the feminine is removed from the sacred marriage—whether by willful exile or unconscious abandonment—we lose much more than half of the sum of two connecting parts. By removing the feminine circle from the Vesica Piscis, the entire mandorla (central core, the elegant third and divine child) is also lost, leaving only the incomplete crescent of the masculine longing for wholeness. The patriarchal, desertified Wasteland was left barren not only from the loss of feminine power and its aqueous emotional, relational potentialities, but also from the incompleteness of the deeply wounded masculine.

The damming up of the emotional waterway (flow) against the fear of the feminine results not only in a masculine, solar desertification, it creates—on the *Other* side—a corresponding flooded feminine Wasteland. This swamp where fertility has become submerged and waterlogged is an emotional bog. Solar consciousness—the desertified, scorched result of patriarchal imbalance and hubris, including valuing the masculine over the feminine and the disembodied disconnect of spirit from matter—cannot penetrate such a water-logged land flooded with grief. With the exile of the

feminine, submerged as black madonnas under normally nurturing, healing waters that once flowed freely, fertility was replaced with dampness, rot.

Exile in each place results in different pathologies and powers, archetypes and healing tools. These adjacent, compound patriarchal Wasteland realms require different, yet complementary healing. What has been created is a shadow of sacred partnership; the Vesica Piscis has been concretized, static and the mandorla, rather than embodying flow, is occupied by a separating, deadening dam.

Healing the paired Wastelands requires a post-Jungian, ecofeminist, mythological response. Consciously deconstructing psychic dams requires erosion control and elemental consciousness: perhaps the planting Willow trees which thrive on the borderlands where grounded Earth and flowing water meet, and tending the required aeration and flow mitigation—perhaps via a psychic equivalent of biodynamic flow forms used in grey water systems. By tending to internal and external elemental relationships, the compound Wastelands may transform again into a healing vessel for individuation, cultural renewal, and Nature's paradise.

Here Comes the Bride?: King, Schaberg, Leloup & Bourgeault

The public release in 2012 by Karen L. King, Harvard Divinity School's Hollis Professor of Divinity, of a papyrus fragment reading "Jesus said to them, 'My wife . . .'" and (on another line) "Mary is worthy of it" suggests a *belief* by at least a segment of an early Christian population that Jesus was married and that Mary might have been the name of his wife. The week the news broke I noticed a public post online by a female graduate of my own Mythological Studies doctoral program suggesting this is interesting but what is truly important are the mythological implications. I found myself having an

intense and visceral reaction to this simple statement, even though it was not dissimilar from comments I myself had made in the past while teaching women's history. I realized that as a feminist historian, I felt strongly that women's individual lives—as in the case of Mary Magdalene—*did* and *do* matter, even when we do not know much about them. Perhaps it is exactly that quality of "little historical knowledge" that supports their identification with archetypes. Perhaps it is their absence from our histories—and the resultant ahistorical perspective—that has served as an effective and particularly unattractive buttressing agent of patriarchy. I had also come to imagine, perhaps naïvely, that the importance and centrality of women's history had become accepted in academia. Even if Mary Magdalene was not an actual person—and I do not particularly care if she was—the resurgence of her story, her mythology, seems to be begging our attention. As a mythologist, I am interested in running out of certainty, allowing space for the imagination to rush in.

Magdalene scholars differ significantly in their discussion of her role and influence within Judaism and early Christianity. That Karen King was entrusted with this papyrus fragment by an anonymous owner is a reflection of her public, academic profile within the elite environment of Christian-based Harvard University where women with doctorates were, mere decades ago, were denied any sustenance (entrée) in the all-male libraries and faculty dining hall.[10] Perhaps when we are new to the table it is hard to get served.

King's book *The Gospel of Mary of Magdala: Jesus and the First Woman Apostle* examines the lost and recovered *Gospel of Mary* as the only existing early Christian

[10] See the documentary by Donna Read and Starhawk, *Signs Out of Time: The Story of Archaeologist Marija Gimbutas* (New York, 2004).

gospel written in the name of a woman.[11] Her translation of this Gnostic text presents a more radical interpretation of Jesus' teachings as a path to inner spiritual knowledge, while rejecting his suffering and death as primal in the path to "eternal life." King's work focuses on analyzing how and why Mary Magdalene's apostolic role was systematically undermined over time and through various means in relation to the growing interpersonal and institutional power held by the male apostles, particularly Peter. Especially strong is her argument that the Gnostic texts—including the *Gospel of Mary, Gospel of Thomas, Gospel of Philip, Dialogue of the Savior, First Apocalypse of James, Sophia of Jesus Christ,* and the *Pistis Sophia*—offer evidence that earlier traditions venerated Magdalene and honored her authority (see especially chapter 13, "The Apostles"). Through intertextual comparison between the canonical gospels and the Gnostic texts, King exhaustively and meticulously details how Magdalene held a valued and respected leadership role and repeatedly, as she describes here in her analysis of the *Pistis Sophia*, for example, "appears to be preeminent among the disciples" (144). Simultaneously, King continually offers evidence that Magdalene's exile was rooted in unacknowledged envy from the male disciples who, in the *Gospel of Mary*, are "jealous and without understanding"(145).[12] The subsequent self-appointment to apostleship by these same men is in direct contradiction with their lack of leadership at pivotal historic points, especially during the crucifixion and resurrection where Magdalene, along with Mother Mary, are firmly grounded. King ends her book with a call for revision:

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[11] See Freke and Gandy, *Jesus and the Lost Goddess: The Secret Teaching of the Original Christians* (New York, 2001) for a discussion of the original intent of the *Gospel of the Beloved Disciple* to describe Mary Magdalene; it was eventually edited and renamed the *Gospel of John*.

[12] See chapter 5 for further discussion on the significance and cost of envy as patriarchal agent within Magdalenian mythology.

> For centuries, the master story has shaped people's imagination of the first Christian centuries; it has provided a myth of origins which casts the early Church as a place where true, uniform, and unadulterated Christianity triumphed. This story has again and again fueled the fires of reformers who appeal to it to legitimize changes in Christianity as it encountered very different conditions and cultural settings around the world. Historians, however, have come more and more to understand the *Gospel of Mary*'s portrait—despite its imaginary elaborations—is in a number of respects more historically accurate than that of the master story. (190)

Here King calls for a polyvocal Christian dialogue, representing a postmodern commitment to diversity and historical context. Her juxtaposition of "myth of origins" with the concretized notion of a unified, singular "truth" supports open conversation and allows space for the reinterpretation of Magdalene's apostolic role.

But this is as far as King is willing to go in this book. She fails to unpack her use of the word "master" to describe the edified, mainstream versions of patriarchal Christianity. As poet Audre Lorde famously explained, we cannot use the master's tools to dismantle his house.[13] While King tells the story of the translated text, she fails to mentor us in the reclamation of what was lost of the divine feminine. Instead, she remains at the tip of the iceberg, never mentioning all that lies in the cold darkness below. Additionally, her use of the term "imaginary elaborations" countering a more valued "historically accurate" stance, denies and undermines the value of the mythic imagination

[13] See Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House" in *Sister Outsider* (Trumansburg, NY, 1984) 110-114.

and acts of remythologizing Magdalene and plops us back into hierarchical, concretized, dualistic thinking.

Since the original 2012 revelation of the papyrus fragment, which debuted among splashy questions of "Was Jesus Married?" on national nightly news programs and in the mainstream media, the text has been submitted to continual research and analysis on various levels. The *Harvard Theological Review* dedicated its April 2014 issue to a debate surrounding the "authenticity" of this papyrus, with many of the articles examining parsed, isolated components including: the papyrus structure via radiocarbon dating (forgers have access to ancient raw papyrus), the modern chemical composition of the ink (identifying it as a "forgery" from the seventh or eighth century), and inconsistencies in penmanship and the style and grammar of the Coptic language used.

An article appearing eight months later in *The Atlantic* (December 2014) presents these academic findings, along with subsequent and parallel conversations, in a manner exemplifying popular culture's hunger for news of Magdalene. Scholars Joel Baden, professor of the Hebrew Bible at Yale Divinity School, and Candida Moss, professor of the New Testament at Notre Dame, collaborate to digest the dialogue for mainstream readers and reward those awaiting word with an extensive, pithy rundown of recent findings. Though much of the article emphasizes the authors' belief that the findings are consistent with forgery, while recounting King's continued optimistic open-mindedness as to the value of the fragment, the authors also question whether the text could be an excerpt from either the *Gospel of Thomas* or the *Gospel of John*.

While discussing several scholars' proclamations of gut reactions that the "text just felt wrong—or perhaps, too right," Jim Davila of St. Andrews is introduced as saying

the fragment represents "exactly, *exactly*, what the Zeitgeist of 2012 would want us to find in an ancient gospel" (78). Supporting his suspicion, the authors continue:

> Put it this way: if an ancient Christian text describing Jesus as having a wife and elevating the status of women in the Church had emerged in 2004, just after *The Da Vinci Code* was published, it would have been laughed out of the room. (78)

Here Baden and Moss identify an active academic decade for biblical scholars and feminist studies. Most interestingly, by alluding to a post-*Da Vinci Code* canon just ten years in the making, yet minimizing the value of said scholarship while also ignoring the extensive related creative output within the arts, they cast subtle doubt onto the validity of other fragments of research and creativity and effectively ignore the imaginal realm.

Another branch of Magdalenian scholarship can be found in Jane Schaberg's *The Resurrection of Mary Magdalene: Legends, Apocrypha, and the Christian Testament* (2002), an analysis of archaeology, Gnostic texts, legend, and apocryphal traditions within a progressive feminist framework. Schaberg, a religious scholar who also taught Women's Studies, suggests a case for a theological resurrection of Mary Magdalene, whom she identifies as "Mary of Magdala." Her excellent analysis and deconstruction of the conflation between Mary Magdalene and the penitent sinner in her chapter "Silence, Conflation, Distortion, Legends" bears special note.[14] But perhaps her greatest

[14] See Marina Warner's analysis of Magdalene and the Bride in *Alone of All Her Sex: The Myth and Cult of the Virgin Mary* (New York, 1976). Warner's chapter on "The Penitent Whore" examines the genesis and mutation of Magdalene mythology including: the second century Gnostic celebration of love between Jesus and Magdalene, Origen's early Christian writings, Western folklore portraying her as a "hermitess," and the significance of the apocryphal Gnostic gospels. While newer texts take these theories deeper, Warner's early work—in fine ecofeminist spirit—exposes the underbelly of a Catholicism constructed on the phallacies of the virgin/whore dichotomy and power-over Nature drive (337).

contribution to Magdalenian scholarship is her use of the imaginal and theoretical work of Virginia Woolf as counterpart to both Religious Studies and her own eloquent and persuasive language. She describes Woolf's significance to the conversation:

> Her questions about gender, about the boundaries and lack of boundaries between persons, about death and survival ("perhaps—perhaps") can redirect our attention from the ways issues are treated traditionally. A flawed and experimental spirit, she dealt with anger, the desire for dominance, women's "ancestral memory," the outsider's split consciousness. What she was after was a radical transformation of culture and society, for men as well as women, and she began an analysis of classism as well as sexism. (11)

Here Schaberg calls upon Woolf's well known and thorough deconstruction of patriarchy, including an analysis of interlocking forms of oppression—what is now commonly referred to as intersectionality. Schaberg also notes the messiness inherent in Woolf, the emotional woman and the mythopoetic writer. The dynamism of Woolf is a powerful tool to borrow and swing on behalf of one's own agenda.

Sadly, Schaberg is not such a heavy hitter herself, not as deeply committed to liberation. We find mixed messages in both her original work and the pared-down version of her scholarship, published as *Mary Magdalene Understood* and co-authored with Melanie Johnson-Debaufre. This book was created to make her research and writings more accessible to a wider audience, though without the melodic accompaniment of Woolf. In the introduction, Schaberg makes a declaration I find myself in agreement with, a feminist historian's standard declaration. "If you are willing to engage in the

process of sifting, you can learn something about both Mary Magdalene and yourself, about one woman and about every woman's struggles to be heard, taken seriously, understood" (10). And then something quite different: "If you don't care about women's history, or think all history is meaningless, or think Christianity and religion itself are unevolved, best ignored, I can't tell you why you should care about Mary Magdalene" (10). I can.

Though Schaberg casts a wide interdisciplinary net, suggesting the magnitude of interconnecting influences of Magdalenian scholarship, and appeals to popular culture's valuing of history and the current political correctness of women's history (her intention is to illuminate how powerful and apropos a study of Magdalene is, both individually and collectively) she fails to make the larger leap, missing the opportunity to make crucial cultural and interfaith connections with just how broadly the lack of bridal representation in the Christian myth impacts us, for one surely does not need even an interest in history, or women for that matter. Though exalting creativity, Schaberg fails to expand from Religious Studies and Women's History toward Magdalene's enormous influence on Western cultures. What begins as a maverick approach to feminist research falls short in the end. She also lacks interest in Magdalene as Bride and the impact of her resurgence, limiting her research to a logos-concretizing, nostalgic (sentimental) historical frame. She remains looking back, melancholic. What a curious limitation considering the title of her opus, *The Resurrection of Mary Magdalene*. She claims support of feminist scholarship as a goal. "It is my hope also that this book will be a crossover, from feminist Religious Studies/Biblical Studies to Feminist Studies in general" (12). Yet by neither

acknowledging the damning Wasteland dam, nor assisting in its deconstruction, she simultaneously muddies the water and leaves the trail difficult to follow.

It is worth noting that decoding Schaberg's work is further muddied by the lack of indices in either of her books, leaving us to plod through cumbersome Biblical books as the only key to her legend. This publishing style, which is still standard practice in Biblical scholarship, limits access to these works of feminist scholarship. Tracking threads via themes, theorists, places, or historical figures becomes extremely difficult and advanced biblical knowledge is necessary to wade through the (muddy) waters. Each writer remains disembodied within this new canon. Since allowing the masculinist Bible to be their only commonality, these disparate strands evolve without intertextual, interdisciplinary communication, remaining isolated.

Jean-Yves Leloup, a French Orthodox priest and theologian, offered the first complete translation and commentary of the *Gospel of Mary* from the Coptic in his book *The Gospel of Mary Magdalene.* Leloup presents the text as an illumination and renewal of the sacred feminine in the Western spiritual tradition. He argues that the reclamation and practical application of these lost mystery traditions has the power to reinvigorate living spiritual traditions. He develops his theory further in *The Gospel of Philip: Jesus, Mary Magdalene, and the Gnosis of Sacred Union* and *The Sacred Embrace of Jesus and Mary: The Sexual Mystery at the Heart of the Christian Tradition*. For Leloup the central role of these texts is the restoration of Jesus' healthy human sexuality to the core teachings of Christianity where Magdalene is also celebrated as an embodiment of the archetypal feminine. In *The Sacred Embrace of Jesus and Mary* he writes:

> We must live our own sexuality fully before we can speak of true androgyny. As at the level of psychotherapy, at the higher level of spiritual evolution, we need to develop an ego structure that is as sane and stable as possible before claiming to have access to what we call—sometimes too glibly—the self. This is related to the significance the *Gospel of Mary* gives to the fact that Jesus must have been a normal, male human being who was at least capable of having a relationship with Miriam of Magdala as a prerequisite for becoming the archetype of synthesis, the Anthropos. Our path as individuals is the same in that we are called to become whole and therefore capable of loving—not from our lack, but from our fullness. . . . By the same token, Miriam of Magdala first had to become truly woman, in all the sexual dimensions of her femininity, accepting and integrating her masculine nature as well before realizing her status as speaker and knower (a status that many refuse to recognize). It was only after all this long and patient work to become fully human that she, too, could truly join her Master as anthropos, in a humanity complete and open to the divine, transparent, like he who was "more than Being: a Gift of the Good." (126-27)[15]

For Leloup, Magdalenian scholarship becomes useful in its ability to support the sacred potentialities embedded within partnership, which is ultimately a tool for becoming anthropos, whole and fully human. His central thesis focuses on how the fusion of love and sexuality at the core of the partnership/sacred marriage that connected Jesus/Yeshua

[15] See chapter 5 for further discussion on "the good" in relation to envy and Magdalenian mythology.

and Magdalene/Miriam is a psychological movement towards individuation. He also takes a Jungian stance in identifying the necessary internal parallel of cultivating a woman's inner masculine and a man's inner feminine. Leloup sees the relationship between these two leaders as both a template and container for individuals and partnerships to reach synthesis. By bridging religious teachings and psychological perspectives, Leloup offers a psycho-spiritual attitude backed by his extensive scholarly research in both the canonical and apocryphal gospels. Unfortunately, in describing Jesus as her "Master" rather than beloved partner, he replicates the dominator paradigm.

Cynthia Bourgeault, an Episcopal "priest" and prolific writer, explores how Mary Magdalene became one of the most influential "symbols" in the history of Christianity. In *The Meaning of Mary Magdalene: Discovering the Woman at the Heart of Christianity* she examines the Bible, Church tradition, art, legend, and newly discovered texts, to focus her scholarship on a tripartite Magdalene as teacher, apostle, and beloved within a lost and reclaimable wisdom tradition at the heart of Christianity. Highly popular with Christian practitioners, Bourgeault speaks to the radical (r)evolutionary potential of Magdalene mythology within institutionalized Christianity.[16] Curiously, she assures her readers that she is approaching the material "not as a feminist . . . but from the perspective of wisdom Christianity" (x) and that "I derive my observations not from contemporary Jungian categories but from traditional wisdom teachings on the human

[16] For an earlier example of (r)evolutionary potential see Marjorie Malvern's *Venus in Sackcloth: The Magdalen's Origins and Metamorphoses* (Carbondale, Ill, 1975), perhaps the first major postmodern, ecofeminist remythologizing of Magdalene in religion and culture. Malvern's pre-*Da Vinci Code* scholarship, written in the decade immediately following the second Vatican Council, hypothesizes that the metamorphosis of Mary Magdalene—from maligned "prostitute" to the reclamation of her as Magdalene-Bride—resolves dualism, links her with antiquity's goddesses of love and wisdom, and offers reunion with the Earth.

soul as a bridge between the visible and invisible realms" (xi), which happens to sound a good deal like Jungian psychological navigation. With such fertile correlations between the conscious and unconscious, as well as the Self and Other, Bourgeault limits herself to literal interpretations within her exploration of wisdom teachings. Why does Bourgeault invest so much energy in distancing herself from both feminism and Jungian theories, especially when the power and impact of her work seems derived from and congruent with both traditions?

When any person—let alone a white, educated, *preaching* woman, who has the ability to make an enormous social impact—apologetically denies a feminist stance it sets my teeth on edge, especially when she clearly *behaves* and *writes* as a "feminist" while enjoying privileges won through the feminist movements. While I imagine she might be attempting to reach a broader audience, one which might be fearful—afraid of power, their own and that of an imagined, perhaps devouring, shadow feminine—I am disheartened to have to navigate such a quagmire of mixed messages.

Regardless, Bourgeault has much to add to the conversation on Magdalene, especially her perspective on her role as the Beloved. However, if she wants to support the return of the Bride, more conviction is required. She repeatedly offers powerful evidence then backpedals, lest she seem too "Jungian" or too "feminist." In a particularly challenging section entitled "The View from the Gutter" she writes:

> [T]he question of Mary Magdalene and Jesus has been little better than scandalmongering. Amid the flurry of gossip and speculation emerging from the current plethora of scholarly and pseudo-scholarly studies, we are really presented with only four options:

1. That Mary Magdalene was Jesus's mistress;
2. That theirs was a politically arranged marriage, strictly for dynastic purposes;
3. That they were sexual consorts in some gnostic Mystery religion, ritually reenacting the sacred *hieros gamos*, or union of the opposites;
4. That the whole story is purely archetypal, a great Sophianic myth depicting the integration of the masculine and feminine within the human soul. (88-89)

Here Bourgeault argues the problem of the Christian wisdom tradition as incomplete tableau created through dodgy scholarship. She brings forth the problems inherent with residual conflation of Magdalene and the penitent sinner, still lingering decades after Vatican Two without offering clarity. For Bourgeault, these four options are not comprehensive enough to encompass her perspective on what she defines as ancient wisdom teaching, yet somehow this brilliant scholar has used her energy to portray these themes as dirty—contaminated in a protestant sinful sort of way—rather than inviting us to explore why they are part of the conversation related to elements of her own theories (see especially Parts II and III). Her use of "myth" and "archetype" attempt to leave them devoid of spiritual integrity, sacred weight—quite the opposite of Campbell and Jung. Since much of her material is interesting and provocative within the Christian framework, why then go to such lengths to bring in a tone of dismissal and shame (a patriarchal and damaging move) when she is attempting to bring aspects of Magdalene into the conversation in the second half of her book? Bourgeault mirrors the problem she has identified and projects it outwardly as "scandalmongering" and "poor scholarship."

As I write during the summer of 2016, Pope Francis—in an unforeseen move—formally elevated Magdalene's status within the Catholic Church from saint to that of apostle, validating her title as "apostle of the apostles." The statement issued via the Holy See Press Office, "Mary Magdalene, Apostle of the Apostles, 10 June 2016," proclaims that Magdalene's traditional saint's day, July twenty-second, is now to be celebrated as a feast day in the Roman Catholic liturgical calendar on par with those of the other (all male, self-appointed) apostles, recognizing her dual role as both the first to witness Jesus' resurrection and through "true and authentic evangelization" by announcing his resurrection "like the other apostles" (Holy See Press Office). Here we find the Catholic Church answering the call of many progressive Christians—including King, Schaberg, Leloup, and Bourgeault—as well as the swelling global Magdalenian movement which overflows religious boundaries.

But is this new title large enough to reflect the magnitude of what Magdalene carries? The Church goes on to state its intention that, "the special mission of this woman be highlighted, as an example and model to every woman in the Church" (Holy See Press Office). To be an apostle means to witness as a disciple, to follow. Here the Church is content to ascribe clearly delineated and relatively mild roles for women. Is Magdalene's role that of witness, disciple, informant, follower? Is that the role of womanhood? And what of the more dynamic acts of leadership, healing, and creativity?

The Archetypal Bride, Foretold and Expected: Considering Margaret Starbird

Margaret Starbird champions Mary Magdalene's more radical role as what she terms the "Lost and Returning Bride," one which relates beyond Christianity to include

its effects on Western cultures. Primary to her research is the fourth-century "Golden Legend" preserved in Old French, along with a legacy of grail mythology locating a displaced Mary Magdalen as the bearer of the royal bloodline, the Sangraal, traveling to and settling in the south of France after the crucifixion, deeply influencing European culture and religion for millennia (23). It is worth noting that this diasporic movement—along with Magdalene's possible motherhood and leadership—is echoed repeatedly in literary fiction and throughout the arts, a significant aspect of her renewal.

By identifying and expounding upon the importance of the expected archetypal Bride in Hebrew tradition, Starbird reveals and amplifies the possible importance of Mary Magdalene's role then and now. Exploring how the heresy of Mary Magdalene as the exilic Bride influenced Western cultures, she continues to be one of few Magdalene theorists attempting a depth psychological perspective of Magdalene as the Lost and Returning Bride. This insistence on Magdalene's role as archetypal Bride is a crucial mythological contribution to understanding our (compound) Wasteland crisis.

Diverging from other Magdalene scholars on several points, Starbird argues that it is not enough to recognize Mary Magdalene as "the apostle of the apostles," that she embodies an *even more radical* identity as the Lost Bride. In *Mary Magdalene: Bride in Exile* she disputes the relationship between Mary Magdalene and an obscure town in Galilee, only later named Magdala, a Hellenic town known as Taricheae until its destruction in CE 67 (52-55). This is a significant divergence from the assertion of many prominent scholars—including Schaberg and Leloup—who proclaim the town of Magdala as the onomastic root of Mary Magdalene's name and identity, perhaps deriving comfort through an historical geographic "certainty." The town that was later built upon,

or perhaps reconstructed from, the remains of Taricheae (post CE 67) was called Magdala Nunnayah, "a name meaning 'Tower of the Fishes' in Aramaic." With the fishes being a well-known symbol for Jesus and Christianity, is it possible this resurrected town was instead named for both Magdalene and Jesus? Several theorists consider Mary Magdalene's name as "Mary the Magdalene," to have been a title, perhaps linking her with a priestess lineage. In *The Woman with the Alabaster Jar* Starbird discusses how the "messianic promises of the Hebrew Scriptures would someday be fulfilled in the descendant of Jesus" (71), and investigates the Hebrew prophet Micah and his vision of the restoration of Jerusalem (50). The prophecy found beginning in Micah 4:8 becomes central to understanding an anticipated and central role of the Lost Bride.

> As for you, O [Magdal-eder], watchtower of the flock,
> O stronghold of the Daughter of Zion!
> the former dominion will be restored to you;
> kingship will come to the Daughter of Jerusalem.
> Why do you now cry aloud—
> have you no king?
> Has your counselor perished,
> that pain seizes you like that of a woman in labor?
> Writhe in agony, O Daughter of Zion,
> like a woman in labor,

> for now you must leave the city
>
> and camp in the open field. (Starbird 50)[17]

Starbird asserts that "Magdalene" is an epithet for the same Mary who anoints Jesus at Bethany. "The place name *Magdal-eder* literally means 'tower of the flock,' with "the promise of the restoration of Sion following her exile" (51). *The Golden Legend* acts as primary source, telling of the exiled "Magdal-eder" seeking asylum on the southern French coast. She traveled with "Martha and Lazarus of Bethany, landed in a boat on the coast of Provence in France" (51). For Starbird the tower is a recurring symbol used by heretics for centuries preserved within watermarks, religious art history, Provençal legends, folklore, and the tarot, which Starbird refers to as a flashcard catechism of the heresy (116). Starbird also supports the theory of a dynastic marriage between a royal daughter of the Benjamites and Jesus of the tribe of David, whom she anoints, the only event recorded in all four canonical gospels (40), uniting an occupied nation (49). Such anointing, which Jesus declares is for burial, is "the unique privilege of a royal Bride" in

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[17] The Bible used in *The Woman with the Alabaster Jar* by Margaret Starbird, unless otherwise noted, is the *Saint Joseph New Catholic Edition* (New York, 1963). In comparison, the *Jewish Study Bible*'s (New York, 2004) version of Micah 4:8 through the middle of verse 10 follows:

> And you, O Migdal-eder,
> Outpost of Fair Zion,
> It shall come to you:
> The former monarchy shall return—
> The kingship of Fair Jerusalem.
> Now why do you utter such cries?
> Is there no king in you,
> Have your advisors perished,
> That you have been seized by writing
> Like a woman in travail?
> Writhe and scream, Fair Zion,
> Like a woman in travail!
> For now you must leave the city
> And dwell in the country—

Hebrew tradition (30). The exile of a wife of a politically radical and threatening Jesus post-crucifixion—especially one who was a mother or was about to be—seems plausible, especially with accounts of her exilic journey beginning in Egypt then seeking "an even safer haven on the coast of France" (60).

These exilic threads of Magdalene's mythology are not limited to origins in *The Golden Legend*. Some theorists, including Kathleen McGowan, trace evidence of Magdalene's impact in France as the diasporic leader who introduced Christianity to Europe, specifically in a more authentic and progressive form. McGowan tracks the survival of progressive attitudes towards women and the feminine in modern day southern France, specifically Occitania, via oral traditions, (the ever revealing realm of) economics and property rights, and encoded symbolism in art history, architecture, and archaeomythology, as having roots in the Magdalene heresy. Additionally, a wide-spread acceptance and dissemination throughout Europe of this history and/or mythology of Mary Magdalene's exile in southern France and her preaching can be traced through European art history. Especially of note is the painting *Saint Mary Magdalene Preaching* by the Netherlander known as "Master of the Magdalene Legend" circa 1500-1520. Currently housed at the Philadelphia Art Museum, this was originally part of a larger altarpiece now divided between Denmark, Hungry, and Germany (Philadelphia Museum of Art).

In "The Deification of Mary Magdalene" Mary Ann Beavis considers Margaret Starbird a feminist "mythographer" who makes two significant contributions to Magdalenian conversations by critically challenging biblical scholars—on points such as Magdalene's identity as the sister of Martha and Lazarus and the import of the title "The

Magdalene" versus a name grounded in the place/landscape of Magdala—and because "her central thealogical assertion is highly relevant to Christian feminist theo/alogy" (147). Significantly, Beavis identifies Starbird as a radical thinker who is calling for a profound transformation in Christian mythology.

While Beavis cautions that Starbird's "Magdalene Sophiaology" runs the risk of being "overly romantic, essentialist, [and/or] heterosexist," she also discusses the impact of Starbird's work, especially how Mary Magdalene as the sacred Bride "captures the popular ('of the people') imagination in a way that other feminist christologies don't" (151). Identifying as a Christian and locating herself within feminist thea/ology, Beavis dialogues with both Rosemary Radford Ruether's question "can a male savior save women?" and Jane Schaberg's "Magdalene Christianity" to identify the significance of Magdalene's resurgence (151). Ultimately she finds Schaberg's scholarship limiting (though she acknowledges a striving for Christ-like qualities, Schaberg's concept of Magdalene is not that of a full feminine counterpart to Christ), and her answer to Ruether's question a resounding No.

Tracking trends in Christian feminism, which she places within a Judeo-Christian lineage, Beavis suggests the growing usage of terms such as "Jewitchery" and burgeoning online discussion groups—with listserv names including: Asherah, goddesschristians, magdalene-list, thechristianwitchcourse, and sisterhoodoftherose—reflect a significant and developing "Goddess stream" (151). Beavis herself believes that identifying Mary Magdalene as *a* Christian goddess—as opposed to *the* only possible one—allows a plurality of Goddess narratives to emerge. While Beavis identifies the pervasive and persuasive pull of Starbird's research and resultant popularity, missing

from her analysis is a depth psychological perspective valuing the interconnected imaginal, communal, and cultural impacts of remythologizing Magdalene. Unlike Starbird, Beavis has yet to make the restorative Magdalenian leap in her own scholarship, though she may in the future and is worth monitoring.

From "Fertility Cults" to Sacred Lineage

Situating Jewish history within a lineage of Near Eastern and Mediterranean "fertility cults" contextualizes Hebrew mythology within a larger matrix where cyclical sacrifice and resurrection offered redemption for the land and her people. In *Pagan Christs* J.M. Robertson suggests the complexities of such a legacy:

> Among the Semites there is a tradition that the sacrifice by a king of his son is extremely efficacious. The reference in Matthew 27.16.17 to Barrabas was long accepted in the primitive church to read 'Jesus Barrabas,' and this is translated 'Son of the Father.' There are grounds for surmising a pre-Christian cult of Jesus (Joshua), associated in remote times with human sacrifice. Other influences were also at work in fashioning the Christian mystery drama, notably the widespread myths of a dying and resurrected god and the sacrifice of a mock-king at Rhodes at the feast of Kronos. In Semitic mythology Kronos 'whom the Phoenicians call Israel' sacrifices his only son after putting upon him royal robes. (11)

Robertson locates Christianity within an historic framework of interrelated, regional spiritual traditions, identifying interconnected threads of surviving tapestries. By linking Greek, Semitic, and Christian stories, Robertson illuminates the heritage of Christian

mythology. In contrast to King, Robertson focuses on the sacrificial *and renewing* rite at the core of Christianity, amplifying the religion's connections to what was also primal to earlier traditions and—contrary to the concretized teachings of the contemporary Church on sacrifice—not unique to Christianity: the sacrifice and resurrection of a male god-king.

Robertson's focus, however, remains solely on the role of the male savior god-king, missing the larger context and goal of these "fertility" rites as mystery traditions. To do so keeps us limited to the patriarchal realm of God the Father/God the Son, completely leaving out any representation of the divine feminine.

In her exploration of the "Cults of the Sacrificed King," Starbird finds Mary Magdalene's role firmly alongside the Bridegroom.

> The anointing by the woman in the Gospels is reminiscent of the love poetry connected with the rites of the "Sacred Marriage" celebrating the union of a local god and goddess. It is not impossible that the true meaning of the anointing at Bethany was the same: the Sacred Marriage of the sacrificed king. Its mythological content would have been understood by the Hellenized community of Christians who heard the Gospel preached in the cities of the Roman Empire where the cults of the love goddesses were not completely extinguished until the end of the fifth century A.D. . . . [T]he mythologies of several pagan sun/fertility gods (Osiris, Dumuzi, and Adonis) . . . were slain and resurrected. In which case, the bereaved widow (Isis, Inanna, and Aphrodite) poured out her grief and desolation over the corpse of her beloved, bitterly lamenting his

> death. . . . In each cult it is the *Bride* who laments the death of the sacrificed god. In poetry used in the cultic worship of the goddess Isis, some lines are identical with those found in Canticles and others are close paraphrases. (31)

By connecting the mythemes of anointing, grief, and sacred poetry to the *relationship* between the Bride/Widow and the Bridegroom/Sacrificed King, Starbird's focus supports the reclamation of Christianity's lost Bride. By reframing the traditions in terms of "love" and the female role as "love goddesses," Starbird both redirects focus to Jesus' central teachings and places Christianity in line with early mystery traditions. Identifying the *Song of Songs* (Canticles) as surviving sacred poetry dedicated to Isis, she cites specific, plausible examples of the role of the Bride within Jewish culture as descending from a rich regional heritage, emphasizing the vital, ritualistic significance of anointment and grieving. Here we see how her writing embodies the goals of sacred partnership: balance in reporting on historical events, oscillation between (supposed opposite) gender roles and experiences, and the location of the mythological context of Christian mystery rites within a Mediterranean "fertility cult" lineage, which is rooted in ancient partnership models seeking bounty and renewal. In her scholarship Starbird successfully holds the tension between masculine and feminine, divine and human, knowing and inquiring.

Starbird's inclusion of both women and men, goddesses and gods offers not only a fuller representation of historic and mythological events, it also invites resonance with a broader audience. Women are no longer outsiders in the conversation. As Mary Daly famously stated, "[I]f God is male, then male is god" (19).[18] We can no longer afford to

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[18] See Mary Daly, *Beyond God the Father: Towards a Philosophy of Women's Liberation* (Boston, 1973).

tell only part of the story, nor negate the validity and necessity of the retelling, both of which deny women's heritage and power. The reclamation of such dynamic agency clarifies the vital role an expected Bride might have historically held in the collective psyche, especially within an exilic and occupied legacy.[19]

The mythology of sacred marriage is examined by Anne Baring and Jules Cashford in *The Myth of the Goddess: Evolution of an Image* where they identify the *Song of Songs* as a surviving model for sacred marriage carrying the seeds of earlier Mediterranean partnership traditions:

> The Song of Songs, the most beautiful of the sacred texts that have come down to us, was written down about 100 BC. Solomon is believed to have lived and built his great temple in Jerusalem in the tenth century BC. Whether or not this text, said to be his bridal song, descends from this time is impossible to say, but there is certainly much in it that relates to an earlier era and to the imagery of the Mother Goddess, who may have been his 'consort'—mother, sister and Bride—in a sacred marriage rite similar to the Sumerian one. The richness of the sexual imagery and the abundance of earth's 'fruits' suggest that its origin is not Judaic, but can be placed in a time when earth and sexuality were not split off from the divine. The fact that, although it was not excluded from the canon of Jewish and Christian scriptures, it really belongs within the mystical

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[19] One scholar's writing on the feminine mysteries of the bible was in limbo for seven years as she contemplated Magdalene's return. Eventually placing her as the necessary epilogue to her research, she (like Malvern) cites Magdalene's primary function as overcoming duality. See Ruth Rusca, *Feminine Mysteries in the Bible: The Soul Teachings of the Daughters of the Goddess* (Rochester, Vt., 2008).

> tradition of Judaism and Christianity may indicate that the aspect of life rejected by the orthodox tradition 'goes underground' into the unconscious and reappears as mysticism, only to be rejected again by orthodoxy. (479)

Here Baring and Cashford support *Song of Songs* as evidence for the mystery traditions at the heart of Judeo-Christian roots, identifying Solomon as an incomplete component of a larger story—a sacred marriage union with his Sister-Bride. While noting the centrality of the bridal mytheme and sexual potency of the text, the authors suggest these components are reduced from greater mystical meaning. Since the Christian church maintains a disembodied stance, partnership and sexuality remain outside their sanction.[20]

Starbird describes the *Song of Songs* as an evocation of the sacred marriage and relates Mary Magdalene to the black Bride whose "hidden state [as the] unknown queen" correlates with the "deposed Davidic princes of Jerusalem" in Lamentations 4:8 (61). "Brighter than snow were her princes, whiter than milk . . . now their appearance is blacker than soot, they are unrecognized on the streets" (61). Here the Sister-Bride, "black but beautiful" seeks the lost Bridegroom (165).[21] Starbird asserts that the seeking of this union of opposites is indeed primary within Judaism:

> Jewish rabbinical tradition teaches that the Ark of the Covenant kept in the Holy of Holies of Solomon's Temple on Mount Sion contained not only the tablets on which the Ten Commandments were inscribed, but also a

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[20] For critical work on archaeomythological evidence of, and the necessity for, partnership models see Riane Tennenhaus Eisler, *The Chalice and the Blade: Our History, Our Future*. (Cambridge, Mass., 1987) and Riane Tennenhaus Eisler and David Loye. *The Partnership Way: New Tools for Living & Learning* (San Francisco, 1990).

[21] This portion of the *Song of Songs* 1:5 is translated as "I am dark, but comely" in the *Jewish Study Bible* (New York, 2004).

> "man and a woman locked in intimacy in the form of a hexagram." This tradition articulates the fundamental basis of Hebrew society, the tablets represent the precepts of the covenant, and the hexagram symbolizes the *hieros gamos*, the intimate union of the opposites. (164-65)

Here she emphasizes the lost centrality of the sacred marriage to the Jewish tradition. For Starbird, reestablishing the links between the hidden mystery tradition with the evocative symbolism identified with the Ark of the Covenant, the Ten Commandment tablets, the Star of David, and Solomon's Temple refocuses the bridal import and potency of these archaeomythological items and spaces. Missing from Starbird's scholarship, unfortunately, is a clear citation of this "Jewish rabbinical tradition," hampering further inquiry.

Baring and Cashford go on to discuss the relationship of the *Song of Songs* to Inanna's sacred marriage mythology and "blackness as an image that was always associated with the Great Goddess: Isis, Cybele, Demeter and Artemis" (480):

> The sacred marriage came to be understood by Jewish and Christian mystics as an image of union between the soul and her luminous, or 'heavenly', counterpart. In Jewish mysticism the sacred marriage was contemplated as an image of the union between Yahweh and his divine consort, the Shekhinah, and between the soul and Wisdom. The imagery of Gnostic myth took the union of the two aspects of the godhead as a metaphor for the union of the awakened soul with her Bridegroom. These, the sister and brother, were the 'daughter' and 'son' of the transcendent Mother and Father. In the Middle Ages the poets of the twelfth century

> transcribed the image of the sacred marriage to the Grail legends. Alchemy, in the marriage of sun and moon, king and queen, made the sacred marriage one of the central realizations of the Great Work, the prerequisite of the birth within them of the priceless philosophical gold, or the divine child, the 'son of the philosophers' who were the lovers of Divine Wisdom. (484)

Here Baring and Cashford describe how layered, interconnected, intertextual symbolism abounds between Sumerian, Babylonian, Egyptian, and Judeo-Christian (including Gnostic) literature and are later translated into grail lore and alchemy.[22] By tracking how ancient mysticism resides at the heart of Judeo-Christian traditions, a previously disembodied logos-oriented approach to the Christian tradition becomes rooted.

The union of the chalice and the blade remain the visual symbol of the state of Israel embodied in the Star of David, perhaps as a testament to this longing for integration and balance. Yet how is this union, this equilibrium, achieved? How can such harmony be found between masculine and feminine, between historical "knowledge" and mythological "perspective?" Perhaps the returning Magdalene, as change-seeking agent might offer such a balance.

The more fixated on a particular story or point in history we become, the less sense it makes in isolation from the surrounding sociopolitical and psycho-spiritual

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[22] Contentious new research links Magdalene to Artemis and bees via archaeomythological finds, including a Galilean mosaic depicting sacred partnership, and a reimagining of the symbology of the statue of Artemis at Ephesus. See Simcha Jacobovici and Barrie Wilson, *The Lost Gospel: Decoding the Ancient Text that Reveals Jesus' Marriage to Mary the Magdalene* (New York, 2014) and Stephanie Hagan, "Time, Memory, and Mosaics at the Monastery of Our Lady Mary" in *Expedition* (Philadelphia, 2013). Interestingly, recent restoration at Rosslyn Chapel in Scotland, made famous in *The Da Vinci Code* book and film (Columbia Pictures, 2006) as a Magdalene site, revealed 600-year-old beehives. See BBC, "Rosslyn Chapel was Haven for Bees" (London, UK, 2010).

setting; it is the larger contextual container which gives—and makes—meaning. Perhaps by situating Mary Magdalene within a larger frame allows a fuller grasp of who she is as archetypal Bride and what she brings, enabling a broader approach and study via mythological and archetypal meaning making. I argue that Starbird, while relating Magdalene's historically layered stories with detail and accuracy, reaches for the imaginal potentialities of mythological lineage, honoring socio-political context and reporting on how it might inform underlying psychic and cultural implications.

Perhaps it is in the *relation* between history and mythology—that mysterious gap—that we find support for our quests. Maybe the relationship itself suggests the potentiality of an elegant third emerging. In this case, the reunion of Bride and Bridegroom might inform a rebalancing of our relationships within our-Selves, with each Other, and within our larger environment by birthing something new.

Feminist scholarly methodology that seeks to embody the divine feminine is quite a commitment involving no small leap of faith. With dedication to erotic principles of relatedness, as well as honoring logos, these embodied practices could be at the heart of our best feminist postmodernist sensibilities and skills, an invocation to the returning Bride herself. Such skills are needed now to deconstruct the conflation between the archetypal Bride and patriarchy's shadow projected upon her. Returning to the difference between the original and a copy, the worth of a copy depends upon the intention and consciousness with which it is created. When Western media blatantly conflates a name of the archetypal Bride with a terrorist organization—just as Magdalene was mistakenly but intentionally (sinisterly) portrayed as the penitent sinner—they reduce Isis to cr/isis,

diminishing all that she truly is and leaving her—and by this I mean the divine feminine in us all—grief stricken over what is supposedly being done in her name.

Separate, Then Together: Sacred Marriage Origins in Egyptian Alchemy

> This too is an experience of the soul
> This dismembered world that was the whole god
> Whose broken fragments now lie dead.
> This passing of reality itself is real.
>
> Beyond the looming dangerous end of night
> Beneath the vaults of fear do his bones lie,
> And does the maze of nightmare lead to the power within?
> Do menacing nether waters cover the fish king?
>
> I place the divine fragments into the mandala
> Whose centre is the lost creative power.
> The sun, the heart of God, the lotus, the electron
> The pulse world upon world, ray upon ray
> That he who lived on the first may rise on the last day.
>
> From *Isis Wanderer* by Kathleen Raine

The relationship between Egyptian alchemy and sacred marriage—used in depth psychology to describe the culmination of the individuation process, where interior masculine and feminine principles are united—yields rich material focusing on funerary and resurrection mythology. Many eminent theorists, including C. G. Jung, Marie-Louise von Franz, and Edward Edinger, stress the centrality of the Isis-Osiris pairing in the philosophical and physical science of alchemy, as well as within the core psychological understandings of sacred marriage as the *mysterium conjunctionis*.

By identifying the roots of alchemy in the fertile loam of the regenerative Nile Valley, depth psychology has developed some of its richest material through the study of Egyptian mythology. Though often filtered through Greco-Roman classical interpretations, these theories have had continuous impact, informing postmodern culture

and psychology. They continue to do so because the integrity of the mythic structure, inherent in the archetypal pairing of the sacrificial year-king with his Sister-Bride, is effective in generating healing as the couple moves *together* through the stages of dismemberment, containment, and resurrection. From its earliest days in Sumer, Babylon, and Crete to the Greco-Roman (partial, incomplete) love goddess-consort incarnations, this ancient partnership lineage forms a foundation for the Christian myth. As such, inquiry into the importance of sacred partnership amplifies the parallels between Isis and Magdalene as Widow-Brides.

Much analysis of the mythology of Isis and Osiris seems to hinge solely on their relationship, principally on Isis' search for her beloved, her labor, and her action towards him. Instead, perhaps Isis and Osiris serve as prototypes of our inner masculine and feminine simultaneously moving towards *each other* in the radical act of individuation. I suggest that they do so independently, then jointly, and that they can only come together after each has completed his/her respective task. To better understand this rich process requires an examination of three distinct episodes of Egyptian mythology which uniquely inform this psychological alchemy: Isis' securing of the alchemical mystery, the function of Osiris' lead coffin, and their reunion as *conjunctio*.

Isis as Tricky Prophetess

In her investigation of alchemical history/herstory of women alchemists, *Searching for the Soar Mystica: The Lives and Science of Women Alchemists*, Robin Gordon writes that Jung "noticed that the process that in individual undergoes in the course of the individuation journey was mirrored in the alchemical operations" (43). This

interpretation of alchemy as metaphor for psychic development correlates alchemical *prima materia* with an undifferentiated (leaden) unconscious and defines psychological development as the personal transformation toward the gold of our differentiating, distilling essence. As such, alchemy becomes a rich, transformative mythological realm.

Marie-Louise von Franz, perhaps the pre-eminent interpreter of Jung, brings much to the discussion of alchemy and her analysis spans several works, flourishing in her landmark book *Alchemy: An Introduction to the Symbolism and the Psychology*. Though typically referred to as Western medieval studies in the chemical, and sometimes philosophical, transmutation of lead into gold and a search for the elixir of life, the roots of alchemy can be traced to ancient texts and practices arising from various world traditions. While analyzing the amalgamated Hellenic text, *The Prophetess Isis to Her Son*, von Franz explains several essential plot details which show the alchemical value of the myth.[23] She begins with a marginal note in the text—appearing in the same hand as the scribe—which relates that Isis' trip to the town of Hermes is metaphorical, translating as "she means that in a mystical sense" (44). Isis is in the land of the magician, of alchemy, of mystery. The use of the Greek work *kairoi* here describes attending to the astrologically right time. This is significant since, "The alchemist is the [wo/]man who must not only know the technique, but must always consider these constellations" (44). S/he must discriminate and pay attention. And, perhaps most significantly, von Franz links Isis' motivation in putting off the angel who wishes to engage with her sexually, with her desire to strike a bargain with him, "getting the alchemical secret out of him" as only a trickster can (45). She goes on to say that whenever the mystery is told, either from the angel to Isis or from Isis to her son or best friend, the two become one to form a

[23] See Appendix A for the abridged text cited within *Alchemy*.

mystical union (46). The text is grammatically ambivalent here, and Horus may also be her best friend or there may be two to whom she may tell the mystery. Then, after several paragraphs, the text identifies Isis as the widow:

> Isis is frequently referred to as the widow in the text and therefore from the very beginning in alchemy the philosopher's stone, the mystery, is called the mystery of the widow, the stone of the widow, or the orphan's stone; there was a connection between the widow and the orphan, but it all points to Isis. (50)

Here von Franz locates Isis and Egyptian mythology at the core of alchemical lore. Isis' identification as the archetypal widow is very significant as it is the inescapable fate of Sister-Brides within the ancient partnership traditions.

Part of the widow's journey is to develop a transformative and mystical practice of grieving—moving through the grief of one who has lived the *unio mystica* and then resides in the deep grief of the *separatio*. Uniquely, the widow—and here I wonder if we might add the widower, divorcée, and divorcé (regardless of legal marital status)—experiences these acts *in this particular order* on her path, pointing us to the cyclical, regenerative life cycle. Psychologically we can fall into the trap of believing individuation to be a linear path through the alchemical process, one with a definitive and rewarding "ending." (Perhaps this occurs because we seek relief after such an arduous journey.) Rather, individuation is the spiralic development of a lifetime.

And does the orphan not also follow this archetypal pattern? How interesting that the archetypes of widow and orphan appear in the text together. For what do we know of orphanhood but that, through birth, a child is (hopefully) received into blissful union (as

the divine child, the elegant third) and then loses it through the *separatio* of death or abandonment. To be alone, even forgotten, after having known love—to be solely responsible for one's own path—perhaps this too is a prerequisite for individuation.[24]

When first one angel, and then his superior, approaches Isis asking for hasty sexual relations she delays them for she is interested in the alchemical mystery. Delaying him in order to trick the secret out of him, she barters, promising to "give herself to him if he first tells her all he knows about that" (45). "Alchemy was born through Isis' resistance and the fact that she did not cede quickly at least delayed the sexual process, if it did not stop it altogether. We do not know what she did in the end, she very discreetly won't even tell her own son" (57). This act of attaining the secret "implies we have made great progress, we have got this secret out of the angels, something so immense" that it must remain a sacred mystery (54). "[W]hen Isis succeeds in getting the secret from those angels it is seen as a great achievement . . . . [T]he female element, the feminine principle, gets it from deeper layers and then is the mediator who hands it on to [humanity]" (51). Here von Franz acknowledges Isis' trickster action. Though seemingly passive at first blush, it results in acquiring increased consciousness—quite a radical act. Isis' specific actions in the myth, including right cosmic timing, the archetype of the widow, her trickster skills, and her resistance to hasty sex, are key to her alchemical success.

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[24] See Carol Pearson's analysis of the archetype of the orphan in *Awakening the Hero Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World* (San Francisco, 1991), 82-93.

Lead Containment *or* Osiris was a 12-Stepper

Elaborating on the *conjunctio* as the union of conscious and unconscious attitudes, von Franz points toward the leaden component of Osiris' coffin within the myth:

> Seth killed Osiris by first making a leaden coffin and then getting people when drunk at a party to enter it under the pretext of finding out whom it would fit. But when Osiris got into the coffin, Seth promptly put the lid on, covering it with lead, and threw it into the sea. Therefore, it could be said that Osiris was suffocated in lead, so you can think of the tomb of Osiris as a lead coffin, or a coffin sealed up with lead within which lies the dead god, or the divine spirit, in the form assumed in death (84).

Here von Franz describes how Seth and Osiris act out a psychic duel, the dance between our shadow selves and our consciousness. Her amplification of the raw, leaden qualities of the coffin point to containment of the *materia prima*, raw material necessary for alchemical transformation. Stressing the necessity for containment she continues:

> The vessel is a symbol for the attitude which prevents anything escaping outside; it is a basic attitude of introversion which, on principle, does not let anything escape into the outside world. The illusion that the whole trouble lies outside oneself has to come to an end and things have to be looked at from within. That is how we "suffocate" the Mysterium of the unconscious. We do not know what the unconscious is, but we suffocate it through this concentrated treatment by which all projection is stopped, intensifying the psychological process. It is also the torture of fire, because when the flow of intensity of the psychological processes becomes

> concentrated, one is roasted, roasted in what one is. Therefore, the person in the tomb and the tomb itself are the same thing, for you roast in what you are yourself and not in anything else; or one could say that one is cooked in one's own juice, and is therefore the tomb, the container of the tomb, the suffocated one, and the suffocator, the coffin, and the dead god in it (87).

Here von Franz offers the transformative motif of cooking as it applies to alchemy. She suggests that transformation requires appropriate heat and a beaker/cauldron/container. Containment provides a place for creativity to unfold; to make soup a pot is required. Von Franz is emphatic that in order to overcome projections we must be somewhat trapped with them to "suffocate" them, an intense form of self-examination. While this might seem to be a simple alchemical step—perhaps one of the most straightforward in the Egyptian myths surrounding Osiris—it is, at least in postmodernity, an exceptional challenge to remain still within (or committed to) our bubbling caldrons, our personal alchemical containers. Similarly, this alchemical step works within seasonal gardening mythology, with the compost bin standing in as transformative container. Without waste, we have no compost.

With our physical and psychic containers having withstood so much harm done through physical, emotional, and sexual abuse, many have cracked and ruptured, some beyond repair. Not only do we leak moist psychic energy and libido (erotic life force as Jung describes it, prana or chi), we are frequently unaware of doing so (unconsciously). We have normalized leakage, creating puddles of projected drama and trauma in our wakes, and the resultant internal desertification and/or flooding of our souls. I suggest

this is a tremendous postmodern post-traumatic stress disorder (PTSD), severely hampering healing and our ability to seek support in rebuilding our containers. The subsequent development of addictive behavior in avoidance of *feeling* the resultant deep pain and grief delays the now monumental healing process. Subsequently, it becomes necessary to fight through defensive, destructive armor to reach the root of dis/ease. To feel is to begin to heal. Like Osiris, steeping in his own juices is stuck there, with nowhere to run, no way to avoid himself, in order to be resurrected into renewed spiritual life we must endure that steeping.

Jungian theory and psychotherapy have greatly influenced how addiction is viewed and worked with in contemporary Western cultures. Offering a unique synopsis of this phenomenon is Sheri Parks who examines the impact of the dark goddess as "a psychic or spiritual internal presence" (26) in *Fierce Angels: The Strong Black Woman in American Life and Culture*. Especially relevant is her exploration of the significance of the Sacred Dark Feminine, one personification of which is the Black Madonna, perhaps the aspect of the divine feminine most associated with the ancient lineage of Inanna-Isis-Magdalene as Sister-Brides. Parks describes how Jung, "thought the Sacred Dark Feminine to be the oldest archetype. He believed she was so commonly occurring that she was inherited into our collective consciousness—hardwired into our brain chemistry" (5). She writes:

> Jungian therapy holds that one can transcend traumatic circumstances only by facing them. An addict can be cured only after going into the darkness to bottom out. But, according to Jungian therapy, the person is not alone in the darkness, because the Dark Feminine is there with them. She

> represents endurance and the hope of transformation. She is the guide who will lead the sufferer out, the psychic presence necessary for transformation and a new personal beginning. Jungian therapists and writers routinely use the goddesses and Black Madonnas as references. The popularized version of Jungian therapy is even more far reaching: it is the basis for 12-step programs and all the bestselling self-help books that build upon them. Americans believe in redemption. It is one of the culture's major narratives, and American authors borrow liberally from Jung, who believed that people were always developing and that they could grow out of their past problems; self-help programs and related books borrow directly from Jung to teach us how. Bill Wilson, who cofounded Alcoholics Anonymous, wrote Carl Jung a letter in 1961 to tell him of the organization based on Jungian principles. As the basis of AA and the 12-step programs that followed, Jungian therapy has had a tremendous impact on Western culture. The Sacred Dark Feminine has directly or indirectly become part of therapy and self-help of people across the country and around the world. (26)

Here Parks reveals how powerful the Dark Feminine was to Jung, and how present she is in the collective un/consciousness. By acknowledging the impact Jungian psychology has had on 12-step programs and within the entire genre of self-help psychology, Parks identifies the tremendous value and presence of the Dark Feminine as psychopomp in a modern therapeutic sense. The unique qualities inherent in the Dark Feminine are earned from her own alchemical, individuating journey of endurance and offer hope throughout

time spent in cryptic exile. Parks' cultural excavations attribute the accessibility of archetypal understanding to Jung as one of psychology's founding fathers, while naming the Dark Feminine as a primal recovery support. Perhaps it is she who anoints us at the darkest hour.

Depth psychology practices faith in transformation on these underworld journeys. In "Surrendering to Psyche: Depth Psychology, Sacrifice, and Culture" Glen Slater describes how psychic dismemberment, if we can survive it, ultimately leads toward wholeness. Working within Greek mythology, he suggests that when faced with underworld tests and tasks "a psychological dismemberment resembling Dionysian ritual will occur—a chaotic, symptomatic sacrifice that, through courage and perseverance, turns into a rootedness in psychic depth" (186-87). For Slater this rootedness evolves through the depth psychological ritual of tending psychic experiences and feelings. Key to understanding alchemical transformations is the need to turn *towards* feelings and grief—to acknowledge their leaden gifts, to lie within them even, to surrender.

In *The Mystery of the Conjunctio: Alchemical Image of Individuation*, Edward Edinger writes that "very gradually we will collect our scattered psyche from the outer world, as Isis gathered the dismembered body of Osiris, and in doing that we will be working on the conjunctio" (18). He goes on to describe how the sacred or chemical marriage is the culmination of the alchemical process. "According to alchemical symbolism, the *conjunctio* is the goal of the process: it's the entity, the stuff, the substance that is created by the alchemical procedure when finally it succeeds in uniting the opposites" (18). Edinger views the *conjunctio* as the destination of the often long, arduous, and ultimately mysterious journey of individuation. Such expression of union

within the psyche is at the heart of the interplay between Isis and Osiris and is possible only after each has done his/her individual work.

Von Franz suggests that the end of an age might be marked by a radical shift in consciousness. It is the end of the Egyptian civilization that amplifies the mythology of Isis, so much so that a rich and extensive "cult" dedicated to her develops throughout the Roman empire; interestingly, this devotion coincides with the shifting of astrological ages from Aries to Pisces. Beliefs exhaust themselves and come to an end, providing space for something new to come into being. In the case of civilizations previously dominated by severe laws, dogma, or rigidly structured social norms, a time generally arises when the pendulum swings to the other side. "[B]ecause these things come to an end, to an enantiodromia, the masculine mode of consciousness tires. That is a typical archetypal event, and then the feminine, or the unconscious and nature, the chaotic, have to take back the light" (62). For von Franz, this movement symbolizes a back and forth between poles. Enantiodromia describes the tendency of something to become its opposite. This rebalancing actions evokes pendulum swings, arcs moving from extremity to extremity. Another interpretation might allow for a more integrative and holistic synthesizing, as Isis gathered and re/membered her beloved, as both Isis and Mary Magdalene retrieve, anoint, and tenderly wrap the bodies of their beloved partners with spice and fragrance.[25]

With such a time again upon us—some suggest we are currently shifting astrologically to the Aquarian age—the integrating skills of Isis as priestess of light and darkness might be called upon again. She searches for her entombed beloved, attends the

[25] See Margaret Merisante, "Tears and Fragrance for the God's Death and Resurrection: The Funerary Syncretism of Mary Magdalene with Isis" (Unpublished, 2015).

dismembered one, uniting with him as two who have individually labored to become whole. Together they bring forth a new kind (queered, if you will) of wholeness.

Resurrection means change—dramatic, painful, awe/ful change from death—the kind that often renders us unrecognizable, especially to ourselves. Resurrection does not mean returning to life as usual. It is not coming *back* to the life we once had but rather, traveling forward. For Osiris it was *life* in a completely different form. From flesh and blood king he became immortal, a god of the underworld, leaving his body behind. This motif repeats with other sacrificial year-kings, including Dionysus—who shares with Osiris regenerative grain symbolism—and Jesus, who left the Earthly plane for a seat at his father's right hand. I can only imagine a highly charged and animated conversation between these newly resurrected ones, transformed toward a healing masculine.

Chapter 3

Resurrecting Magdalene?: Depth Psychology and Mythology as Grail Detection

What's the source of the Grail story, where does it come from?

Joseph Campbell
Transformations of Myth through Time (245)

Answering the question, "What ails our society?":
"We suffer from the absence of one half of our spiritual potential—the Goddess."

Jean Shinoda Bolen, "The Women's Movement in Transition: The Goddess and the Grail," *Magical Blend* 33, January 1992 (8)

Goddess consciousness is shaped into the detecting quest for the healing truth/grail.

Susan Rowland
"The Wasteland and the Grail Knight: Myth and Cultural Criticism in Detective Fiction"
Clues Vol. 28, No 2 (51)

Introduction: What is the Right Question?

Mary Magdalene's historical and legendary tales as the lost and returning Bride can be found embedded within the motifs and symbols of grail mythology, alchemy, Black Madonna lore, tarot, and folklore. Joseph Campbell's scholarly study of grail lore, Mediterranean and Western mystery traditions, and—especially in his later work—goddess mythology form the core of his writings. His study of these topics is generally considered to be exhaustive, attentive to polyvalent complexities, and thoughtfully

analyzed for their depth psychological perspectives. In his four volume *Masks of God* series (1968) he fluidly applies the work of Jung, Freud, and Edinger to Judeo-Christian scripture, the Gnostic Gospels, and multicultural symbols.[26] Yet, his only mention of Mary Magdalene is in a brief comment on her presence at the resurrection of Christ, a significant omission worth exploring. Particularly relevant is Campbell's own fascination with Parzival and the knight's longstanding inability to ask the correct question which promises to heal the (prevailing concept of a singular, masculine, solar) Wasteland. Like Parzival during his first encounter with the grail cup, Campbell fails to recognize that which he has been questing after as it passes him by.

In this chapter I join other feminist mythologists and post-Jungian theorists who have been analyzing Joseph Campbell's "hero's" journey model in order better understand how it relates to women's experiences. Does his well-known model apply equally for women? If not, what is different or missing? Do more effective models exist to explain women's journeys and guide us or do we need to create them? And might these issues relate to Magdalene's absence from Campbell's tremendous body of work? Which essential questions still require tending—including suppositions about Campbell's scholarship and grail lore in general—in order to effectively identify and support Magdalene's return?

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[26] Campbell's scholarship on the grail and mystery traditions permeates most of his publications. See especially *Masks of God*, *Volume 3: Occidental Mythology* (1964) and *Volume 4: Creative Mythology* (1968) as well as *In Search of the Holy Grail the Parzival Legend* (1990). For his later analysis of goddess mythology see his posthumously co-authored text with Charles Musès, *In All Her Names: Explorations of the Feminine in Divinity* (San Francisco, 1991) and his forward to Marija Gimbutas' *The Language of the Goddess: Unearthing the Hidden Symbols of Western Civilization* (San Francisco, 1989).

Father of the Bride?: Campbell Gives Magdalene Away

In his landmark book *The Hero with a Thousand Faces* Joseph Campbell illuminates the gifts at the heart of a mythological perspective:

> Whenever the poetry of myth is interpreted as biography, history, or science, it is killed. The living images become only remote facts of a distant time or sky. Furthermore, it is never difficult to demonstrate that as science and history mythology is absurd. When a civilization begins to reinterpret its mythology in this way, the life goes out of it, temples become museums, and the link between the two perspectives is dissolved. Such a blight has certainly descended on the Bible and on a great part of the Christian cult. To bring the images back to life, one has to seek, not interesting applications to modern affairs, but illuminating hints from the inspired past. When these are found vast areas of half-dead iconography disclose again their permanently human meaning. (213)

Here we find Campbell articulating the loss of mythic vitality through the Church's mishandling of Christian mythology resulting in desiccation and concretization. Campbell reveals his mythopoetic stance, offering story as a co-creative act—ever fluid, ever vital, ever evolving. While locating Christianity firmly within the realm of mythic imagination, he reveals the deadening effects that concretization has had on its deepest value as mythological meaning maker. Most significantly, he tells of the possibility and necessity of regeneration through detecting and decoding, as ways of attending to past.

Such imaginal investigations into the mythology of Mary Magdalene, celebrating her reflexive and mythopoetic offerings, are surfacing alongside an examination of her historical shards. Curiously absent is any contribution, barely any mention at all, from Joseph Campbell on Magdalene. As the father of mythology's resurgence, Campbell's commentary on Christian mythology is vast in scope and depth and includes Gnostic texts, correlations with the ancient Mediterranean partnership lineage, grail lore, alchemy, and tarot, and the underlying principles of mystery school teachings. Campbell delves deeply into these mythemes in *The Masks of God, Volume 3: Occidental Mythology* (1964) and *Volume 4: Creative Mythology* (1968). Yet, even though he fully understands the partnership model lineage from which Judeo-Christian mythology evolved—including the sacrificial elements inherent in union and their regenerative potentialities, which he stresses—he fails to mention Mary Magdalene *at all*. He fails to inquire about the missing Bride, whom some refer to as Christianity's lost goddess. Why? What does it mean for mythology's father to not notice a daughter's absence—especially one who could really use his help returning?

In part, Campbell was a product of his time, significantly impacted by his Catholic roots and socio-political perspectives. During most his lifetime (1904-1987) the Catholic Church's conflation of Mary Magdalene with the penitent sinner remained the dominant aspect of her mythology active in popular culture, effectively defacing her identity, agency, and power. It was only in the late 1960s that Vatican II's repealed Pope Gregory the Great's sixth century conflation in the equivalent of a newspaper's tiny retraction buried at the bottom of page eight. Yet Campbell was a preeminent scholar and researcher—a man described as a maverick, continuously on a personal and professional

quest for mythic truth. The discovery of the Nag Hammadi texts (1945) and other cashes of Gnostic gospels all took place during Campbell's lifetime.[27] While fragments of the *Gospel of Mary* were initially rediscovered in 1896, they were not recognized as such until 1955.[28]

The essence of Joseph Campbell's entire life's work could be summed up as an investigation into how mythology supports personal transformation. Campbell, evoking Jungian psychology, suggests that when we are stuck and in pain, it is through working out our own personal myth that release, understanding, and transcendence can be found. Here Campbell's use of pithy, straightforward language, steeped in the first half of the twentieth century, strengthens his teachings. "What we're focusing on here is pulling yourself together" (*Pathways to Bliss,* 92). His comments are often no-nonsense, crisp, distilled.

My devotion to and respect for Campbell is deep and old and has guided my professional career and personal life for decades. As a wise and charismatic father figure teaching on the importance of following our individual/individuating path, Campbell has guided me through many an abyss. Nevertheless, I felt betrayed by some of his concepts. For years I had been able to tolerate his gender-biased language and content; Campbell, like all of us, was a product of his culture(s) and, situating his theories and writings within this context, he remains a dynamically radical thinker, often light years beyond his peers. However, his assumptions about women in relation to his masculinist "hero's"

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[27] See Elaine Pagels' exhaustive feminist analysis of *The Gnostic Gospels* (New York, 1979), describing the political and historical context within which these gospels were discovered, analyzed, and secreted from public discourse.

[28] See Karen King's *The Gospel of Mary Magdalene* for a contextual description of the three existing fragments of this gnostic text: The Berlin Codex, Papyrus Rylands 463, and Papyrus Oxyrhynchus 3525.

journey range from essentialist to exclusionary to downright gentlemanly. He is also capable of saying very different things at different times. It often seems as though he is saying: Oh, you gals don't need to go on a journey; you are the journey. You are the reason *we men* must journey.

Meeting the revisionary work of Marija Gimbutas late in his life expanded Campbell's understanding of the feminine principle and goddess mythology; he incorporates her groundbreaking feminist scholarship, especially her scholarship in archaeomythology, into his later work.[29] Perhaps he simply ran out of time before finding the feminine counterpoint to his invaluable scholarly contribution, the "hero's" journey. Was it too little too late for his work to reflect this new dimension? Or, perhaps more realistically, is this the work he has left for us?

The Opus Archives is a treasure trove of Campbellian research material, including many lecture series preserved on audio tapes. My research revealed only two potential lectures on the topic of women and the "hero's" journey, one entitled "The Woman's Journey" in the *Myths and Mysteries of the Great Goddess* series, delivered at La Casa de Maria in Santa Barbara in 1983. This lecture focused on how a group of women in Jungian analysis created visual images based on vegetative motifs, repeatedly expressing spontaneous vitality, whereas men tended to draw and paint mandalas with jewels and fortresses. Here Campbell discusses his belief that women have been unable to develop the intellectual sides of their lives due to their domestic responsibilities—too many children, too many chores, too much to do in the home have kept women too damn busy, a popular theme within second wave (liberal and separatist) feminism.

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[29] See especially *Goddesses: Mysteries of the Divine Feminine* (Novato, Ca., 2013) and *The Mythic Dimension: Selected Essays (1959-1987)* (2007) both from his collected works series published posthumously.

Campbell's second lecture was "The Emergence of the Heroine" in *The Feminine in European Myth and Romance* series, delivered in New York City in 1985. Here Campbell does all genders an incredible disservice by suggesting that it is perhaps only *through the physical components* of giving birth and motherhood that a woman works through her "hero's" journey. Not taking the time to unpack this essentialist phallacy, Campbell fails to acknowledge the myriad ways of mothering and how being one is not dependent on physically birthing a child. Though I do agree with Campbell's position that the embodied physical act of giving birth can be a journey deep within, he believes that through giving birth (and here he adds menstruation as a sidebar) a woman "becomes something else," that we "are transformed." He suggests that "nature does it for us," that we "have no control" over this process and that through it we "acquire wisdom." Sadly, this statement also perpetuates dualistic concepts separating humans from Nature, rather than identifying us as part of and deeply interconnected with Nature. The claim that women are closer to Nature because of biological generative abilities has been hotly contested by feminists and falls within an essentialist continuum, contributing to the patriarchal, dualistic distortions of gender since early Christian theology; with such theories we all end up being reduced. By limiting women to our reproductive bodies and/or roles, what might be celebrated is instead used to imprison. Excluding men from the life-giving interconnections with the birthing process and Nature, risks returning to outmoded patriarchal dialogues of disconnection.

Returning to the Campbell tape, he then reiterates his declaration that, "A man has to go in search of something intentionally." Again I am perplexed. Is he suggesting that pregnancy cannot be intentional? Are such deep physical experiences not available to

men? And what of women who desire to search intentionally? Are we really so different? Campbell believes "man comes to know what nature is through women." Is this heteronormative stance true? And, if so, what are women and gay men learning on our individual journeys and how? Are women's quests really any different from men's? Can men only know Nature through women? Are they all journeys towards resurrection? Or toward something else? And how does all this relate to Mary Magdalene's and every woman's individuation?

Though Campbell's own language reveals his stance and model to be masculinist and essentialist, he leaves me wondered how my journey might be different *because* of my gender. Many women before me have attempted to understand Campbell's approach and the absence of a female counterpoint. Some have added their own contributions to the canon, wordsmithing new names including the heroine's or Hera's journey, quest, or adventure. As culture evolves around female representations of "the hero," meanings of these words also shift. Heroine, which once described a woman passively awaiting princely rescue, is now re-emerging as a fully active, feminine actor in her own life.

Perhaps the most well-known early revisionist Jungian contribution is Maureen Murdock's *The Heroine's Journey: A Woman's Quest for Wholeness* (1990). Some sister scholars differentiate a descent as the quintessentially female version of the "hero's" journey—such as Sylvia Brinton-Perera's *Descent to the Goddess: A Way of Initiation for Women* (1981). Yet both Murdock and Brinton-Perera's work seems complementary to Campbell's work on the journey and not a different genre per se. Murdock's heroine's journey follows the cyclical movement defined by Campbell, flushing out the movement as individuation stages for (only) those who identify as women (5). While amplifying

depth and darkness in the directional movement of the descent, Brinton-Perera none-the-less reinforces Campbellian theory by emphasizing both the need to journey to the underworld and the necessity of return to home and community.

A fresh perspective can be found in Jody Bower's *Jane Eyre's Sisters: How Women Live and Write the Heroine's Story* (2015). Bower begins by thoroughly discussing revisionist models of the "hero's" journey for women, the creation of which were certainly quests in and of themselves.[30] We write to understand and, hopefully, to leave at least the hint of a trail which eases the journey for subsequent sister and fellow travelers. *Jane Eyre's Sisters* does this by shining a light on long existing patterns in feminist literary fiction and autobiography. Bower identifies how women are drawn to one of two distinct paths: descent and wandering. For Bower, women who received good-enough parenting were primarily drawn to the descent model—perhaps because a safe childhood gifts them with the self-assuredness and self-centeredness necessary to embark upon a trip into the dark. Here I use self-centered in Jungian terms as a positive and grounded state cultivated by ongoing, embodied self-knowledge in tandem with personal centering and meditative practices.

She suggests that women who identified as having survived a less than ideal upbringing are drawn toward wandering out in the world. This woman, the Aletis, Greek for wanderer, already knows darkness; she has grown up in it. Abandoned to childhood troubles, including "incest, abuse, death of loved ones, loss of family and home," this daughter already knows the dark intimately and instead needs a different psychic remedy: "the freedom to be themselves—the freedom to get out of the cave of an oppressed

[30] See especially chapter three "Heroic Quests and Feminine Journeys."

childhood, and often a subsequent stifling marriage, and be the queen of their own lives" (63-4). For Bower's wanderer, who has always been alone anyway—perhaps a variant of the orphan archetype, fear is in staying in an abusive situation/home and the idea of leaving offers hope (64). Unlike the hero who hears a call, the Aletis needs resolve to escape (66). The wanderer carries a "different kind of bravery" and Bower differentiates her travails from those of the hero (67). The hero's journey is dependent upon a return, yet the Aletis cannot, for her journey is dependent upon moving away from what has become unbearable. She must keep wandering, to find a place where she "can be more fully herself" (69). A creative act—for Bower it is home-making—is necessary on the Aletis/heroine/s/hero's journey. Bower uses these female storytellers and autobiographers to uniquely illuminate the trail, necessary markers, and helpers along the wanderer's path. Most significantly, Bower depathologizes the act of leaving intolerable situations. Instead, she acknowledges the courage necessary in such leave taking and the gifts inherent in the resultant journey. Significantly, these Aletis women who know the pain of the dark, who choose—or who are cast out—to wander, are moving towards a more embodied ecofeminist—and, therefore, Magdalenian—form of resurrection: regeneration.

Through various texts—purporting to offer history rather than the valuable speculative mythopoetics of mythology, legend, and literature—we are told that Mary Magdalene wanders at least three times. The biblical gospel Luke describes her wandering with Jesus (Luke 8: 1-3). Some retellings suggest she left the intolerable political unrest after the crucifixion, first for sanctuary in Egypt. Medieval and oral tradition reports her leaving for exile and preaching, eventually leading a contemplative

life in a cave in the south of Gaul/France (*The Golden Legend,* 375-383).[31] Perhaps she was on her own Aletis quest, first in search of equal partnership, then sovereignty, then her own home.

If gender inclusivity is an invitation to relate more deeply with each other, I suggest the need for a more gender-inclusive term to describe our personal grail quests towards wholeness, perhaps the compound pronoun s/he supports a s/hero's journey. Knowing some men might squirm at the thought of an S before the noble H, I invite them to breathe. Women have been listening for our silent S's for a long, long time.

Not *All* Fathers Gift Grit

The *True Grit* of Mattie Ross in the 2010 film production by the same name is revealed as she embarks on her s/hero's journey, moving from undifferentiated girl across the liminal threshold into unknown Choctaw territory. It is the story of two interconnected main characters, whose journeys and interdependence are key to understanding another element of the s/hero's journey: our own individuation has the potential to support others in their personal transformation. This tale of an unexpected pair, and the lost feeling function in our collective unconscious, especially focuses the necessary reclamation of the brutal side of our shadow nature.[32] Rooster Cogburn is an unlikely incarnation of Odin, carrying the redemptive value of the All Father, a powerful archetypal male principle for a daughter.

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[31] See Kathleen McGowan and Elizabeth Cunningham for speculative trajectories of Magdalene's wanderings. Also see McGowan's examination of Cathar oral histories as a living, feminist wisdom tradition.

[32] For a discussion on the need for brutality see Daniel Ross, "True Grit: The Archetypal Realm of the Old West," CGJungCenter.org, July 24, 2011.

What is it that fathers have to teach their daughters? In *Pathways to Bliss*, Campbell believes "the father actually plays the educator to the spirit, he transmits the goals of the society, he informs the child of the adult role he or she is expected to assume. The mother gives birth to the physical body; the father, to the spiritual being" (82). According to Campbell a daughter develops, through her relationship with her father—as primary link between daughter and her public sphere—her public presence, her sense of how she is perceived in the world, and even perhaps her sense of personal agency. Unfortunately, this reinforces the patriarchal, Cartesian dualistic split of private (feminine) and public (masculine) spheres, and the echoing split of Nature from culture.

What might a more integrated, embodied model of fathering look like? Perhaps a little messy. And perhaps well-traveled. Odin's very name conjures madness, fearlessness, and love of battle; Rooster Cogburn embodies him well. As a god, Odin came upon his power honestly, his battle-weary body having roamed the Earth, willing—though, at first, reluctant—to sacrifice much for wisdom. He also takes responsibility for the killing he has done. His lost eye, his voluntary surrender to death and subsequent resurrection, his deep weariness, are all signs of a singular commitment to his path. He is worthy of our attention because he has lived fully, uniting his internal opposing forces, and because he does not apologize for his life. He cautions us that a body without scars indicates a refusal of the call, of sacrifice, of death and the accompanying grief necessary for regeneration—and results in a life unlived.

Mattie is young to be propelled on her s/hero's journey. Through the death of her birth father she is called to complete his unlived life; his unfulfilled quest becomes her own. But she is not alone. Cogburn, as the All Father who has wandered the world and is

both painfully aware of its brutality and has learned to negotiate it, activates Mattie. He also teaches her discernment—how to eliminate that which does not serve. Embodying reflexive potentiality, he is an archetypal father who adapts beyond patriarchal limitations and grows as needed. In this way Cogburn surprises us with his nurturing skills.

A daughter must develop both sovereignty and nurturance; that these are interdependent is one of life's mysteries. This story is about a man willing to confront himself on a much deeper level than most are willing to go, and a girl needing him to do so for her own individuation. Perhaps this is a necessary aspect of our s/hero's journey as daughters, witnessing an archetypal father commit to his growth. Campbell identified "atonement with the father" as an integral step on the hero's journey. For a woman, this component might pivot around re/membering and reconciling what our fathers had been willing to do for themselves and for us as daughters.

When Mattie makes her dark descent, her nekyia, she encounters vines that bind her, a male corpse, a blade with which to free her-Self, and sacred serpents eager to inject her with the venom of consciousness. She has reached her personal pharmakon, for the poison and cure are one in the same, allowing her to transformation towards womanhood. Perhaps if there is a necessary cost for what we need to complete our lives—a sacrifice—the primary function of our s/hero's journey is to act as guarantor for our ability to pay. When Cogburn rescues this courageous s/hero from the Underworld, it is akin to Eros' final support for a road weary Psyche who had already completed so much on her own; (though not her lover, but instead the archetypal father) it was his love that did the work and also brought him his own redemption. Likewise, this action does not in any way

diminish the tremendous labors already accomplished by Mattie herself. Simply, this is the action of a healthy father figure.

I suggest the gift is in the grit. Granted through the masculine, it is Odin's divine courage, acceptance of his own brutality, and commitment to his path which supports Mattie's own learning and sovereignty. He sees her for who she is and teaches her skills and tricks, but it is his consistent, sacred, and nurturing love that makes the difference.

Wounded, Lost, and Repudiated: Magdalene and the Fisher King

Central to grail lore is the interconnection between the physical body of the king—in this case, the Fisher King—the wellbeing of the people, and the health of the land. When the king is ailing the whole realm suffers, the land is barren, and the people fail to thrive. Indeed, no one can thrive when the divine masculine is wounded. According to Ken Johnson and Marguerite Elsbeth in *The Grail Castle: Male Myths and Mysteries in the Celtic Tradition* (1995) the Fisher King, wounded fighting in the service of love, suffers endlessly, is in constant agony, cannot walk, nor attend to his body, people, or land (98).

Feminist interpretation of grail symbols, relationships, and synergies within the relatively young disciplines of depth psychology and mythological studies contain powerful, unique perspectives on the grail legend for women. Two such guides are Deldon McNeely's *Animus Aeternus: The Inner Masculine* (1991), and Marion Woodman's *The Ravaged Bridegroom: Masculinity in Women* (1990). In *Animus Aeternus* (curiously published by Fisher King Press) Deldon McNeely synthesizes various Jungian and post-Jungian theorists, offering a concise five stage development

model of the masculine principle in women. Evolution proceeds from Alien Outsider (symbolized by a stranger and/or abuser/abandoner/monster), to Father (as king/god, a patriarchal complex), to Hero (as lover/leading man and patriarchal partner), to Partner Within (as creative man/healer/magus), and finally an Androgyne stage (of integration and individuation) (66). For McNeely the Fisher King dwells around stage two and embodies a call for healing and an integration of women's inner wounded masculine. In these decades of the third wave of the women's movement, this integration cannot be overlooked as parallel to our cultural development. This model might also be helpful in understanding the development of the masculine principle in general, whether in a woman or a man, an individual or community.

In Wolfram von Eschenbach's retelling of the tale, *Parzival*, the Fisher King is named Amfortas, meaning "he who is without power" (Johnson and Elsbeth 19). Why is the king powerless? Significantly, the dolorous (painful, wounding) stroke the king received is from the Staff of Destiny used by the Roman centurion Longinus to pierce Jesus/Jeshua during his crucifixion; the linking of the Fisher King and Jesus/Jeshua is inescapable.[33]

Marion Woodman describes the ineffectual attempt on the part of the church to fill the void left by the abandoned Bride with a (non-sexual) mother-in-law. Perceval—this time in Chrétien de Troyes' grail writings—embodies the immature stage of male development. Perceval's adolescent unconsciousness is driven by the:

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[33] McGowan suggests Longinus as the healing Fisher King in her Magdalene trilogy which she asserts as autobiographical. Taking the name Destino, he was cursed to atone for his violence, living for millennia, originally teaching Magdalene's heresy in both France and Italy while tending the Magdalenian Expected One and Jesus/Yeshua-like Poet Prince as they repeatedly re-incarnate as the sacred lovers. He eventually becomes the wise man, healed of his wound.

> [W]ounding of the phallus in the pursuit of a luminous feminine vessel. So long as the masculinity is trapped in the fantasy of the mother, puberty rites (at whatever age) are in danger of becoming castration rites. The failure to ask the question—Whom does the Grail serve?—leaves Perceval in the unconscious grip of the outworn mother whose sole desire is to protect him against life, to keep him psychically bonded to her withering womb. The failure also leaves the old Fisher King impotent. (53-4)

Mother essentially dooms him into believing the *phallacy*—a falsehood located within the larger context of corrupted patriarchal systems, especially designed to reinforce patriarchal influence—of scarcity. Here Woodman identifies a key wounding of the feminine and how it plays out in a morbid, repetitive familial cycle through a corrupted relationship between mother and son. A woman unable to actualize her own inner masculine projects it onto her young son, dooming him to remain an eternal boy tied to her psychological apron strings—or, more accurately, trapped within a vampiric relationship where she feeds of his youthful vitality and masculinity rather than cultivate her own—which manifests in repeating patterns of mistreatment and disrespect of the feminine he encounters in the world at large.[34] She is also the widow incapable of grieving; having lost her husband and other sons to war, she tries protecting her son by codependent management, controlling him to keep him ignorant of the world at large and the ways of men and war. His growth and independence would leave her alone,

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[34] We find remnants of this incestuous corruption in the propagandized relationship between Mother Mary and Jesus as core of the Christian Church and also within the modern mythology of the relationship between the stereotypical overbearing, omnipotent Jewish mother and her impotent, *puer* son. See the segment "Oedipus Wrecks" in the film *New York Stories* (Touchstone, 1989) and "'I'll Have Whatever She's Having': Jews, Food, and Film" by Nathan Abrams in *Reel Food: Essays on Food and Film* (New York, 2004).

abandoned without her unholy source of stolen life force; indeed, when he finally leaves her she drops dead (von Eschenbach).

As an eternal boy he cannot ask the correct question of the wounded king, whom he later discovers to be his uncle. Indeed, he can barely take care of himself. It is only because Perceval/Parzival is dedicated to his own quest that there is hope of his maturation. Marion Woodman suggests "The king is sick because consciousness and the unconscious are split apart; therefore, the psychic life of his country has stagnated" (192). For Woodman, a Jungian analyst, healing this split is the journey of a lifetime; the very act of individuating occurs through attending this divide. It is when we fail to notice the ailing king that we stagnate and fail to thrive. We must also take into account the patriarchal landscape itself, where the persecution of women and girls is a direct consequence of the wounding of the masculine—indeed, the repeated injury of the feminine occurs *because* the masculine is already wounded, impotent. They are deeply interrelated, both inside us and all around us. Through the Fisher King we are offered a unique opportunity to re/unite these distinct and interconnected parts:

> Bringing together the worlds of timeless and time, spirit and matter, is the problem of the Grail King who "corresponds to an imago Dei [image of God] that is suspended, suffering, on the problem of the opposites.". . . The Grail King in most of us is also suspended, his feeling and ideals not grounded in his body. . . . For centuries he has been cut off from his own matter, from what has been considered the dark, serpentine feminine side of himself. . . . Attempting to transcend his own nature has not worked.

> Nature herself is beginning to rumble. Our very survival depends upon spirit embracing embodied soul. (Woodman 216)

Here Woodman identifies the state of the Fisher/Grail King as a form of paralysis. His stasis—like God's—echoes what Campbell, Jung, and James Hillman all describe as calcification, occurring in institutions or in the shadow of the archetypal old man, the *senex*.[35] Particularly significant for Woodman is the need to address the disembodied quality of solar logos, desertified consciousness; to liberate our-Selves from such paralysis requires movement and moisture. The Fisher King needs yoga and a steam bath.

Woodman writes, "Real masculinity is not interested in copying the old king parading his empty power in robes and crown. Real masculinity is interested in genuine empowerment grounded in the instincts" (196). For both Woodman and McNeely real masculinity means Jesus/Jeshua who, in his role as shaman—a more evolved inner masculine image according to McNeely—emerges as a spiritual healer, offering embodied *access* to the divine. Woodman explains that, "Patriarchal fear of the feminine can be overcome by building a conscious feminine container—a receptive soul that no longer needs to fear either spirit or matter" (27). This conscious act may be the work of a lifetime for both men and woman.

Self-containment that is strong enough to withstand true masculine penetration is central to Woodman's theories. A woman whole unto her-Self was the original Greek definition of virginal and an admirable goal for all those who choose to individuate. Perhaps this is the underlying movement of a s/heroic journey—to come home to her whole Self, albeit in a new form.

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[35] See especially James Hillman, *Senex and Puer* (Putnam, Conn., 2005).

Jesus/Jeshua can be seen as having such a container, as having come to terms with his inner feminine and with the feminine principle at large in the world. Perhaps Magdalene's return pivots around creating complimentary containment. It is only after both are contained—as we saw in chapter two with Isis and Osiris—that there can be conscious and sacred union. Woodman relates how, through the mature union of Jesus/Jeshua's with the Bride, the (singular) Wasteland is irrigated:

> She is Sophia, Wisdom, mother, Bride, Shakti, Shekinah. She is the love that radiates in, through and around the new king—enlightened matter opening to embody spirit. In their marriage, conscious and unconscious are united. Water is restored to the Waste Land, the Fisher King is healed. (203-4)

Here Woodman clusters these archetypes together to show the power and eminence of the divine feminine. She is worthy of the new king, as he is of her. She identifies what has been missing from a desertified and barren (singular) Wasteland: the aqueous, erotic qualities of emotion and relatedness. But this prevailing concept of the Wasteland is incomplete.

This marriage between the masculine and the feminine principles not only irrigates what most theorists refer to as "the" Wasteland, it offers clues revealing it for what it truly is: the desertified, *masculine* portion of a more complex Wasteland realm. An adjacent realm lies secretly portioned off behind a patriarchal-made dam separating divine from human, masculine from feminine, logos from Eros. This fetid, flooded swampland is the veiled (and denied) feminine Wasteland. Neither barren realm bears fruit, yet their qualities are cruelly complimentary; his is emotionally sterile and hers

saturated by too much feeling. It is through sacred marriage that the dam (originally built to prioritize and man/age logos over Eros, thinking over feeling) is consciously deconstructed; desertified lands are irrigated, and swampy, stagnating water is released.

Mary Magdalene—with her unique gifts as Bride—is returning to this post-postmodern, dysfunctional Judeo-Christian compound Wasteland, including now separate, secular "Western" cultures seemingly devoid of spirit, yet still insisting on disembodied, intellectual transcendence. Campbell describes this as the "dissociation of professed from actual existence and the consequent spiritual disaster which, in the imagery of the Grail legend, is symbolized in the Wasteland theme: a landscape of spiritual death, a world waiting, waiting" (*Creative Mythologies* 5). Rising out of this waiting, barren landscape of moral corruption, environmental devastation, and deceit comes an ecofeminist, post-apocalyptic s/hero for a world reeling from more than 2,000 years of unconscious madness: Mary Magdalene.

Campbell believes mythology serves four functions, the first being that a myth must evoke an experience of awe, humility, and respect as we recognize some form of sacred mystery (*Creative Mythology* 609). "The second function of a mythology is to render a cosmology, an image of the universe" that explains our relationship with everything around us (*Creative Mythology* 611). The cosmology of a patriarchal, capitalistic military industrial machine is one of rape and pillage, of power over Others. The missing feminine within a patriarchal system signals ecological destruction. The emergence of ecofeminist principles, with the second wave of feminism, is syncopated with the rediscovery and translation of the *Gospel of Mary* in 1955, which enabled an in-depth analysis of her presence across newly discovered texts collectively known as the

Gnostic Gospels.[36] The returning Magdalene embodies key elements healing abandonment and grief.[37] Tending these regenerates the compound patriarchal Wasteland.

The third function of mythology is "the validation and maintenance of an established order. . . an all-inclusive unity" (*Creative Mythologies* 621-22). Here Campbell suggest that our healthy social cohesion depends on mythology for its existence. Citing the grail legend as "the great mythos of the modern European world," stressing its emergence as *secular* literature between the years of 1150-1250, Campbell identifies key symbols within this sacred European tradition, including: the grail vessel, the Fisher King, and the (singular) Wasteland (*The Grail Legend*). All of these mythemes are found within Magdalene mythology of the medieval era. Scholars have been examining translations from Provençal and Old French twelfth century poetry describing a Grail family (or vessel) using the word for royal blood, *sang raal* or *Sangraal* which also translates to royal blood (Starbird 26). Here Mary Magdalene's body itself acts as the grail, a vessel carrying the bloodline of Jesus/Jeshua and potentially two royal Judaic families, depending on her family lineage. The modern embodiment of bloodline theory is inclusive in its scholarship and vision, describing a vast Europeanized (Western cultural) lineage of royal descent effecting a majority rather than minority identity.

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[36] Though the *Gospel of Mary* was first rediscovered/excavated in 1896, it lay dormant in pieces in two disparate museum archives, abandoned and undervalued. It was after the Nag Hammadi texts were discovered in 1945 (revealing related texts suppressed by the early Roman organizers of the Catholic church, most famously through the Council of Nicaea in 325), that attention was paid to other shards of early texts, now known collectively—and perhaps incorrectly—as the Gnostic Gospels. Leloup and others argue that the gospels of Mary and Thomas differ in both content and scope.

[37] For further discussion on grief see Lesa Bellevie, "She Moves in Mysterious Ways: Mary Magdalene in the Internet Age" in *Secrets of Mary Magdalene: The Untold Story of History's Most Misunderstood Woman* (New York, 2006).

Through various clues in *Parzifal*, von Eschenbach identifies the Fisher King as Jesus.[38] According to Campbell, there is a singular "theme of the Grail legends: the king is powerless and impotent without his consort. The problem of the grail romance is to heal the Fisher King; the problem of the grail hero is to heal that wound" (Campbell, *The Grail Legend*). Here Campbell reminds us that it is the knight whom we must keep our eye on; it is only Parzifal as *puer* who is capable of action, not the wounded (calcified *senex*) king. He clearly acknowledges the erotic relationship at the heart of the grail riddle and the impotency caused by the missing consort. So how is it that Campbell could not imagine Jesus and Magdalene as the divine couple at the heart of the quest?

"It is the loss of the feminine counterpart of the god that causes the wound that never heals, and the stricken Wasteland reflects the woundedness of God" (Starbird 86). If Christianity without the Magdalene half of the story renders Jesus/Jeshua as a Fisher King—wounded in his grief at the loss of his Bride—his leadership (and that of his patriarchal church by proxy) becomes impotent because he is but half of a greater whole. The return of the Bride, therefore, is not for her alone but also for the partnership, the sacred union at the root of Western traditions, Jung's *conjunctio* embodied in divine partnership.

The final function of mythology is to offer psychological meaning: does a story bring us to our own center, and in harmony with life? For Campbell myth calls us again

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[38] Von Eschenbach's clues are numerous. "[T]he identity of the Fisher King of the Parzifal legend of Wolfram von Eschenbach is obvious: the wounded king is called Anfortas, a corruption of *in fortis*, which means 'in strength.' This is the Latin name for the left pillar of the Temple of Jerusalem, called Boaz in Hebrew. The name of this pillar, which is also the name of the ancestor of King David, is a clear and obvious reference to the promises made to the Davidic bloodline, the line of the princes of Judah, that the dominion of its princes would be established forever 'in strength,' since Judah was the *strongest* of the twelve sons of Israel's patriarch Jacob. The name Anfortas is thus associated with the broken left pillar of the Temple of Jerusalem, which is symbolic of the broken Davidic succession" (Starbird 86). Starbird goes on to describe the Black Madonna at Chartes, known as Our Lady of the Pillar, as another link with Mary Magdalene as the widow of Jesus (148). Particularly interesting is the iconographic symbolism in the priestess card of the major arcana in the tarot where she is framed by the two pillars of the Temple.

and again from the Wasteland motif of a "world of people living inauthentic lives—doing what they're supposed to do," toward regeneration and the commitment to making our lives authentic (*Transformation of Myth through Time* 214). For Woodman, healing the cultural trauma of abandonment on such a grand scale is also always personal; healing demands attending the archetypes. "The individual now has to connect with the inner laws, the inner love. That is the Grail Castle" (191). Such sincere movement towards liberation embodies Magdalenian consciousness.

The Magdalene as returning Divine Feminine is an unwieldy myth to track and describe since it is literally being co-created simultaneously around the world through scholarship, literature, and visual art, as well as via the world wide web. Could Campbell ever have imagined such a dynamically unfolding conversation? Yes, I believe he could, for though he could not see Magdalene in her role as Bride, she embodied nothing less than the regenerative properties of psyche and the collective unconscious, which Joseph Campbell understood well.

For Campbell the function of the grail knight in relation to the realm is to "restore its integrity to life and let stream again from infinite depths the lost, forgotten, living waters of the inexhaustible source" (*Creative Mythology* 5). This rising, uncontainable, font contains the vital, erotic individuating moisture Campbell recognized and celebrated repeatedly. Yet, like that other grail knight he so thoroughly studied, Campbell failed to ask the correct question as the grail herself passed him by.

Chapter 4

Bridal Agency: Magdalene in Literary Fiction and Memoir

Psychological interpretation is our way of telling stories; we still have the same need and we still crave the renewal that comes from understanding archetypal images. We know quite well that it is just our myth.

Marie-Louise von Franz
The Interpretation of Fairy Tales (45)

Whenever feminists engage in energy-raising mythic/symbolic thought and image-making, capable of reconceptualizing reality and changing the world, this is what I call *psychic activism*.

Jane Caputi
"On Psychic Activism: Feminist Mythmaking" in *The Women's Companion to Mythology* (426)

The Honor of Your Presence is Requested: Inviting the Bride Consciously

Despite shifting social norms and expectations around marriage, bridal motifs continue to be exceptionally popular themes in literary fiction and biography and provide a lens for social analysis. The Bride appears in countless acts of fiction as a redemptive figure whose actions prepare her for the container of sacred marriage. In Stella Gibbons' *Cold Comfort Farm* (1932) the farm had become a Wasteland until the arrival of the Bride as Flora Poste who brings fertility and healing. The novel culminates in her union with a worthy, individuating man who recognizes her worth (Bower 190). Often multiple Brides appear in a novel, amplifying the trajectory towards marriage as *conjunctio*. Elizabeth Von Arnim's *The Enchanted April* (1922) is a movement towards individuation

for all of its protagonists, with end of life resolution for one and union/reunion for the other three. The same holds true for Louisa May Alcott's *Little Women* (1868-69) where three Brides face their tests, practice discernment, and ultimately meet worthy mates.

Books like Jody Bower's *Jane Eyre's Sisters: How Women Live and Write the Heroine's Story* (2015) support navigation in literary territory by recognizing signs, portents, and players encountered while following female protagonists on their adventures. This provides a type of psychic location service, akin to GPS—perhaps PPS (a psychic positioning system). Applying Bower's work here tracks the Bride as she moves toward what Bower identifies as the healing outcomes for wanderers: the creation of a home of her own—a core theme for Brides—and mature partnership. The individuating wanderer learns to pinpoint her geographic location. Tracking her movement across interior and exterior landscapes, brings perspective and relief, enabling her to become her own psychic cartographer. Bower identifies sacred marriage as central to the Aletis' regenerative movement:

> The hero of the Aletis story is a man who recognizes the value of partnership with the right woman; the man who can and wishes to embrace the feminine both within himself and in another person. Perhaps we are spiraling back to the idea that the ultimate goal is marriage with the *other*, the formerly disavowed or unappreciated self; but this time we are coming to it with the goal that both people are able to be fully themselves both in the world and in the relationship. In other words: true partners. (245)

Bower describes the necessary preparatory, healing steps; conscious partnership occurs after earlier exposure to unconscious alternatives. For Bower what is necessary for an

individuating woman is self-awareness and sovereignty, and a male hero who is also actively individuating and prioritizing sacred union. Sacred, mature partnership develops only after these conditions are cultivated. Sacred partnership can provide a dynamic container for deepening that healing, while supporting sovereignty for each partner. Sovereignty includes self-determination and access to personal power, as well as the ability to effect change—agency.

A dynamic body of literary fiction about Mary Magdalene as archetypal Bride has developed since the 1980s, accelerating especially after the blockbuster *The DaVinci Code* (2003). Much of this emerging canon appears to be self-reflexive, building on itself with both feminist and depth psychological themes. Also developing during these past few decades, within the fields of literary criticism and depth psychology, are new theories exploring the psychological potential and impact of our interaction with these written forms. This chapter on literary fiction tracks the Bride who wanders forth toward sacred marriage via patterns of bridal agency and individuation in Jane Austen's six canonical novels and Elizabeth Gilbert's memoir *Eat, Pray, Love*. Both of these authors offer creative, embodied, regenerative models of Magdalenian literature.

Reading/(W)riting Magdalene

Mary Magdalene has appeared overtly in numerous early twentieth century literary fiction and poetry. H.D.'s epic poem *Trilogy* (1946) and Leonora Carrington's *The Hearing Trumpet* (1976), for example, both developed creative feminist narratives and identities for her, yet fail to identify her as the lost Bride of the Christian myth. The 1980s brought two fresh literary fictions, both of which locate her firmly as sacred Bride:

Clysta Kinstler's *The Moon Under Her Feet* (1989) and Michèle Roberts' Jungian-inflected *The Wild Girl* (1984). In the 1980s post-Vatican II politics were barely beginning to unravel the conflation between Mary Magdalene and the penitent sinner. Significantly, both *The Moon Under Her Feet* and *The Wild Girl* attempt to redeem and redefine Mary Magdalene's sexuality, as well as depathologizing women's sexuality in general. Roberts explores the theme of prostitution, while Kinstler recasts her as a sacred priestess of Jerusalem, bearing the title "The Magdalene." Kinstler uses sacred sexuality, centered around the Sister-Bride and sacrificial year-king lineage of the Mediterranean "fertility cults," as the core of Judaic mystery traditions.

In *The Reflowering of the Goddess*, Gloria Orenstein identifies both *The Moon Under Her Feet* and *The Wild Girl,* along with other feminist matristic texts and scholarship, as actively remythologizing biblical, classical, indigenous, grail, and ecofeminist cycles. In her chapter "Cycling: Restoring Matristic Storytelling" she spots revolutionary motifs in both novels, placing them within a lineage of highly creative feminist mythological reclamation emerging from ecofeminist and revisionist scholarship. Ornstein suggests such revisionary texts require combining:

> [T]he arts of the scholar with those of the visionary artist, showing us how only the combination of these two kinds of knowledge can help us piece together a past that, while conceived by the imagination, can also be rooted in the evidence of the real, and grounded by the workings of inspired intelligence. (152)

Here Ornstein acknowledges how the intersection of creativity and grounded scholarship are vital to our ability to reimagine, to remythologize. Like Audre Lorde, Ornstein is

suggesting that the "master's tools" alone will never build an innovative house; instead creativity must be applied to develop new ways and means. The vitality of story, of myth itself, gives our psyches more than scholarship alone can provide. This conscious cultivation of creativity as psychic healing agent is central to Magdalenian regeneration. Magdalene's return directly benefits from—perhaps even depends upon—our ability to tend the process from such a creatively informed and grounded stance.

In *C. G. Jung and Literary Theory* Susan Rowland analyzes the impact and significance of Roberts' *The Wild Girl* as a cutting edge feminist Jungian text which simultaneously critiques Jungian theory while adding to it by creating a new form. Rowland examines how Roberts shows embodiment and sexuality as significant and central to spiritual experience, relating individuation and sacred marriage within the context of Magdalene and Jesus (100-1). Rowland describes how Roberts gives us a Magdalene whose primary conjunction is "the marriage in the soul" (104) while providing an empowered model of a privileged activist, Jesus as a leader who "rewrites images of gender separation as Jungian images of conjunction, of differentiation between male and female" (103). With individuation and the heroine's journey as the structuring dynamic of the novel, Rowland explores Roberts' treatment of the unconscious (105) and the location of Christianity in relationship to its "pagan (m)Other" (104). Significantly for this study, Rowland also illuminates what she calls "a major advance on previous works" due to the centrality of pain and shadow as change agents, "the source of her [Mary's] songs, her teaching" (103).

Most significantly, in this body of work Rowland develops a dynamic model for examining more recent Magdalene novels and other works of literary art from a feminist

post-Jungian perspective, making a significant contribution to literary theory by exposing a deep function of reading and writing fiction:

> Reading (w)rite is a term coined . . . to signify a concept whereby Jungian active imagination is absorbed into reading and/or writing fiction. If active imagination relies upon spontaneous unconscious fantasies in the processing of images, then the same idea could apply to images provoked by words or groups of words. The more fictional or poetic a text, the more the active imagination might apply because of the greater scope for images likely to stimulate unconscious fantasies. If reading fiction can be construed as active imagination, then reading enters the individuation process in the continual re-forming of subjectivity; it becomes a rite of the subject. Similarly, if writing fiction occurs when the writer desires to romance the Other, to be open to fantasy images from the unconscious before choosing words, then writing also becomes a (w)rite of individuation. (227)

Here Rowland suggests that reading can, therefore, be seen and valued as a radical act of psychic growth and development. Reading becomes an alchemical process (like dreaming), activating psyche as we interact with images and symbols. As we engage with the structure of the written word as readers, we infuse the scene with meaning from our own very personal imaginal realm. A story then becomes alive as reflexive medicine, a tonic for our souls, allowing for the development of personal trajectory. This form of active imagination also supports identification with the characters and an expansion of our range of feelings, including empathy and empowerment.

In this way, evaluating Roberts' book, for example, as a creative act of literary fiction with reading/(w)rite as a tool, reconsidering Mary Magdalene's pain and shadow as central to the narrative, we can imagine the potentiality for griefwork activated within readers of the story. Rather than dismissing emotions that arise while reading as ersatz feelings, they are instead recognized as central to psychic movement. By interacting with the novel we renegotiate our personal myth. By actively engaging with Magdalene's narrative movement, we too move.

Returning to the lineage of Magdalenian literary fiction, the following decade brought significant contributions in both *The Magic Circle* by Katherine Neville (1998) and *The Televisionary Oracle* by Rob Brezsny (2000). While neither book features Mary Magdalene as the central figure, both introduce radical interpretations of her as Bride, linking sacred partnership with the mystery traditions while redeeming sexuality as natural and expansive. Additionally, Elizabeth Cunningham's *Maeve Chronicles* series also began in 2000. Cunningham continues Roberts' thread of redemption with the themes of sexuality and prostitution, while also identifying Mary Magdalene—this time as a Celtic woman originally named Maeve—as the sacred Bride.

These books were followed by Margaret George's *Mary, Called Magdalene* (2002) and *The Secret Magdalene* by Ki Longfellow (2005), neither of which identify Mary Magdalene as the lost Bride, but focus instead on her apostolic role. Two other significant contributions to the emerging bridal canon include *According to Mary Magdalene* by Marianne Fredriksson (1997), and Kathleen McGowan's Magdalene trilogy, beginning with *The Expected One* (2006).

The Expected One narrates the living heresy and history of Occitania and describes how Mary Magdalene hid scrolls containing a gospel of her own version of the events of the New Testament in the French Pyrenees foothills two thousand years ago. These sacred scrolls could be uncovered only by a unique seeker, a woman fulfilling the ancient prophecy of the Expected One. Protagonist Maureen Pascal is led synchronistically toward Magdalenian clues and sacred partnership with grail lore keeper, Berenger Sinclair. *The Book of Love* continues with Maureen as a leader in the field of women's history researching eleventh-century warrior countess Matilda of Tuscany, whom McGowan suggests was secretly married to Pope Gregory VII. She discovers another branch of Magdalenian heresy surviving in Italy through Matilda's story and a connection with the sudden building of European cathedrals, possible with previously lost ancient technology dating back to King Solomon and the Queen of Sheba, linking Magdalene with the *Song of Songs* and the Cretan labyrinth found in Medieval Tuscany. McGowan connects Magdalene mythology with Ariadne, Asherah, Saint Modesta, Joan of Arc, Teresa of Ávila, and Lúcia Santos (a prophetess of Fátima) in an effective and radical retelling of history she asserts as authentic and autobiographic. The trilogy's third book, *The Poet Prince,* uncovers a relationship between Magdalene and the de Medici family's Florentine Renaissance (principally via the encoded art of Botticelli rather than a misogynist Da Vinci), primarily through a prophecy calling forth men as "the time returns," evoking a complementary sacred responsibility for the embodied masculine toward sacred marriage.

McGowan claims this to be a biographical firsthand account which she had been developing for a decade. After originally being turned down by publishers, she

fictionalized her story and self-published in 2005. With the tremendous resonance of *The Da Vinci Code*, *The Expected One* was then picked up by Simon & Schuster the following year, immediately becoming an international bestseller, as have the subsequent books. Notable in McGowan's treatment of Magdalene is her assertion of the bloodline theory, particularly in regards to prophecy. For her, Magdalenian ancestry offers women psychic insight and a gift for expansive vision and perspective. Male descendants carry the gift of mythopoesis. Again, I argue that whether the story, including a literal and biological bloodline, is historically "true" or not is unimportant. McGowan has created an empowered, remythologized offering of Magdalene as archetypal Bride and psychic guide on several levels.

That so many of these emerging novels have made bestseller lists, captivating large audiences internationally, paired with the empowerment implicit in the act of reading (w)rite, implies these books are having significant personal and cultural impact. Further application of reading (w)rite theoretically to Magdalenian bridal literature—where she appears both overtly and more covertly—excavates the deep theoretical and practical significance this body of work and its depth psychological impact has on readers.

Jane Austen's Bridal Agency

In her six major novels Jane Austen offers the consistent, invaluable gift of clear descriptions and warnings of the dreaded unindividuating person, often the first and false love interest of her s/heroes. Each must choose between two men: one who either refuses to grow or cannot (an unindividuated/unindividuating man), or one who is developing a

strong character and integrity (achieving individuation). Ironically, although Austen takes great care with character development, I believe she suggests that some people—men and women alike—are simply incapable of deep psychological development. Perhaps she would agree with Joseph Campbell that a significant jump is required for such growth to occur, an often terrifying leap not everyone might risk in this lifetime.[39]

NOVEL	**S/HERO**	**UNINDIVIDUATED MAN**	**INDIVIDUATING MAN**
Persuasion	Anne Eliot	William Eliot	Captain Wentworth
Pride & Prejudice	Jane Bennet Lizzy Bennet	— (Mr. Collins) George Wickham	Charles Bingley Mr. Darcy
Sense & Sensibility	Marianne Dashwood Elinor Dashwood	John Willoughby —	Colonel Brandon Edward Ferrars
Emma	Emma Woodhouse	(Mr. Elton) Frank Churchill	Mr. Knightly
Mansfield Park	Fanny Price	Henry Crawford	Edmund Bertrum
Northanger Abbey	Catherine Morland	John Thorpe	Henry Tilney

Table 1: Jane Austen on Bridal Agency, Individuation, and Sacred Partnership

I suggest Austen repeatedly delineates the danger of entering into partnership with an unindividuating man, primarily the loss of energy for a woman's own individuation

[39] See Campbell's *The Power of Myth* (New York, 1991).

process. Historically, economic and personal power for Regency women of the middle and upper classes teetered on a knife's edge of respectability through social connection and education. Strict social morality codes also left little room for women's behavior or creativity to flourish outside narrow gendered standards. Because of gendered laws and social practices such as primogeniture—one of Austen's favorite topics affecting her personally—women lived perilously close to poverty, abuse, abandonment, and early death. However, even when faced with the possibility of economic ruin, Austen is loyal to marrying for love. This stance not only made Austen radical for her time, but, I argue, has kept her relevant and influential, a (r)evolutionary. Crucially, she urges us to fall in love with one who is *worthy* of it, he who has been—or is in the process of being—tempered by the alchemical fires of transformation.

Austen demands that her women strive for partnership with men who are cultivating their inner life, strength, and their own individuation process. It is from that commitment that all else, including economic stability and deep partnership, evolve. Such a partner will ultimately be well-equipped to fully participate in a dynamic marriage while supporting the Bride in her own alchemical transformation. And, perhaps most valuable of all her gifts, Austen *shows* us what these men look like, how they act in the world, the choices they have made, and their future trajectories.

Austen—along with several other nineteenth century women authors including the Brontës, George Eliot, and George Sand—pioneered placing women at the center of narrative interest. Shifting literary focus toward women's experience was a radical act. Protagonists had historically been male, created by male authors for supposedly male

audiences. These women wrote profound stories, imbuing their s/heroes with sovereignty, intelligence, wit, and agency; choice is always a radical act.

For two of her s/heroes, Austen adds an additional clergyman foil. In *Pride and Prejudice*, Elizabeth Bennet is highly pressured by her family, especially her mother, to marry cousin clergyman, Mr. Collins, to whom their estate of Longbourn is entailed away from the family line of five daughters (an effect of the law of primogeniture). This man is a buffoon, incapable of matching her intellectually, socially, or spiritually. Similarly, Emma Woodhouse in *Emma* endures and refuses the attentions of another inflated clerical suitor, Mr. Elton, who misunderstands her matchmaking attempts on behalf of her companion, Miss Smith; he reveals his true character by describing Miss Smith as someone of no fortune and, therefore, of no value to him. Having the impotency of their character exposed by these refusals, both clerics scurry off to immediately propose to and marry other women. In *Emma* Mr. Elton returns to the small community of Highbury gloating at having secured a different heiress; he and the new Mrs. Elton snub and attempt to humiliate Emma and Miss Smith. In *Pride and Prejudice*, Mr. Collins succeeds in marrying Lizzie's friend Charlotte Lucas. Charlotte gives voice to the disempowered "marriageable" woman in a speech that amplifies the economic plight of "unwed" daughters seen as burdens on their families with few resources or options. These women attempt to attain sovereignty and create homes of their own via loveless marriages and, in the case of Charlotte Lucas, the codependent management of her domestic situation. But Austen shows that sovereignty must be earned. Lizzie eventually visits the Collinses and, though Charlotte continues to express an improvement in her status, happiness, and freedom, she ultimately joins her husband in decidedly

disempowered, deferential even bumbling behavior toward the "evil queen," Lady Catherine de Bourgh, onto whom they have each projected much personal power.[40] In this decidedly un-sovereignly stance, Charlotte remains occupied territory. These clerical, secondary false-grooms for Austen's s/heroes appears as the warm-up act to craftier and more confusing suitors.

Speculative analyses of Austen's characters in relation to her personal life have proliferated of late, where much focus lies on the mother problem.[41] Almost all of Austen's mothers are highly problematic or missing. Some are numb or collapsed and ineffectual, including Mrs. Dashwood in *Sense and Sensibility* and Lady Bertram in *Mansfield Park,* or conniving as Mrs. Norris is in the same novel, or absent altogether as the dead mother of *Emma*. *Pride and Prejudice* features Mrs. Bennet as an indolent, frivolous mother who might easily be dismissed or forgiven her stress due to the economic hardships of entailment; she might, like Mrs. Dashwood, lose her home at any time. However, her unconscious projections—from her reminiscence of her youth to her discomfort with Lizzy's courage and power—repeatedly thwart her daughters. The novel also features another peripheral mother, Lady Catherine de Bourgh, whose syphoning off of her own daughter's (erotic) life force drastically and actively damages her daughter's psychic and social vitality and wellbeing; her "sickly" daughter, Anne, can neither speak

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[40] See chapter five on the dangers of evil/usurper queens.

[41] See especially the historical biographical film *Becoming Jane* (2007). The film's speculative treatment of Austen's individuation and movement toward sacred marriage is embedded within an analysis of gendered economics. As Austen's father was a clergyman, her varying treatment of the clergy, sometimes as less than capable partners, sometimes as a liberating occupation for individuating Bridegrooms, merits examination.

nor act. Much psychic energy is consumed/lost when a women's own mother is a true adversary.[42]

Marianne Dashwood is perhaps Austen's most courageously embodied s/hero. Her personal regeneration in *Sense and Sensibility*—even more than those of Lizzy Bennet, Emma Woodhouse, or Fanny Price—is located within what may be Austen's most embodied, life-threatening scene. Like Lizzy Bennett, she has a deep relationship with Nature and heads there when suffering. Marianne's story is mirrored by the lost Eliza Williamses, mother and daughter, both of whom operate as foils, unable to survive, much less individuate, in a patriarchal world where women were routinely abandoned and lost, their stories silenced. A similar pattern appears in *Pride and Prejudice*, though it is less brutal since merely women's reputations (particularly those of Georgiana Darcy and Lydia Bennett) are at stake, rather than illegitimate pregnancy and death.

Deserted by unindividuating and duplicitous Willoughby, Marianne is catapulted into an abyss of grief. Could the profundity of her collapse pivot around her earlier abandonments: the unspoken loss of her father, her beloved home Norland, and her previous privileged life? She has been abandoned by both father (through his repeated failure to provide for his second family upon his death) and mother (who abdicates her power and agency to her eldest daughter, Elinor). She has become untethered, losing the very ground of home and hearth that was the estate entailed away from the Dashwood daughters. It is partially Elinor's movement that saves the family through her sense and

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[42] Austen suggests collapsed and malicious mothers are dangerous to individuating daughters, especially as they step into their Bridal role. Their action—or inaction—is primarily vampiric; often siphoning off their daughter's life force. See chapter five for further discussion of the dangers of evil/usurper queens. For specific discussion on the dangerous impact of Mrs. Bennet see John Wiltshire, "Mrs. Bennet's Least Favorite Daughter" in *Persuasions: The Jane Austen Journal* 23 (2001): 179–187.

industry as she steps into the caretaking void left by her grieving and childlike mother who is shocked at expenses and fatigued by plans. Marianne undergoes extensive mourning, an alchemical washing of her soul. When it seems Marianne is unable to "progress" in her own individuation process—an often invisible, immense, and gestational (invisible) process—Austen has Marianne willfully lose herself in a terrible storm. Colonel Brandon searches for and finds her on the *ground,* soaked to the bone with a terrible life-threatening fever. Elinor sits vigil, providing genuine nurturing care, attending her sister's regenerating soul. Marianne emerges exhausted, raw, and open.

I believe Austen's unindividuating, stuck men accurately represent the wounded, incomplete, and festering masculine. I call them villains, for *evil* occurs when someone *remains* stubbornly unaware of their motivation, doomed to blindly repeat their harmful actions. Angry and flailing, they unconsciously inflict pain on those around them in the guise of charm and victimhood. The plethora of Austen fan fiction and biographies created within the past twenty years testify to and further amplify the resonance the characters and stories have with readers. Remarkably, these archetypal characters stay true to form time and time again. Wicked Wickham is never reformed, Willoughby is always a rogue.[43] In short, they remain forever untrustworthy and capable of great harm, both to individual women and entire communities. In *Death Comes to Pemberley* Wickham has continued to gamble and have affairs outside his marriage to Lydia Bennet, creating massive tangles of hurt and misunderstanding resulting in murder. In *Bridget*

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[43] See especially Amanda Grange, *Mr. Darcy's Diary: A Novel* (Naperville, Ill, 2007); P.D. James, *Death Comes to Pemberley* (New York, 2011) and film (PBS, 2013); Shannon Hale, *Austenland: A Novel* (New York, 2007) and film (Sony Pictures, 2013), Helen Fielding, *Bridget Jones* (New York, 1998, 2000) books and film series (Universal, 2001, 2004), and the made for TV series *Lost in Austen* (Image, 2009), and the films *Bride and Prejudice* (Touchstone, 2004) and *Becoming Jane* (Scion, 2006).

Jones's Diary Daniel Cleaver as the Wickham/unindividuating male archetype, blames/projects onto Mr. Darcy his own act of sexual betrayal, retelling the story to Bridget as the Lizzie Bennet character. This classic martyr stance dooms him in perpetuity.

Finally, when Austen introduces us to individuating men she allows them to have flaws and foibles, casting them as rich and complex personalities. The task of Austen's women is to get to know them over time, to measure their choices, language, and actions within the context of society. Austen sets the bar high. Colonel Brandon, Mr. Darcy, and Captain Wentworth are particularly well initiated into their individuation process. In *Persuasion* begins with the return of Captain Wentworth, who was refused by his true love, Anne Elliot, eight years ago when her family believed that his lack of fortune reflected his value as a suitor. At the time a young Anne decided not to marry against her family's wishes. Austen's creation of his name reflects both the void his absence creates and Anne's inability to find another man of his caliber; his actual *worth* was not valued so he *went* away. His return offers them both renewed opportunities.

Repeatedly Austen offers us evidence of and stresses the importance of healthy containment possible within sacred partnership. As Bower relates, "Darcy and Elizabeth both grow as individuals as a result of knowing each other" (214). Additionally, Austen's women regenerate as they move from stuck and festering options and homes toward the vitality of true partnership. Like Bower, Austen is especially helpful in terms of identifying what her heroines must address, discern, and overcome on their respective journeys toward regeneration. The development of bridal agency within the pairings of these six novels, with the unfolding of eight individuating partnerships, reveal patterns of

potentiality when the archetypal Bride commits to a partner worthy of her, as well as the transformative, regenerating nature of her own individuation; this is Magdalenian consciousness.

Eat, Pray, Love: A Bridal ~~Shower~~ Regeneration Plan

Pre-nuptial events are designed to prepare the Bride for married life, provide tools for her journey, and honor her place within community and family. Bachelorette parties have become bloated, showy, and expensive destination journeys, where the explicit goal of sisterhood is overtaken by the shadow realms of excessive partying, economic competition, and inflation. Current bridal shower custom now demands gifts equivalent to wedding presents, burdening bridesmaids and leaving even the most seemingly "prepared" Bride malnourished, unprepared, and psychically hungover. When the Bride is unprepared, or otherwise lost and repudiated, she might take a more meandering, wandering (Aletis) path towards her sacred marriage.

Along with literary fiction, Bower reveals how women's biographies also illuminate the path of the Aletis (54). Tracking the threads of women's experiences as wanderers, Bower examines various memoirs and autobiographies, including the writings of Nancy Mitford, Jill Ker Conway, Maya Angelou, Katherine Hepburn, Margaret Mead, and Elizabeth Gilbert. Gilbert's memoir *Eat, Pray, Love,* has created a popular (again: of the people) cultural movement, a *New York Times* bestselling feminist travelogue—with over 10 million copies in print while spending 200 weeks on the bestseller list and a high-grossing, internationally distributed Hollywood film production—the success of which could be attributed to it being a retelling of the ancient myth of Ariadne, still vital and relevant to postmodernity (elizabethgilbert.com). This resonance with individuating woman reveals deep, archetypal patterns inherent within the bridal lineage of Magdalene whose roots lie within the mythology of Ariadne.

The current resurgence of Ariadne's mythological storylines—threads, if you will—in (very) popular culture might reflect the stamina and popularity of her mythology and indicate a revelation from the collective unconscious. Ariadne has been sighted recently in bestselling books *The Titan's Curse* by Rick Riordan and *The Book of Love* by Kathleen McGowan, and the Hollywood blockbuster film *Inception*. Classical sources of Ariadnean mythology include Homer's *Odyssey*, Hesiod's *Theogony*, Diodorus Siculus's *Library of History*, Plutarch's *Life of Theseus*, and Quintus Smyrnaeus' *Fall of Troy 4.* Both Karl Kerényi and Robert Graves relate multitudes of summaries as well as variations on themes found in these early tellings.[44] At the core of the myth, Ariadne is a princess of Crete, daughter of Queen Pasiphaë and King Minos. Her adolescent situation on Crete pivots around her father having secretly sold her in a prearranged marriage to a stranger, who was also the powerful and shadowy god, Dionysus. She is uninterested in this agreement, repelled by Dionysus' drunken reputation, insisting—in true Austen fashion—that marriage must be rooted in love. Instead she becomes infatuated with a different stranger.

Immediately charmed when Theseus arrives on Crete leading the sacrificial Athenian tribute destined for sacrifice in the labyrinth, Ariadne, having barely seen him, supposedly falls in love. Captivated by his beauty and princely ways, she devises a plan to help him slay her disowned half-brother, the terrible and devouring minotaur imprisoned at the center of the labyrinth (perhaps her own imprisoned masculinity?). She supplies a sword with which to slay the beast and thread which they tie in a bridal knot at the entrance of the labyrinth; this ingenious locating devise allows Theseus to know where he is at all times, enabling him to find his way in and out of the labyrinth. Theseus is successful in slaying the minotaur and together they free the other Athenians and flee the island on Theseus' ship. On their way toward matrimonial bliss in Athens, they stop

[44] See Karl Kerényi, *Gods of the Greeks* (New York, 1951)*, Heroes of the Greeks* (London, UK, 1974)*,* and *Dionysus: Archetypal Image of Indestructible Life* (Princeton, 1976), as well as Graves' *The Greek Myths* (New York, 2012). See Appendix B for Kathleen McGowan's retelling of the myth as it appears in *The Book of Love* within Magdalenian mythology.

at a neighboring island, either Naxos or Dia depending on the version. While Ariadne is sleeping Theseus abandons her on the island; various reasons are given for his actions, from intimidation by either Dionysus or Artemis on his behalf, to Theseus's own lack of character. Ariadne awakens alone and grief stricken. After some time, a love-struck Dionysus appears inviting her to marry him. He is successful in persuading her to take a chance on partnership with him. Some say he matures because of her. He gifts her with a crown of stars and then petitions Zeus to elevate her status to that of a goddess, making her immortal, an equal partner.

In *Pagan Grace: Dionysos, Hermes, and Goddess Memory in Daily Life* Ginette Paris points out that it is Ariadne who chooses Theseus, that "one can interpret the facts in such a way that Ariadne is not at all a passive woman, but quite a fascinating heroine" (42). The initiation and execution of a brilliant plan to face both labyrinth and Minotaur—with or without Daedalus, depending on the account—identifies Ariadne as a daring and creative genius. Rather than a victim, she chooses her fate consciously and with intention (Paris 43). Staying up all night weaving a golden thread from her very own hair, she shares secrets with the newly arrived hero, providing him with a shortcut to his own heroic task. Thus begins her codependent bargain. Theseus becomes a hero overnight, a terrible burden for him because all the brilliance is hers—the creativity, skill, and problem solving, the extraordinary effort—ultimately setting him up to fail her. Ariadne projects her own qualities and power onto him; he never has to develop the skills himself. She overfunctions, forcing him into an underfunctioning role. Ariadne gave everything to Theseus so he would rescue her, saving him so he would love her.

Woodman explains that Theseus as "the [wounded] masculine side often lacks the strength to penetrate; terror of losing oneself in another overwhelms the initial thrust that could lead to deeper intercourse" (Woodman 168). Theseus, unable to penetrate, remains an immature *puer*, at risk of remaining an eternal boy. It is this aspect of a man that abandons Ariadne on Naxos. While Theseuses might be well intentioned, charming, and enthusiastic, they are, nonetheless, emotional adolescents. By describing a man as

carrying Theseus' characteristics, I mean he is not yet emotionally mature. He chooses to abandon women rather than face his own fear of abandonment or engulfment resulting from earlier trauma, and blames his relationships or his Ariadne(s) for his own projected failings. He remains, at least for now, sadly unaware of his own need to individuate. The dropped golden thread, once a promise of partnership, becomes a knotted mess.

This begs the question: considering all her skills, energy, and creativity, why couldn't Ariadne get *herself* off the island of Crete and away from her abusive father and dysfunctional family system? Ariadne was the power source of intelligence behind Theseus rescuing the Athenian contingent from the minotaur in the labyrinth, but she cannot rescue herself. Perhaps it is the erotic jolt of Theseus' arrival that stimulates her s/heroic capacities and sets her on her wandering journey. Perhaps partnership provides necessary alchemical containment.

The Ariadnean/Magdalenian qualities of Gilbert's wanderer's path reveal key elements of bridal agency and movement toward regeneration. Gilbert's memoir reveals her struggle to overcome anima dependence—a type of performance through which a woman gains a (false, constructed) sense of identity through men—via her globetrotting s/hero's journey.[45] Early in *Eat, Pray, Love* Gilbert describes her own immature Ariadnean patterns as they appear within her relationships:

> I have boundary issues with men. Or maybe that's not fair to say. To have issues with boundaries, one must *have* boundaries in the first place, right? But I disappear into the person I love. I am the permeable membrane. If I love you, you can have everything. You can have my time, my devotion, my ass, my money, my family, my dog, my dog's money, my dog's time—*everything*. If I love you, I will carry for you all your pain, I will assume your own insecurity, I will project upon you all sorts of good

[45] See especially Woodman's analysis of the father's daughter under patriarchy in *The Ravaged Bridegroom*.

> qualities that you have never actually cultivated in yourself and I will buy Christmas presents for your entire family . . . I will give you all this and more, until I get so exhausted and depleted that the only way I can recover my energy is by becoming infatuated with someone else. (65)

Here Gilbert accurately describes this conflation of love, empathy, and codependency and the resultant collapsed, confusing fog and psychic depletion Ariadnean women experience. Her needs, aches, and desires pose as love and gifts; this is erotic corruption. She has the ability to see the beauty inherent in another's soul, having empathy for the traumas they have survived while being willing to be patient with their growth. Gilbert's approach to her lovers is classic Ariadne. Chronically optimistic, she mistakes their *potential* for their character.

Gilbert's extreme sadness and depression was the catalyst that ended her marriage; she found herself in an unequal partnership with a husband who refused, or was unable, to self-nurture and mature into his Dionysian self. To overlay Austen's model with Ariadne's myth: Theseus is stuck and Dionysus is individuating, moving towards his god-king, Bridegroom self. As such, a Dionysian man is actively individuating, becoming his god-self with emotional intelligence and full access to his soul. He may even be a former Theseus; Theseus and Dionysus are potentially and frequently two aspects of any man willing to go through the journey of regenerating individuation. Otherwise, he is doomed to remain a wicked Wickham, a worthless Willoughby.

As often happens, Gilbert is dealing with two Theseuses simultaneously: her ex-husband and her new lover David, both of whom *portray themselves as Dionysian*—an interesting plot twist performed by many Theseuses wanting desperately to be their future individuating selves but who have yet to develop sufficiently. Gilbert writes:

> All the complications and traumas of those ugly divorce years were multiplied by the drama of David—the guy I fell in love with as I was

> taking leave of my marriage. Did I say that I "fell in love" with David? What I meant to say is that I dove out of my marriage and into David's arms exactly the same way a cartoon circus performer dives off a high platform and into a small cup of water, vanishing completely. I clung to David for escape from marriage as if he were the last helicopter pulling out of Saigon. I inflicted upon him my every hope for my salvation and happiness. And, yes, I did love him. But if I could think of a stronger word than "desperately" to describe how I loved David, I would use that word here. (18)

Gilbert finds new infatuation the (temporary, ineffectual) solution to keeping her pain at bay, and begins dating the young and spiritually earthy David, with whom she quickly moves in. Multiple Theseuses tend to enter a woman's life sequentially until the pattern is revealed. In *Anima: An Anatomy of a Personified Notion* James Hillman defines an anima woman—an individuating woman who as yet derives her primarily sense of self through her relationship with men and their anima/inner feminine projections upon her—makes herself empty and, therefore, available to fill herself up with whatever her lover might want or need her to be, consciously or unconsciously, so that *he* is comfortable (in his own unconscious) (15). She is willing to do this in order to maintain connection, to get love because she has a breach in her containment; perhaps early, emotionally shattering abandonment has left her leaking.

In *The Goddess: Mythological Images of the Feminine* Christine Downing proposes that "only after a Theseus has left and after an Ariadne has been left, only after both of them have really integrated that separation, is there the possibility of either having his or her own connection to soul" (56). Here Downing describes the individuation process. This myth is about maturation through regeneration, with Ariadne transforming from anima figure to individuated woman, symbolized as an immortal

goddess. "[A]nima dependence must be overcome. Theseus cannot stay with Ariadne; he has to be able to leave her behind. It is just as important for Ariadne that she be left behind, so that she might leave behind her dependence on playing the role of anima" (Downing 56). It is by committing to exploring this dependence—where it came from, what its gifts might be, and how to leave it behind her—that sets Elizabeth Gilbert on the wanderer's road toward individuation.

With the pressure of events of September 2001—Gilbert lived in New York City at the time—and the increasing stress of her divorce, Liz Gilbert cracked; she could no longer ignore her grief. David, with whom she is living at the time, responds in quintessential Theseus fashion:

> This is when he started to retreat, and that's when I saw the other side of my passionate romantic hero—the David who was solitary as a castaway, cool to the touch, in need of more personal space than a herd of American bison. David's sudden emotional back-stepping probably would've been a catastrophe for me even under the best of circumstances . . . but this was my very worst of circumstances. I was despondent and dependent, needing more care than an armful of premature infant triplets. His withdrawal only made me more needy, and my neediness only advanced his withdrawals, until soon he was retreating under fire of my weeping pleas of, "Where are you going? What happened to us?" (20)

Rejecting Gilbert after their explosive and brief passion, David pulls away emotionally and physically. This is Theseus sailing away, abandoning Ariadne on her island. Gilbert's description of the pairing of (his) evasive and (her) clingy behavior and how it intensifies in reaction to each Other is another symptom of the Ariadne/Theseus dynamic. This is the dance between the twinned fears of abandonment and engulfment. Both are triggered, caught in reaction to each other's pain; neither is capable of mature and reflexive

responses. I suggest this is the core of their immature dynamic. Ariadne is beginning to realize she was already abandoned, living alone within a failing relationship. It is not until she receives the homeopathic poison of Theseus's abandonment that she can begin to rescue herself; it becomes a vital catalytic pharmakon.[46] If the healing is in the poison, sickness is necessary for the remedy. Abandonment could be fatal but it turned into what saved her, preparing her for her own regeneration and, later, sacred marriage with a mature mate in Dionysus.

Deciding to spend a year exploring three foreign countries, Gilbert creates space for psychic healing. (Imagine if Ariadne's original myth had included a year full of this type of detail—a roadmap for regeneration!) The title of Gilbert's memoir distills her plan into three actions. She begins in Italy, seeking to regain her appetite for life by eating incredible amounts of pasta, drinking wine—a Dionysian act—meeting new friends/allies, and resting. She is hungry and learning about her own erotic desires which can finally be tended. Free from old numbing agents, Gilbert is committed to feeling her feelings and grieving, no matter what. She cries and sobs. When the anima woman/Ariadne releases all that emotion she was carrying for her Theseus, her feminine Wasteland begins to drain. What was once a saturated bog regains its fertility.

Setting off next for India for four months of embodied, intense meditation, chanting, and yoga, Gilbert attends to her need to surrender, sit, and be present. Resistance is futile as the isolated ashram echoes the self-containment of Naxos itself. Here she sits, meditates, and has revelations, finding god (her word) in herself. Realization dawns as this Ariadne gains perspective on of her former ways:

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[46] While Gilbert does not pursue this revelatory theme in *Eat, Pray, Love*, for many women such an experience enables them to reconnect with earlier frozen and denied abandonment experienced in their family of origin. In Ariadne's myth this could include the betrayal of her patriarchal old king/father and her mother's emotional absence. Possibly it is in desperation to free herself from such an island of familial abandonment and captivity that she sees potential freedom embodied in a handsome stranger. The act of leaving an intolerable situation becomes erotically charged. See Bower for further discussion on the wanderer, unconscious marriage, and leave taking.

> I have a history of making decisions very quickly about men. I have always fallen in love fast and without measuring risks. I have a tendency not only to see the best in everyone, but to assume that everyone is emotionally capable of *reaching* his highest potential. I have fallen in love more times than I care to count with the highest potential of a man, rather than with the man himself, and then I have hung on to the relationship for a long time (sometimes far too long) waiting for the man to ascend to his own greatness. Many times in romance I have been a victim of my own optimism. (285)

Here Gilbert realizes what had previously been unconscious material. Rowland describes unconsciousness as a form or state of "partiality, of limited access to 'truth'" (101-102). For Bower, this is a key step on the wanderer's path toward individuation since "Recognizing one's own unconscious behavior, naiveté, and complicity is the key to finding one's power" (130). While it seems an obvious component of individuation, the act of *becoming* self-aware is very often missing and/or grossly underdeveloped.

Grieving is a solitary process and Ariadne, isolated on an island, must learn to tend her own wounds. We grieve that which we have not yet accepted; and it is exactly the saturation/steeping in our grief that brings acceptance. By fully mourning what was lost, Ariadne can finally recognize that what is done is done; it is over. She can no longer search outside herself for the s/hero within; she can no longer deny that Theseus was capable only of an emotional one-night stand. On Naxos she must take care of herself. No one else is there. "[S]he is not just the young maiden holding the spool of thread at the entrance to the labyrinth, but . . . she occupies its center. To attend to this Ariadne was to attend to my own soul, not to serve as anima for another" (Downing 28). If codependency is prioritizing another over Self, this return to center is crucial. The process of individuation requires us to relocate our-Selves to the center of our own lives. By taking

her time, being present to her feelings and by embodying her grief, she transforms. Her individuation unfolds as she practices radical self-care, embracing her own presence *for herself*.

Woodman offers that Ariadne recognizes and loves "the powerful masculine figure who . . . lives outside the limits of the establishment in order to protect himself from the bludgeoning of patriarchal power" (167). On Bali Elizabeth Gilbert meets such a Dionysian figure in the form of Felipe, a 52 (to her 35) year old divorced Brazilian expatriate. She realizes who he is, "an actual grown man. The adult male of the species—a bit of a novelty in my experience" (275). What a devastating yet necessary commentary.

Woodman asks: "How then do we make our Bride-to-be strong enough to receive the groom? "(169). Ariadne's original abandonment wound can be expressed as a leaky container; she cannot hold her power, her energy. "Ari's [Ariadne] receptive feminine energy is not strong enough or flexible enough to open herself to the power of masculine otherness" (168). Here Woodman describes the necessary chronological investment in taking the time to heal a woman's container. What makes Dionysus so special for Woodman is his potentiality for love and full penetration. "Unless there is sufficient love and integrity between the container and the penetrator, fear will hold the container rigid and render the phallos impotent. The greater the integrity, the stronger the container, the more powerful the penetration" (Woodman 169). Dionysian embodiment of mature masculinity is essential for a healthy partnership/marriage, a radically co-creative act based on two individuals coming together in their fullness.

Finally, Gilbert, like Ariadne, has been tempered through her grieving process and has transformed her life into a strong container capable of receiving full Dionysian love and penetration. After such tremendous commitment to personal growth only a mature Dionysian male, is worthy of Ariadnean love, having learned how to approach each other

in fullness, individuating.[47] This is the fullness described continually throughout the ancient partnership lineage developed around the sacred marriage, from the partnership alchemy between Ariadne/Dionysus, Inanna/Dumuzi, Isis/Osiris, and Magdalene/Jesus. Ariadne's tale might itself be the origin myth, oldest surviving evidence of what spread throughout Mediterranean cultures.

The film version of *Eat, Pray, Love* ends with a voiceover of Gilbert's character speaking directly on the power of questing; interestingly this codicil does not appear in the original book:

> In the end, I've come to believe in something I call the physics of the quest, a force in nature governed by laws as real as the laws of gravity. The rule of quest physics goes something like this. If you are brave enough to leave behind everything familiar and comforting—which can be anything from your house to bitter old resentments—and set out on a truth seeking journey, either externally or internally, and if you are truly willing to regard everything that happens to you on that journey as a clue, and if you accept everyone you meet along the way as a teacher, and if you are prepared, most of all, to face and forgive some very difficult realities about yourself, then the truth will not be withheld from you. I can't help but believe it, given my experience. (Murphy)

Gilbert echoes both Campbell and Bower here in her description of the quest as an individuating journey punctuated by encounters with guides, tests, and magical helpers. Likewise, she conjures Jung's work on synchronistic encounters which arrive with their potent timing and encoded messages. She also addresses the importance of cultivating

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[47] See Gilbert's sequel *Committed* (New York, 2010) where she continues to chart her journey toward sacred partnership.

"beginner's mind," an open and curious stance where we are more likely to accept what comes to us and respond from our center, our core. These markers and attitudes on the road to individuation support the wanderer and appear to be crucial components for regeneration.

Perhaps the power of Gilbert's manuscript, and the resultant film, is the way in which her personal myth splays vulnerably wide open. Gilbert reassures us: "I was not rescued by a prince; I was the administrator of my own rescue" (329). Ariadne does not need rescuing; she needs her soul back. *Eat, Pray, Love* maps how it can be done. The popular resonance of this memoir—a roadmap of timeless mythological truths in the lineage of Sister-Brides—has created a new culture of wandering Ariadnes because the method works. That Gilbert repeatedly takes the time to reflect and report back in a defining act of ritual (w)riting is central to her popularity; she, like a war correspondent, is (w)riting from the front. This fourth function of her Ariadnean roadmap suggests a retitling of her memoir as: *Eat, Pray, Love, (W)rite*.

Having barely vaulted out of the first century of psychoanalysis, popular journal writing, twelve-step groups, and self-help psychology, it benefits us to note how these (w)riting tools yield radically effective, and sometimes excruciating, acts of liberation. As a representative of Ariadne's Sister-Bride lineage, Magdalene is undergoing her own (w)rite of passage. Both Austen and Gilbert support Bridal agency via psychic cartography, the art of discernment, and the ever renewing ritual of reading/(w)rite, crucial support for the individuating, wandering, regenerating Bride practicing Magdalenian consciousness.

Chapter 5

Underground Nuptials: Magdalene in European Fairy Tales

Hiding is creative, necessary and beautifully subversive of outside interference and control. Hiding leaves life to itself, to become more of itself. Hiding is the radical independence necessary for our emergence into the light of a proper human future.

David Whyte
"Hiding" in *Consolations: The Solace, Nourishment and Underlying Meaning of Everyday Words*

The dark does not destroy the light; it defines it.
It's our fear of the dark that casts our joy into the shadows.

Brené Brown
The Gifts of Imperfection (31)

Introduction: Hide & Go Seek

In *The Woman with the Alabaster Jar,* Margaret Starbird unpacks various ways the Magdalene heresy has survived in underground living streams. Identifying the Tarot (which she describes as an encoded catechism of Magdalenian teachings), Black Madonna mythology, the troubadours, and heretical artists, she constructs a complex web of curious evidence and interdisciplinary scholarship.[48] Yet perhaps her most significant contribution comes through an analysis of folklore. Starbird identifies a distinctive,

[48] For a further elaboration of the tarot as Magdalenian heresy see Margaret Starbird, *Tarot Trumps and the Holy Grail* (Boulder, 2000).

repetitive pattern, exemplified in four popular European fairy tales, commonly known as *Cinderella*, *Sleeping Beauty*, *Snow White*, and *Rapunzel*, as retellings of a quest completed by the wounded/healing/maturing masculine as the bachelor prince seeking the lost/imprisoned/wounded Bride, his true partner. "'Cinderella' embodies the belief that when the Bride is found and restored to the bachelor prince, the realm will be healed" (150). Starbird correlates mythemes and symbolism between these stories and Magdalenian mythology, including Magdalene's royal identity.[49] In *Rapunzel* these include the famously extravagant hair and tower symbolism.[50] *Sleeping Beauty*, also known as *Briar Rose,* was "pricked by a poisoned spindle and sent to sleep for a hundred (some say a thousand) years," suggesting the heresy continues in the form of a necessary retreat, where the feminine divine goes underground until it is safe and/or the right time to return (150).[51]

Identifying Cinderella as lost, scorned, and exiled, Starbird links her with the Black Madonna, suggesting the "dark" or "sooty-faced" girl is also the "black" Bride in the Song of Solomon, and that both share separation from their lovers (149-150). Starbird's interpretation suggests that the dismissal of these tales as merely descriptive

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[49] Starbird discusses Jesus' royal lineage as the Davidic messiah-King (50-64) while identifying Magdalene as a Benjamite princess, elevating their relationship as a union between two ancient houses of Israel. Novelists Dan Brown (citing *Holy Blood, Holy Grail*) and Kathleen McGowan also identify Magdalene specifically as a Benjamite princess, further relating her with the Merovingian bloodline claim/legend. For counterclaims see Bart Ehrman's *Truth and Fiction in The Da Vinci Code* (Oxford, UK, 2004) and Jacobovici and Wilson who identify Magdalene as Phoenician.

[50] Relatedly, Starbird argues that Saint Barbara, whose symbols include remarkable hair and the tower, is a foil for Magdalene (149-150).

[51] Along with these four fairy tales, the Robin Hood/Maid Marion pairing—as a geographically British tale with French roots regarding a shepherd and shepherdess—may also be an underground retelling of the Jesus and Magdalene partnership including radical gender roles, economic equality, and trickster traits.

accounts of disempowered damsels awaiting external, male rescuers is missing the (feminist) boat. She widens the focus to include the action of the searching, wounded—and here I would add immature/healing/individuating—masculine as critical to understanding the value of the pairing.

Perhaps the extreme popularity of these fairy tales and their continual retelling/renewal through literature, the fine and lively arts, and contemporary film, captures our imagination because they embody Magdalenian consciousness, offering layered, regenerative clues and teachings. From a depth psychological perspective, they suggest a psychic living tradition where the maturation of internal princess and prince results in a sacred marriage, which also plays out culturally through the ritual reenactment of the returning lost Bride and reunion with the beloved.

Fairy tales are considered written versions of orally shared folklore stories passed down within, and across, cultures as shared "tradition." Fairy tales have known authors and storytellers who may have been collectors of regional folk tales, but who may have altered them for a variety of reasons. Often the most famous chroniclers have overshadowed a rich and varied legacy of localized lore. The most well-known accounts of these four tales are Charles Perrault's version of *Cinderella* (though she was also popularized by the Brothers Grimm) and the Grimm Brothers' adaptations of *Snow White* and *Rapunzel*. *Sleeping Beauty* was retold by both, with the Grimms' version told as *Briar Rose*. The Grimms also recorded a related story, *The Glass Coffin*, which mirrors elements of *Snow White.*

Once Upon a Time, Right Now and Every Time

It is impossible to overlook the impact of cinematic representations of fairy tales. Similarly, it is necessary to address Disney's legacy and influence over these tales in any analysis of contemporary film and popular culture. I argue that their often infantilized and commercialized portrayal of "princesses" diminishes these tales' inherent psychic and communal liberating power. Ultimately Disney often falls into a fetishizing trap, where the princess/Bride is objectified, sanitized, and homogenized rather than dialogued with and listened to.

Recent cinematic re-imaginings of these stories, including *Ever After* (Cinderella, Twentieth Century Fox Films, 1998) and *Tangled* (Rapunzel, Disney, 2010), as well as related narratives such as *Ella Enchanted* (Miramax, 2004) and *Brave* (co-produced by Pixar and Disney, 2012), offer more empowered variations on the original fairy tale structure of sacred marriage in terms of gender, power, and choice. Other films, such as the newest *Cinderella* (Disney, 2014) sadly, seem to rehash outdated Disney values of the last midcentury; directed by an ever more conservative and Christian Kenneth Branagh, this film reinforces patriarchal gender roles while missing the mark of what a Magdalenian Bride is capable of.

Between 2011 and 2012 three major film or television productions featuring Snow White appeared: *Mirror, Mirror* (Relativity Media, 2012), *Snow White and the Huntsman* (Universal, 2012) and the popular television series *Once Upon a Time* (ABC-TV, 2011-2016), with a prequel film, *The Huntsman: Winter's War* having just been released (2016). What is happening in the collective un/conscious that we are calling out to Snow White so loudly?

All three productions, especially the latter two, amplify Snow White's forest warrior aspect. Portraying her as a fierce, courageous, and vital Bride, she accepts her need to face and overcome the evil queen (her stepmother) in order to heal what the realm has become under a usurper's rule: a Wasteland. Relatively independent, she is aided variably by dwarves, the huntsman, and less frequently, the prince.

Once Upon a Time represents a recent trend in elaborate, composite film and television adaptations which overlap and interrelate fairy tales within a collective fictional geographical territory, in this case centered around the Enchanted Forest where numerous European and other fairy tales are interwoven.[52] Life in the Enchanted Forest pivots around magic, both light and dark, principally as extensions of power and agency. Our own world is juxtaposed as one oddly devoid of magic, though it is revealed that the series' home, the town of Storybrooke, Maine, was artificially constructed by the Evil Queen. As the series progresses this territory—which might be considered as the imaginary realm—expands to include other interconnecting realms of literary fiction, such as Wonderland, Neverland, Camelot, and Oz.[53] The interconnectedness of the tales, such as the discovery that the Wicked Witch (in Oz) is the half-sister of the Evil Queen (in the Snow White narrative) and how their exiled mother becomes the Queen of Hearts

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[52] Other examples include *Into the Woods* (2015), *The Librarians* (2014-2016), and the *Shrek* (2001-2010) film series. This amalgamated approach to fairy tales sometimes succeeds at creating enlivening, bricolaged tales; at other times the results can be incoherently muddy when the arc of the story is lost or when archetypes are pulled out of alignment.

[53] This becomes problematic in season 4 when the magical, reflexive book "Once Upon a Time," the core storytelling device in Storybrooke, suddenly has an author. It is revealed that the author is a role that is passed on via a magical pen and that s/he is charged with only recording what happens (as "history") and <u>not</u> creating action. The previous author, Isaac, had become corrupt, manipulating the stories for personal gain. Teenage Henry, Snow White's grandson, becomes the new author because he, more than any other, *believes*. In season 5 Henry himself repeatedly uses the pen to effect change. This denial/repression of the creative (and erotic) act interrupts regeneration and has not yet been resolved as of season five.

(in Wonderland), support depth psychological theories regarding the consequence of living with unresolved shadows of lives unindividuated.

Some peculiarities are never fully explained. Sherwood Forest is curiously located within or sometimes next to the Enchanted Forest. Characters like Cruella de Ville, (masculine) Greek gods, and mermaids weave in and out of worlds, seemingly without a grounded mythological movement theory. We also later find Mary Shelley's characters from *Frankenstein* in Storybrooke, though it is unclear as to their original geography (i.e. everyone else originally in Storybrooke was relocated from the Enchanted Forest). Two other stories made popular by recent blockbuster films, *Brave* and *Frozen* (based on Hans Christian Anderson's original tale *The Snow Queen*), also appear and are subsequently woven in, maintaining the integrity of additional strong female s/heroes who drive the story.[54] At the end of the fifth season a new realm is introduced, a place where disenchanted and disgruntled misfit characters have gathered.

Regardless of the seemingly ever expanding boundaries of this imaginal realm, and the ever-increasing cast of characters—and these do include Cinderella, Sleeping Beauty, and Rapunzel—Snow White, as Snow/Mary Margaret, remains the primary s/heroic figure, along with her daughter Emma, and partner Charming. Similarly, partnership is at the heart of the series' resolutions. It is Snow who individuates as she acknowledges her own shadow.

In "Acknowledging our Inner Split" in *Meeting the Shadow*, Andrew Bard Schmookler states, "In the dance before the mirror, we find a false inner peace by

[54] Another underlying theme in the series is the trauma of childhood abandonment. Repeatedly it is revealed that characters, especially villains, were abandoned in childhood, either through the death or negligence/betrayal of a parent. These include Snow White, Emma Swan, Henry, Charming/David, Rumpelstiltskin/Mr. Gold, Killian/Hook, Cora, Neil/Baelfire, and Zelena.

demonizing the enemy. But recognizing even a truly demonic enemy as made of the same stuff as we is part of the true path toward peace" (190). Here Schmookler describes the danger of externalizing our personal shadow. The mirror itself functions as a reflective surface in which to see ourSelves, and continues to be a predominate symbol in these Snow White tales, reminding us to recall our projections. Schmookler also relates how the redemptive path depends on compassion. This is Snow's main movement; she both recognizes the good in her enemies and acknowledges her own misdeeds, including the murder of a dangerous usurper queen. Her prince, Charming/David, is more often locked in a polarized war "between good and evil;" instead, Snow is integrating the two.

Charming/David's repeated archetypal proclamations, variations on the theme of "we are heroes and that's what heroes do: sacrifice" becomes predictable and pedantic. We learn in a backstory that it was a young woman (Anna/Joan from the *Frozen* storyline) who taught him to fight for himself and his home, the value of boundaries, and to recognize his inner strength and worth. Interestingly, in that same season the patho-logical Ice Queen/Elsa attempts to artificially reconstruct a broken mirror and, in tandem, her broken family without doing the necessary work to create something *new* and different out of what has shattered; she creates a false wholeness that cannot adhere.[55]

It is Snow/Mary Margaret who holds the Magdalenian energy. It is she who acknowledges her heart has been blackened by a murderous act—she killed Cora, an evil usurper queen, her own step-grandmother. Similarly, their daughter Emma works this type of deep integration. Ultimately Charming comes along, but he is not the fierce and

[55] This psychic pathology is the antithesis of *bricolage* where the act of consciously creating a mosaic from shards requires steps of bonding (integration and acceptance of the breakage) and accenting the fault lines (grief work). See chapter 7.

compassionate regenerative leader that his partner and daughter are each becoming. It is their willingness to know and integrate their own shadows and accept Others' in tricky ways that enlivens the series. Snow believes in Regina, the originally loving woman who came to be her stepmother. She tells Regina her worldview that the Universe rewards us for making good choices ("Smash the Mirror," season 4). She retells the story of the woman (Regina) who had saved her as a girl by risking her own life and how that act changed her. When Regina (in disguise) asks Snow what happened to this woman, Snow says, "She's gone. Oh, but I hope she comes back someday" ("The Evil Queen," season 2). Here Snow describes how someone's potential for goodness never ceases, even when their goodness leaves for a period of time. She also cites her (birth) mother's advice to keep goodness in her heart at all times as something to draw upon. Though she sometimes falters, Snow continually renews her practice of relentless support and healthy boundaries while enemies are acting out.

By offering relentless support to "enemies," (and in *Once Upon a Time* they are all potentially future friends) after creating healthy boundaries and fighting for themselves and the health of the realms, these s/heroes support the conversion of countless villains to emerging s/heroes learning to make better choices. Snow, Emma, and their family fold them into their community and, collectively, the realm moves forward.

Keep Your Eyes on the Prince: Masculine Agency

All four fairy tales offer us princes worth watching. In *Rapunzel* the prince—after being blinded by the evil witch—wanders into the woods, unable to see, wounded and vulnerable. As Starbird relates in *Sleeping Beauty*, also known as *Briar Rose*, the prince

must “hack his way through the hedge of briars that has grown up around the Beloved, hiding her very existence” (151). This necessary act reflects a deeper psychic movement:

> Only sheer determination on the part of the prince unites this pair. The image of the impetuous prince slashing his way through the thicket of thorn bushes is significant for our modern world. The wounded male recklessly brandishing his sword is not only hurt and frustrated, he is also dangerous. The sooner he is united with his own lost, scorned, and repudiated feminine side, the better! (150)

For Starbird these radical acts on the part of the princes express their movement toward their inner feminine. Their own quests are fraught with danger. They are also highly significant indicators of what is necessary on both a personal/psychic level, as well as what is required culturally to move beyond patriarchy. Like Betty Friedan’s problem with no name, the prince’s dilemma is a vague awareness that something is askew and missing, yet he does not yet have the skills to name it though he sets out to find it.

One particularly weak interpretation of these collective themes, *Princess: A Modern Fairytale,* a made-for-TV-film, does, however, illuminate a particularly patriarchal shadowy attitude (2008). The princely character, William, first meets the princess at the ball. While all around her hush and stare, his inadequate best friend explains, “You see how the men are looking at her? As if she’s proof alone that there’s a god? She’s a fairy tale virgin princess. Women want to be her; men want to possess her. . . . She’s the ultimate conquest” (2008). This character is only capable of seeing a princess through his tyrannical, hypersexualized, unquenchable male gaze. Her sexuality becomes part of an unblemished, fresh, public, and “pure” fantasy of the feminine. This distilled

quote betrays patriarchy's vampiric shadow fantasy, where young women are lusted after as personal property via other women's envy and men's anima projections, dis/embodied as objects of desire. He also reveals his colonizing mentality, objectifying a "marriageable" woman as Other. Rather that powerfully erotic, she is merely "exotic," some*thing* to conquer.[56] Clearly this pal is no prince and is unworthy of such a Bride himself.

Returning to Bower's *Jane Eyre's Sisters*, we find an example of a contemporary feminist interpretation of these patterns in fairy tales. She writes, "if a prince has to go into the forest to rescue the lost or sleeping princess, I believe that means it is his story, and the princess more likely represents his repressed feminine side that he needs to retrieve from his own unconscious" (154-55). Here Bower amplifies a necessary act of individuation in men. However, I believe this act to be crucial not only for personal individuation, but also for collective healing. Perhaps a man must physically approach that dam between the masculine and feminine Wastelands and deconstruct it with his bare hands, rebalancing his internal emotional flow and recognizing it in his external world—his own hero's journey. But I do not believe that these stories are only about, or for, princely maturation. That they all end in marriage further supports *both* the central drive toward individuation for men and women as the movement of the archetypal Bride towards her partner and vice versa. I believe them to be completely interdependent. Moreover, since these tales highlight the masculine searching for the lost and degraded

[56] For an analysis of the "exotic" within gender and postcolonial frames see Cynthia Enloe's *Bananas, Beaches, and Bases: Making Sense of International Politics* (Berkeley, 1990).

feminine, it seems at least half of the action must originate from the wounded/healing masculine. [57]

Starbird's own vision of a healed (singular) Wasteland where "the desert shall bloom" is itself incomplete, as she tends only the desertified masculine aspect of the complex Wasteland (157). She posits that it is the wounded masculine who will be healed by reunion with the lost Bride. However, she fails to fully discuss where the Bride might have been (in exile), the conditions of her exile (saturated, bogged down), or how the Bride herself is also redeemed and freed from imprisonment by patriarchal fear.

Cinderella: Envy and Confusion as Patriarchal Counterintelligence

In their book *Cinderella and Her Sisters: The Envied and the Envying*, Ann and Barry Ulanov tackle the under-researched topic of envy and its intrinsic relationship with confusion. Starbird relates the origins of Cinderella as 9th century Europe, the general era of the Merovingian deposition, placing it firmly within the Magdalene heresy timeframe and geography. The Ulanovs widen the origins of *Cinderella* beyond Charles Perrault's most familiar seventeenth-century account, reporting "tellings that reach back in time as much as a thousand years and across the world from the Indians of North America to the peoples of Africa and China" with more than "seven hundred attempts to tell this tale" (15). Regardless of origin, much can be gained by locating the Ulanovs' study alongside Starbird's fairy tale thesis; a significant pattern concerning the role envy and confusion play in coming to Magdalenian consciousness is revealed.

[57] Gender inclusive language suggests individuation for all genders, including questioning polarities and continuum models. My goal is queering heteronormative language, rather than promoting it, as a function of the ongoing process of (re)generating empowering concepts of the feminine and masculine principles.

The Ulanovs explain how envy objectifies a person, pulling them radically off-center, leaving them feeling utterly helpless. They identify the importance of acknowledging when someone is indeed the target of an attack. This complicated process warrants a close study, especially considering its psychologically destructive capacity. The Ulanovs argue that the envier escapes the identification and exploration of their own feelings by projecting them onto the envied one, believing the cause of their suffering lies firmly with the Other. "[A]ccusation substitutes for self-examination" (20). For the Ulanovs, the action begins when the *envier* perceives a form of attack, that somehow the envied one (Cinderella, for example) is depriving them of what the Ulanovs define as "the good." This belief is rooted in the patriarchal phallacy of scarcity and its secret agent, fear. In this belief system there is not enough "good" to go around. It is the basis of divide and conquer warfare; fighting over breadcrumbs keeps the loaf safe.

It is then that the envier lashes out. The effects of such an *actual* attack leave the envied one (Cinderella) disoriented, invalidated, "cut off at her roots" (21). The envier's perception and good opinion/approval then may become for a time disproportionately important, amplifying the need for an external locus of control, as she (Cinderella) has lost her own center. The persecution of the envier is distorting in nature (as in Stockholm Syndrome), and may dangerously assume grand proportions in the envied one's psyche. The Ulanovs relate this type of interaction to an invasion and annexation by enemy forces. "Envy attacks, envy denies, envy eviscerates" (29). To be the object of such intense threatening projection is disorienting and potentially debilitating; recovery depends upon the resilience of the envied one. When a person cannot find her own

vitality and recover her own center, her psyche risks invasion by a pervasive powerlessness.

There are two types of enviers in Cinderella: the stepsisters and the stepmother/false queen. These relationships are at the core of this fairy tale, as well as central to the other three. By examining them we gain insight into Cinderella as archetypically representing Magdalene's mythology, both as she has been treated historically, and how her return might reignite these dynamics in order to be healed.

Repeatedly in both the canonical and gnostic gospels, Magdalene is described as the object of envy by the apostles (stepsisters), who try repeatedly to diminish and silence her; she also carries centuries of conflated projection as "the penitent sinner/whore" by the apostles' church (stepmother or false usurper queen).[58] Within the corrupted Christian mythology, the void left by Magdalene as Bride is subsequently replaced by three very different entities. The church, and sometimes Israel, is often described as the Bride of Christ in scripture and colloquially.[59] In terms of partnership, Jesus is presented as relating only to his mother Mary; something is wrong in the realm when a nice Jewish boy/prince/rabbi is portrayed as having been married off to "the church" or, in a bizarrely incestuous twist, his mama.[60] Lastly, novice Catholic nuns take their spiritual vows as

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[58] See especially the *Gospel of Mary* and the *Gospel of Philip*. For analyses of the relationships between Magdalene and the other apostles see the work of Karen King, Jean-Yves Leloup and Freke and Gandy.

[59] Consider especially the Canonical Gospels, Revelations, Ephesians, and Corinthians.

[60] See, for example, the ceiling painting at Downside Abbey, a Benedictine monastery in Somerset, England, showing a crowned Jesus crowning his Mother, Mary. Symbolism of this incestuous corruption of partnership—where the son steps into the void left by the absent father and the mother attempts to get her unmet and unconscious emotional/psychic needs through her son—can be seen repeatedly in Judeo-Christian iconography and mythology.

"Brides of Christ," requiring a commitment of chastity, a supposed "sublimation" of sexual energies into their spiritual devotion. Christianity has a bad habit of attempting to usurp and replace Magdalene's erotic bridal power. Magdalene, instead, offers a case study in resilience, regeneration, and power—the true nature of Eros.

The Ulanovs cite a case study involving sisters where the envying one described feeling superior when her sister was not doing well (21). Again we find an external locus of control; the envier's very self-worth is externally located, dependent upon someone else's misfortune. For the envier to feel good about herself, she needs her sister to fail. In such a paradigm nurturing sisterhood is impossible. Unconscious vampiric feeding (forever unsuccessfully) upon our sisters is at the core of this distorted scarcity trap, leaving everyone depleted, hungry, and malnourished.

Sisterhood

The next developmental step might seem counterintuitive and surprising since misleading ideas about feminine behavior and power conflate "nice" with true kindness and ignore the need for healthy boundaries. According to the Ulanovs, as long as the envied one (Cinderella) is concerned about mending a relationship with her envier, she is doomed to fail (21). Trapped, she "cannot reach through the thick wall of projection the envier has thrown up against her" (21). They suggest it is necessary to completely break connection with the envier, as all attempts at reparation amplify the corruption, leaving her vulnerable to the vampiric acts of the stepsisters/stepmother. If she does not break with them, the envied (Cinderella) runs the risk of forever seeking (external) approval from her persecutor, which is another form of disempowered vampiric relating. There is (initially) a powerlessness inherent in being envied. The magnitude of disconnect is tremendous. All attempts to tend and repair the relationship on the part of the envied one

fail and actually cause additional harm. Knowing the predictability of this pattern can be extremely helpful in moving towards a new strategy for survival, especially in relation to a "stepmother" or other type of person with power over the envied one. Step away from the envier. Doing so interrupts the energetic bond.

With no obvious provocation for the crisis, the envied one may go through extreme bewilderment. Responding with kindness and patience can have no positive effect. Being helpful and actively supportive cannot protect the envied one. She may feel she is on the brink of madness. All seems topsy-turvy—illogical, neurotic, and necrotic. Unpacking this phenomena, the Ulanovs cite Helmut Schoeck's sociological study of how international loans to the Global South frequently result in resentment, ingratitude, and envy. "Rather than receive, envy wants to destroy the giver, pushing for a leveling down so all will be equally miserable" (22). Continuing, they describe how it is Cinderella's very being and cheerful attitude towards life that is the core of the problem. In a patriarchal world it is not safe to be kind, productive, and optimistic. Cinderella is the perfect target for envy, a "vulnerable" scapegoat, attacked as Other.[61]

In *Meeting the Shadow* Marie-Louise von Franz writes, "The shadow usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one's life" (36). Projection becomes a convenient way to displace on to another what we cannot yet accept about ourselves. It is, however, costly, condemning us to a type of half-life until we reclaim those missing shards. Instead, by accepting the wall of projection, and ceasing all attempts to get over it, the envied one surrenders to the situation, exploding the fantasy that simply continuing to be "good" is

[61] For further discussion of fear and hatred of the feminine see Ann Ulanov, *Receiving Women: Studies in Psychology and Theology of the Feminine* (Philadelphia, 1981).

an effective antidote to envy. Cinderella is in danger of not only losing her chance for a full life, she is also at risk of becoming that which she is victimized by: an envying, calcified "stepsister" or "stepmother." And thus the next traumatized and traumatizing generation is born.

Perhaps the toughest knot to untangle when envy strikes is the debilitating confusion that may take hold of the person being envied. Quoting Julia Segal's book, *Melanie Klein*, the Ulanovs reiterate, "Envy attacks the good object and, by projection and fragmentation, makes it bad; therefore, it produces a state of confusion between good and bad, which is at the root of many psychotic confusions" (181). Here they explain how envy's resultant disorientation makes both identifying the problem and solving it extremely difficult. The envied one, in a form of post-traumatic stress disorder (PTSD), conflates her own connection to the good with the trauma she is suffering, resulting in corruption and confusion. "Wouldn't it be better to be less talented, less virtuous, less subject to envy?" (27). This collapsed posture becomes a defense mechanism. It is no longer safe to be her full self.

There are few things more confusing or more powerful than intermittent reinforcement. The inconsistency of elusive rewards, including love and attention, and/or the enforcement of rigid or invisible boundaries, creates conditioned dis/eased responses. A classic and inhumane example from behavioral psychology is a rat imprisoned in a Skinner box. Once conditioned to depress a lever to receive food pellets, the "experiment" progresses to have pellets intermittently released; the frequency with which s/he depresses the lever increases dramatically as the inhumanely treated "laboratory" animal searches for food that was freely rewarded only moments ago.

Culture is infused with intermittent reinforcement. Watch anyone new to owning a smart phone; most quickly become trapped with a high frequency of checking it. The intermittent reinforcement of love and attention in family systems can be dangerously traumatizing. Healthy parenting and relationships are built upon consistency and healthy, clear boundaries. When sisters, mothers, and Others sometimes love us and other times terrorize us, we become extremely disoriented. Real trust cannot develop in such a toxic environment. Additionally, when the home is unsafe it sets a dangerous pattern, potentially replicating this as a lifelong narrative if a woman cannot call on her Aletis self and leave intolerable situations.

Thus confusion becomes a subtle, pervasive, and corrosive agent, especially between women under patriarchy. When envy and confusion infect the mother-daughter relationship, it is in danger of becoming the next patriarchal wound. An unconscious agreement can form between mother and daughter: let's stay here in the "bad"; at least we will be together. Cinderella's stepsisters have entered into such a disempowering pact with their birth mother, extending the mother's wound poisonously for another generation and out laterally between them and towards Cinderella. Daughters become submerged, in danger of drowning in the fetid waters of the feminine Wasteland, their vomited shadows becoming projections upon their sisters.

The extreme confusion which can result from envious attacks by those closest to us, especially parents and siblings, is threaded throughout these four fairy tales. In *Rapunzel* we see how the paltry price of lettuce in exchange for a daughter's life is a clue left by collapsed parents.[62] Whether disempowered, dissociated, or dismissed, such lack

[62] For another example of the cost and consequence of parental collapse see the fairy tale *The Handless Maiden* in *The Complete Grimm's Fairy Tales* (New York, 2005).

of protection signals hollowed out evidence of patriarchal motherhood, where cheap and nutrition-less baubles have often been exchanged for the true power of the Bride.

I find the Ulanovs themselves to be intermittent reinforcers of feminist theory. Sometimes they function as tremendous guides: "She needs it all—the incompleteness, the sacrificial role, the energies elicited in her by desertion and betrayal. They prepare her for the machinery of her deliverance" (43). Here they clearly identify the necessity for the entire arc of the s/hero or Aletis' journey, like those who must be abandoned in order to individuate, as Ariadne was abandoned by Theseus and Magdalene abandoned by so many, personally and culturally—even by Jesus himself through death. Yet sometimes they seem to abandon us in Act II of an unfinished play: "Erich Neumann notes that the scapegoat can sometimes be a superior figure; Cinderella plays that role here, like a female Christ figure, a suffering servant" (41-2). As Christian Jungian theorists, the Ulanovs perpetuate here a common tenet widely found in post-Jungian studies: the conflation between suffering and value. Suffering might be a component of the journey, but attachment to it as either the destination or the most worthy task, denies the cyclical healing nature of life and leaves us with a Christ figure as impotent and lonely Fisher King. It is not Christ whom Cinderella represents; it is Magdalene.[63]

A Bridal Crown of Her Own: Overcoming the Evil Queen/Step-Mother

The Bride's procession down the aisle is one of coronation, symbolized by her bridal crown. With internal union as the culmination of individuation, the transformative act of sacred marriage includes the Bride/princess becoming her own queen as the

[63] See chapter 6 on sacrifice versus regeneration. See also chapter 7, especially Megan Rose Woolever's treatment of Magdalene as Christa.

Bridegroom/prince becomes his own king. Yet the Bride might first have to battle a feminine shadow—in the form of another woman—for the right to wear her own crown. In each of the four tales, the princess/Bride is cursed and/or held captive by such a shadow figure of corrupt feminine power, the combined usurper archetype of wicked stepmother/evil queen/wicked witch.

In her dissertation "Sovereignty: Reconciliation, Rupture, or Retaliation," Leona Marie convincingly argues that representation of the feminine via an archetypal triad of maiden, mother, and crone is incomplete and that in order for a woman to develop sovereignty what is required is a coronation. Marie utilizes three fairy tales to amplify the necessary movement from maiden to queen: *One-Eye, Two-Eye, Three-Eyes* (which I suggest is a variation of *Cinderella*), *Rapunzel*, and *Snow White*. In each case the maiden must confront corruptions of motherhood: a natural mother who is envious, a kidnapping evil "witch," and a usurping step-mother, respectively.

Western cultures lack models for mature, erotic womanhood. Inherited and reinvented compound, interrelated archetypes of a triple goddess—maiden, mother, and crone—have been routinely stripped of their power, demoted, and projected upon as shadow figures. Maidens have been portrayed as powerless, mothers as corrupted by their power, and crones as decaying, feeble, invaluable remnants of life.[64] Rob Brezsny, whose

[64] See especially Patricia Reis' extensive treatment of how the feminine has been pathologized under patriarchy in *Daughters of Saturn*. For a history of the maiden, mother, crone mytheme see Carol P. Christ, "Maiden, Mother, Crone: Ancient Tradition or new Creative Synthesis?" on *feminismandreligion.com* (August 8, 2016). Unfortunately, here Christ also dismisses the queen archetype which is not a hierarchal term describing dominion over Others but, rather, a benevolent, mature ruler of her own soul; she represents internal sovereignty, reigning over formerly fragmented and unconscious parts.

novel *The Televisionary Oracle* revolves around the second coming of Mary Magdalene, suggests Magdalene carries the missing archetype of sovereignty:

> Magdalen, alas, was too far ahead of her time to succeed in being seen for who she really was. Her archetype was not permitted to imprint itself deeply enough on the collective unconscious. Sadly, the divine feminine barely managed to survive in the dreams of the race through the defanged, depotentized image of the Virgin Mary—Christ's harmless mommy, not his savvy consort. (60)

Brezsny invites contemplation on the enormous cost of a missing archetype of feminine sovereignty and the damage done by replacing her with a disempowered corruption of Mother Mary, as if a nurturing guide could ever replace an embodied lover, equal partner, or our full inner feminine strength. The roles are quite different. Without such models we are left not knowing how to clear our minds of confusion, fight envious projections, and get ourselves to the altar of individuation. The cost of Magdalene's loss has been enormous. Yet threads of her resilience remain encoded in the world at large, as they are here in these fairy tales; reclamation of her archetypal image promotes courage and agency.

Starbird discusses the primary murderous movement within Snow White as it relates to Magdalene mythology:

> [T]he princess Snow White is ordered murdered by her evil stepmother. There is almost always a malicious, jealous step-mother or an ugly old witch trying to keep the prince separated from his counterpart; she is trying to keep the Bride from replacing herself. This wicked mother sees

> the beautiful princess in her magic mirror and tempts the maiden with a shiny apple, which poisons her. (151)

Here Starbird identifies the false usurper queen as murderous. What she most fears is the Bride attaining sovereignty, including the union of the Bride/princess and the Bridegroom/prince, since both events will expose and topple her. Starbird associates the stepmother with the wounded and incomplete Catholic Church that murderously forced the Magdalene heresy, the Church of Amor/Love, underground.[65]

It is a mistake to underestimate how serious this drive to annihilation is. This form of patriarchal step-motherhood is a corruption of power and parenthood. Born out of trauma, it is fear-based and the formidable energy behind it is archetypal, generational, and deadly. This older woman has usually married the ruling king under some false pretense and has then killed or otherwise incapacitated him. This is her first vampiric act; she seizes the good king/nobleman's (Cinderella's father is often a duke) throne, home, and realm.

The step-mother/evil queen/old witch shadow archetype brings with her a legacy of trauma. In the films *Maleficent* and *Snow White and the Huntsman*, we learn painful backstories of how this archetype became deeply wounded, having herself survived trauma and abuse, patriarchal fear and scarcity. Hers is a cautionary tale: heal or become a vampiric usurper, someone who cannot generate nor contain energy for herself. She must suck it from Others, usually daughters and other vulnerable women. Turning other women into the Other, she simultaneously drains them of their life force while projecting

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[65] See especially Starbird, Dan Brown, and McGowan for various treatments of the Albigensian Crusade against Occatanian Christians and the trans-European, papal-ordered Templar massacre on Friday, the 13th of October, 1307. See Gerda Lerner's *The Creation of Feminist Consciousness: From the Middle Ages to Eighteen Seventy* (New York, 1993) for a feminist historical analysis of the impact this strategic persecution had on Cathar women and culture.

her own unacceptable traits upon them. This envious act poisons the daughter and the realm.

As we see in both *Snow White* and *Cinderella*, the loss of the good father leaves a gaping wound for the Bride, who has already lost her good mother long ago. Enter the vampiric stepmother. The Ulanovs claim that parental envy can be extremely debilitating. The loss of the good parents (which can also manifest as the loss of "the good" in our parents) is a heavy burden. However, both Snow White and Cinderella are seen as courageous and good precisely because of the healthy parenting they received from their birth parent/s. Again, it is precisely their inherent "goodness" which makes them targets for the invading patriarchal shadow mother.

These fairytales caution: beware the corrupt queen/witch/stepmother/stepsister figures who attempts to annihilate her daughters and sisters, take the good, and condemn them to either eternal maidenhood in servitude, or corrupt "marriage" with the wounded (and stagnant) masculine, continuing their legacy of abuse. But these are not merely cautionary tales—which I believe, as a genre, are fear-based, tragic, and incomplete. They represent, instead, the full comedic cycle of regeneration. As such, they lay a path for healing. They also share elements with an older myth, that of Psyche, which provides clues for how to achieve sovereignty through the initiatory act of defeating corrupted sisters and queens.

Psyche/Cinderella/Magdalene

The myth of Psyche and Eros is popular among depth psychologists and mythologists and has inspired a range of interpretations.[66] Several theorists, including von Franz and Ann Ulanov, see this primarily as a story of male individuation and/or anima relationship. Robert Johnson begins deconstructing the myth in *She: Understanding Feminine Psychology*, yet leaves us hanging for further interpretation. I suggest this myth relates a patriarchal initiatory journey for women by other women. Psyche is a Bride who, like Cinderella on her way toward sacred partnership, must first confront traitorous sisters and a wicked queen within a patriarchal paradigm in order to attain sovereignty and sacred marriage. Curiously, Cinderella contains a key component of Psyche's mythology; each, when assigned the task of sorting an overwhelming amount of seeds, receives mysterious and timely aid from Nature.

It was while listening to a forgotten audio recording that I found confirmation of deep links between the Magdalene, European fairy tales (especially *Cinderella*), and Psyche's story. Jean Shinoda Bolen's *The Myth of Eros & Psyche: Growth Toward Wholeness of the Archetypally Vulnerable Woman: The Tasks to Learn* delineates Psyche's path as one of psychic development for women. Significantly, Bolen identifies Psyche with Aphrodite archetypally, in the lineage of Sister-Brides:

> Psyche's story is the story of the soul who is connected to love. It is the story of—on a human level—a woman whose chief archetype is Aphrodite, the goddess of love. It's true that she seeks marriage, and she is pregnant and will be a mother, and yet her major archetype, the archetype

[66] See James Gollnick, "Psychological Interpretations of the Eros and Psyche Myth: Jungian and Freudian Interpretations" in *Love and the Soul: Psychological Interpretations of the Eros and Psyche Myth* (Waterloo, Ont., 1992) 114-115.

> that she has a strong issue with, is Aphrodite. And that means that Aphrodite has an enormous power to make her unconscious and to put her through something devastating again. (Bolen)

Here Bolen connects Psyche to what she sees as a lineage devoted to love, whereas marriage lies elsewhere, firmly in the realm of Hera. Bolen, like many Jungians working primarily with Greco-Roman pantheons, does not automatically link love with sacred partnership.[67] Bolen also sees this experience as something only certain women need go through—those who primarily identify with Aphrodite. I suggest that this separation between love and a sacred, healthy partnership is a patriarchal corruption. As discussed in chapter two, the ancient Mediterranean partnership traditions held love and sacred partnership as their dual core, with interdependent functions. While I generally agree with Patricia Reis' interpretation of the Greek goddesses as diminished, pathologized archetypes fighting for survival against patriarchy, I also see great opportunity to reclaim what is left of love and partnership within the Aphrodite-Adonis and Psyche-Eros mythologies. Therefore, I see all three—Aphrodite, Psyche, and Magdalene—as bridal lineage holders.

As such, Aphrodite here behaves as an evil queen; traumatized by patriarchal scarcity in relation to beauty and, conflating attention with love, she acts out of fearful envy. Young, mortal Psyche is declared to be more beautiful than the goddess of (patriarchal) love. Motivated by a narcissistic need for attention, Aphrodite is angered when the "male gaze" is no longer focused on her (embodied by both the population at large who have begun to idolize the beautiful human, Psyche, and by her son who falls in

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[67] See *Goddesses in Every Woman: Powerful Archetypes for Women* (New York, 2004) and *Gods in Every Man: Archetypes that Shape Men's Lives* (New York, 2014) for Bolen's archetypal theories regarding love, marriage, and partnership.

love with her). Psyche is then seen as a danger and a threat to society; not wanting to risk Aphrodite's rage, she is cast out to be sacrificed. Rescued by Eros, who carries her to a palatial new private home, they fall in love though Eros maintains his true identity a secret and she only knows him in the dark privacy of their bedchamber. Jealous of her new home, her sisters prey on Psyche's trust in her mysterious partner and plant an insidious seed of doubt between Psyche and her beloved.

After surviving her sisters' betrayal and terrifying abuse at the hands of Aphrodite, Psyche is assigned—by Aphrodite—four tasks. Bolen describes each of Psyche's four initiatory tasks psychologically: sorting of seeds relates to priority setting; collecting of golden fleece illustrates right use of power while staying in right relationship to her feminine psyche/soul and Nature; collecting water in the crystal flask gives shape to the creative impulse and life itself; and focusing on task maintains healthy boundaries and conserves energy (Bolen). Psyche's initial response to each one is *I can't*. Bolen proposes that through these tasks Psyche is asked to take care of her-Self, create something, or clarify her feelings for someone. By completing the initiation, she finds "strength, knowledge, and power within herself" (Bolen). For Bolen the act of showing up and continuing onward—the simple act of movement—provides answers. Yet, when a Bride/princess is overwhelmed with poisonous projections, abuse, and lost in the confusing fog of envy, her success might also depend on trickier means.

The final task unfolds via Psyche's trip to the underworld. Instructed to journey there to retrieve Persephone's beauty cream for Aphrodite—who is feeling less than beautiful—Psyche is issued "standard travel agent's advice to the Underworld: three times you will be asked for help and each time you must harden your heart against

compassion and go on" (Bolen). Bolen reports the tower's advice to harden her heart as unique since "no hero in Greek mythology was ever given" such counsel. Bolen describes this last task:

> . . . [L]ike the maiden who does what other people ask of her, you must learn to say no, because only by saying no are you really able to be in life, able to say yes strongly as well as no. Otherwise, [you will continue] instinctively responding as you have been programed, either by culture or by archetype, to take care of everyone else's needs and not your own. The task of learning to say no is learning how not to be a codependent. It is a major step in leading an authentic life that grows out of what is important to you. And this is Psyche's task. (Bolen)

Here Bolen describes the initiatory movement a woman must make to repair her own container, heal from codependency, and attempt to learn new ways to regenerate her life force/chi/prana. The conservation of energy is stressed here. Rather than leaking from within, effective containment of our psychic resources protects us against vampiric attacks. These tales suggest that perhaps this shadow aspect of Aphrodite is exactly what/who is necessary for such an initiation; perhaps individuation and sovereignty are only possible through such cauterizing tasks.

The Bride/princess must find the healing action through the psychic fog and feminine bog, otherwise she is left fragmented and confused. This is where Magdalene makes her move from unconscious, incurious amnesia to agency—from codependent management to creativity. Rather than trying to reconstruct what has been shattered *as it was*, the Bride/princess is required to first surrender. Next, using her sleuthing skills to

get curious and search for clues among the fragments, she begins to create new patterns, fresh lively mosaics—symbols of her deepest nature. This is the action of bridal, Magdalenian regeneration.

Meetings on the Bridal March: The Madwoman & Internal Patriarch

Linda Schiers Leonard takes on the false, usurper queens and how they can colonize and live on in their daughter's psyches in her book *Meeting the Madwoman: An Inner Challenge for Feminine Spirit*. Leonard identifies two types of mothers in her chapter titled "Mad Mothers, Mad Daughters," the Dragon Lady and the Ice Queen, as variants of the usurper queen archetype. Though their styles differ—one rages while the other freezes—both are controlling and a daughter cannot win in relationship with either. Since a Dragon Lady's burning fury and the Ice Queen's twisted responses can be so overwhelming, dominating a home and the relationships within, a daughter's own feelings can be quashed. She may not know what she feels; all she seems able to feel or experience is her mother's disproportionate, manipulative emotional tides and tirades.[68]

Leonard discusses how these mothers, or Madwomen, were most likely abandoned or abused themselves as girls and it is precisely their deadly fear of being hurt again that causes them to attack first. Though they wield power wildly and rule by anger, inside they feel helpless. This unconscious anger takes over the very core of the wounded mother's identity. Leonard writes, "Because she suffers from the memory of real or

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[68] Leonard discusses a third pattern, the Saint or Too Nice Mother. While she is not overtly present in these fairy tales, this archetype bares mentioning in relation to Magdalene and the corrupted, incomplete model of Christianity. This mother is not in touch with her rage, having, as Leonard puts it, denied the potent and threatening "archetypal energy of the Madwoman" in herself (27). This is the primary model mother figure put forth under patriarchy, primarily as Mother Mary. Rather than a raging, grieving, and active woman—perhaps a religious leader and priestess in her own right, we are offered a collapsed, diminished mainstream Mary as polite, pious, quiet, and ultimately powerless.

imagined slights or injustices, any attempts to soothe her feel like criticisms" (51). Here Leonard describes what the Ulanovs have identified as "the good" feeling like poison. This is precisely the conflation a rejecting usurper queen creates by confusing her own fears with a daughter, a Cinderella/Snow White/Magdalenian Bride.

Leonard cautions that if a woman fails to confront such an archetypal mother (as Snow White does), she may repeatedly meet them again as evil queens throughout her life. Secondly, she may come to recognize an internalized part of herself, a sliver of her mother's wounded animus residing within her, as an inner controlling, rejecting, and punishing patriarch. Moreover, an unresolved mother wound can result in eternal searching for the unattainable and rejecting mother love in future (unsuitable, unavailable, unindividuating) partners, the type Jane Austen warns of.

The bridal march towards sovereignty depends upon the healing potential of a daughter getting in touch with her own anger and, possibly, even her own madness after surviving such a dangerous and confusing mothering experience. Again, unless the daughter recognizes her own patterns, she is in danger of repeating the morbid path she grew up with, continually projecting her power—and perhaps her madness—onto others. Rather than a true Bride, she becomes instead, as Dicken's Miss Havisham, forever wearing the wedding dress yet incapable of partnering. Powerless and ghostly, she remains a *puella*—an eternal girl—and in middle age she remains the antithesis of regeneration: the maiden-crone who is neither.[69]

For Leonard the Madwoman is a potent archetype, full of unlived, negated, and writhing emotions and energy. Pent up in our unconscious, this inner feminine force has the potential to liberate once integrated into our psyches. By contextualizing her within

[69] See Charles Dickens, *Great Expectations* (London, 1861).

patriarchal culture that continually seeks to disempower the feminine, we can better understand how to guide her back toward sanity, while simultaneously inviting her guidance. A Bride regaining her strength after surviving vampiric (m)Othering may encounter such a precipice.[70] Leonard quotes one of her clients who encountered her inner Madwoman: "I could no longer avoid the issue of power and anger and had to face my fear of confrontation. I had come to the point of no escape. I was damned if I didn't. In the abyss, you either die, go mad, or discover the strength and power to survive and transform" (59). Here Leonard describes this surprising extremity of choices an individuating daughter/Bride may face. She further states that success depends upon her first accepting her power and then allowing her formerly suppressed anger to arise, enabling her to express it in healthy, constructive ways. Unhealthy Madwomen/usurper queens lack and break boundaries, cannot contain their feelings, and flood onto their daughters; this is the primary movement of the feminine Wasteland. This act overwhelms the daughter, condemning her to exile from her-Self, stuck instead in swampy confusion.

Addressing confusion, Leonard describes a sick mother as having a fragmented ego. Though shattering is necessary for regeneration, this woman has unconsciously chosen to stay in and identify with her fractured state, attempting to operate from a disembodied, disenfranchised, and utterly discombobulated position. Leonard writes, "She throws her daughter into confusion because she lives in chaos. Split into pieces herself, she tries to divide the members of her family so that she can be the center" (61). The image is of a woman actively playing with sharp shards; rather than building a healthy new mosaic, she repeatedly cuts herself and her daughter on her shattered inner mirror. The mother will "need her daughter to mirror her in order to feel secure and

[70] For an analysis of Othering and (m)Other see Rowland, *C. G. Jung and Literary Theory.*

centered" (61). Leonard describes a pseudo technique for self-centering which results only in projection and confusion. Imagine trying to mirror or see someone with shattered shards. Again the daughter/Bride is required to liberate herself from the false notion that mother and home are safe and nurturing. Navigating space in such an environment can be like walking on eggshells, or rather, broken (looking) glass. Fear of becoming crazy or sick like her mother is another trap for the Bride, like quicksand along the bridal march. Such fractured attempts at manipulation and false mirroring happen in community as well, and a Bride might do well to guard against them in the world at large.

When women and men, under patriarchal misdirection, deny their intuitive feminine sides, naturally constructive energies become destructive. Crucial to healing this is implementing a practice of creating clear boundaries as needed. Such a movement creates healthy containment and allows internal energy to replenish and nurture body and psyche. Additionally, accepting the madness within her allows the daughter/Bride to digest her mother's legacy, taking whatever sustenance she can and eliminating the waste.

Leonard cites the mythology of Inanna—perhaps the primordial Bride—as embodying the healing remedy necessary for meeting the Madwoman. When Inanna was held captive by her enraged shadow sister, Ereshkigal, it was the compassionate act of two tiny beings, who simply bore witness to Ereshkigal's suffering and cried with her, which secured Inanna's liberation. Such tenderness is called for when we meet the Madwoman—or her curious double agent, the internal patriarch—on our path.

When a raging usurper queen is our primary feminine role model, power becomes a tricky topic. Since patriarchal culture devalues women's contributions, experiences, and

perceptions, it can also be difficult to even discuss what is happening; add to that the confusion inherent in abusive family structures, and it may take decades for the Bride to escape the patriarchal bog of the feminine Wasteland and regain her footing on the bridal march. The reclamation of sovereign Bridal power further deconstructs the artificial dam interrupting the flow between the feminine and the masculine at the core of the complex Wasteland.

One of the most powerful antidotes to malignant step-sisterhood, where envy and jealousy are fostered, is the growing global phenomenon of women's circles including the Red Tent movement.[71] Nothing interrupts the cycle of fear faster than actively listening to another woman share her personal story/myth in sacred space—somewhere free of interruption and distraction, grounded simply and radically in a shared goal of trust building. Historically emerging through consciousness raising groups during the second wave of feminism in the 1960s, while also drawing on the twelve-step tradition deep witnessing, the elegant efficacy of women's circles has profoundly and positively affected the narrative of healthy sisterhood and embodies Magdalenian consciousness.

[71] See Isadora Leidenfrost, *Things We Don't Talk About: Women's Stories from the Red Tent* (New York, 2012) and Jean Shinoda Bolen, *Moving Toward the Millionth Circle: Energizing the Global Woman's Movement* (2013).

Chapter 6

Magdalene as Wedding Crasher & Tricky Detective

The Bride was so easy to love.
She was silent. She was blank.
Harmless, beatific.
Just loving people and giving them flowers.
She was perfect because, who knew—she could be anything, anyone.

Amanda Palmer
The Art of Asking (67)

"What exactly does she [Miss Marple] do?"
"Solves things."

Sleeping Murder: Agatha Christie's Marple, film, 2006

Introduction: Crashing the Patriarchy

In this chapter the focus shifts toward how pervasively Magdalenian consciousness has been appearing in new literary fiction and film. In these emerging expressions, these *appearances*, the Bride does not always arrive in a horse-drawn carriage or white limousine, nor on the arm of a man. Here Magdalene might appear unannounced, unheralded, unattended, alone, often unexpected—even broken. She is sometimes a wedding crasher, a pest at her own nuptials. And it ain't easy to crash your own wedding.

It is worth noting here that I repeatedly attempted to shake this archetype off my trail, preferring instead to write about a more generic divine feminine, one I considered more broadly "useful," palpable, and valued. What, I wondered, could a Bride have to offer? I attempted to write about Magdalene—who certainly would not leave me alone—in a "greater" context, including other "more empowering" attributes and attitudes, as a leader and teacher. Yet the Bride haunted me. I continued to wonder: was not marriage inherently a patriarchal institution? In a world striving for post-colonial, post-patriarchal potentialities, are conversations about marriage still valid? Instead, would energy be better spent restructuring sacred partnership into completely new language and practice, making space for more radical, and ultimately healthier, acts of love and relationship?

When dismissing the Bride ultimately failed, I stopped running and turned to face her. By committing to her in this way, as well as to her missing Bridegroom, I began a new devotional trajectory ripe with synchronicity.[72] Her own unique path and gifts began to unfolded before me, one revelatory step at a time. I began to see her everywhere; Magdalenian "mysteries" appeared in unexpected literary and cinematic places and spaces and I wondered if the authors themselves had noticed her presence.

Discussing the Bride can be problematic on several levels. As I write this the virgin/whore dichotomy still terrorizes women. The Bride has been appropriated as a glamour gloss for capitalist and male fantasies all balled up in deceptive lies about womanhood, the feminine, and sexuality. Her real power cannot be commodified or commercialized. Nor can she be sacrificially sold by the patriarchy/wounded father

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[72] For analysis of scholarship begun between Jung and Nobel laureate and theoretical physicist Wolfgang Pauli—especially the ability to scientifically track synchronistic occurrences and the import of comprehending the conditions under which they thrive and augment—see Joseph Cambray, *Synchronicity* (College Station, Tex., 2009).

principle as payment for his own undeveloped feminine, nor ransomed for his refusal to individuate.

Contemporary corrupted formats include "purity balls," an extreme take on debutant cotillions, where historically girls were formally presented to society, neatly packaged, marketed as future wives. Produced in ultra conservative Christian pockets of American culture, "purity balls" partner daughters unnaturally with their fathers, to whom they then pledge their sexual "virginity."[73] This legacy of perverse female disempowerment is supported by patriarchal motherhood, as it continues to feed vampiricly on their daughters' life force. Eros is a wild and uncontrollable power which, if trapped within patriarchal mutations, produces objectifying porn, r/ejects the feminine, and turns us all into sexual machines. Rather than member/ship, its greatest achievement is jerking off.

We are all traumatized under patriarchy; its incomplete, tragic tenor leaves us hanging in perpetual suffering and requires us to be its complicit agents. In the failed, entrenched, corrupted patriarchal model, trauma and suffering are held up as icons. It is considered noble to hang on a cross. Forever. The torture device used to kill a healer and divine lover—a Bridegroom—is morbidly held up as a symbol of life. As musician Tom Waits sings "Come down off the cross, we can use the wood. Come on up to the house." (*Come on Up to the House*, 1999). Waits understands sacrifice as simply Act II of a greater mythic cycle and invites us to carry on. He also wisely alludes to the potential of home as a healing container.

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[73] For an in-depth account of how this affects women's agency, see *The Purity Myth: How America's Obsession with Virginity is Hurting Young Women* by Jessica Valenti.

Instead, Magdalenian stories advocating regeneration are re/appearing everywhere, calling us to carry on. They are telling us that in order to heal the Wasteland—in its complex, intersecting masculine and feminine forms—the movement required is away from the corrupted, incomplete patriarchal model toward more sustainable, regenerative ways. Women are being called upon to tend their wounds and leave extended maidenhood, deconstruct the phallacies of inflated and imprisoning motherhood and the realms of evil false queens, and step towards sovereign self-centeredness and their own internal weddings and coronations. To do so requires some detective work.

When the archetypal Bride's sovereignty is intact, she shows up of her own free will—a mature woman whose primary relationship is with her-Self. The archetypal Bride is that feminine part of ourselves and our culture willing and enthusiastic to partner with the divine masculine. She ripens through relationship internally. This alchemical process requires the Other, someone/something different from herself and about whom she must remain open and curious, vulnerable, and present. The Bride is one half of life arriving, flowing and holding the receptivity and capacity for love.

Sacrificing Sacrifice

In *Shadow and Evil in Fairy Tales* Marie Louise von Franz believes "the whole philosophy of the Christian religion has a tragic view of life: to follow Christ we have to accept mortification and repress certain impulses towards growth" (44). What she points to here is how mainstream Christianity might itself be fundamentally fundamentalist. I suggest that Christianity, like tragedy, is incomplete because as a religious belief system

which denies, excludes, or limits the power and presence of women, while relying on patriarchal power-over, is stuck in Act II. This immobility prohibits individuation on a personal level and cultural growth and transformation on a socio-logical one.

Christianity's impact on Western cultures cannot be ignored. At its core we find a dying—or dead—Jesus on a crucifix, a torture device, as the primary venerated religious image, valued above all other aspects of his life. Rather than the garden motif of resurrection and reunion with Magdalene, for example, it is the crucifix that sits on all church altars. Christians wear it around their necks to self-identify. It is the focal point of prayer rosaries and is physically etched at the culmination of daily Catholic prayer, further inscribing brokenness on the body. This morbid model of patriarchal sacrifice has been so embedded within Western traditions via Judeo-Christian roots as to appear both inevitable as well as necessary. Yet it is not only unsustainable, it is ineffectual, poisonous. Etymologically, sacrifice derives its meaning from the word sacred but it has lost its center; the fetishizing of suffering poisons psyche and embeds a tragic—and incomplete—worldview. Moreover, this chronic addiction to martyrdom chokes potential compassionate responses.

Using the word sacrifice can often obscure underlying issues of choice and investment. My neighbor used to excuse himself nightly with a muffled and sheepish grumble about "having" to go because he "needed" to put his daughter to bed. In reality he cherished this nightly time with his beloved daughter, a ritual where the two of them cuddled as he told her favorite stories and listened to accounts of her day; it was sacred time. This man self-identified as spiritual and progressive; I saw him as an excellent father. Still, martyrdom and sacrifice were shadows he unwittingly perpetuated daily by

falsely demonizing a beloved threefold act of chronologic and energetic investment: in his daughter, their relationship, and himself. Spending quality time with her certainly fed him emotionally, physically, and relationally. Yet, by portraying it as an unwanted burden, he diminished and undermined the investment he was cultivating, tainting the value of these nurturing and connective acts. Somehow, he was convinced it was more noble to maintain or project a martyred stance. His grumbling also left a weighted trail of unhappiness, however false the origins.

Another father, this one single, insisted that parenthood requires sacrifice; he chose to work nights and left his own dreams and vocation aside in order to attend his son's every school, health, and sporting event. He himself had no exercise regime, only 5 sleep sessions a week (usually consisting of merely five hours at a time), and barely enough money to feed himself or meet his expenses. His entire identity was invested in his fatherhood, yet he clung to the necessity of sacrifice as if it were a lifeline, refusing the concept of self-care, in himself and others, as "selfish."

Clinging to sacrificial patriarchy drains psyche and desertifies our culture. Ultimately its prescription is death. How different our world might be if these parents could more accurately describe their choices—telling stories of empowerment and connection. They are choosing to invest their time and energy in their children, their relationships, and themselves. What a wonderful, vital intention! It is a sacred act of love, not sacrificial but *creative*! Redefining their acts as devotional and life-giving, I suggest, would reclaim energy the vampiric patriarchy attempts to feed off in the name of martyrdom.

The false elevation of sacrifice destroys the land, creates the twin Wastelands discussed earlier, one arid and masculine, the other—always the *Other*—flooded and feminine. Its corruption is a patriarchal abomination that has infected Western cultures. Such thinking always creates a dualistic and polarizing split. False rewards promised by a still permeating Protestant work ethic fester into inflated competition to be the biggest martyrs, the most sleep deprived, hardest working, most ambitious, busiest, or least appreciated. Instead, a regenerating Magdalene urges the reclamation of the Earthly, cultural, and psychic Wastelands. Reunion between the incomplete, wounded, and overfunctioning masculine with the feminine chthonic, re/membered Bride re/turns the realm from complex Wastelands with the dammed mandorla to the flowing Vesica Piscis as embodiment of the alchemical sacred marriage.

But this unconscious choice of death over life has huge costs; it keeps us all semi-comatose from blood loss. Perhaps sacrifice might better be understood as part of a reductionist materialism that is, developmentally, Act II of cultural development. And as much as we would like to skip Act II, it is necessary for the integrity of the play and the movement of the s/hero.[74] To remain stranded in Act II is to forfeit the gifts of the generative cycle. It is living an unfinished life: a frozen compost pile in a perpetual New England winter; a constant rereading of a tragic (and necessary) second book in a (r)evolutionary trilogy without ever turning towards the third; and a stubborn refusal of the gift of renewal embedded in Act III.

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[74] See "You Can't Skip Day Two" in *Rising Strong* by Brené Brown on Campbellian mythic structure and interpersonal healing (24-36). Others utilize a 5 Act structure where the incomplete/tragic cycle contains only 4 acts. See especially Caroline Casey *Making the Gods Work for You: The Astrological Language of the Psyche* (New York, 2013).

In "Writing, Mary Magdalen, and the Fishing Net: Roberts' *The Wild Girl* and Rosa's *Mary of Magdala*," Susan Rowland writes, "The rejected tragic hero creates the wasteland . . . As soon as she takes up the role of tragic hero, she becomes part of the wasteland, not simply exiled in it. For the wasteland is the failure of the sacred marriage where the two become one, the myth of wholeness" (151). Here Rowland points out the danger of identifying with the tragedy: it contributes to the problem. The dam between the two realms rises, further desertifying the masculine Wasteland while flooding the feminine side. For Rowland, "Comedy emphasizes nature's rebirth, the cycles of seasons that do not stop with winter and death" (153). Rowland reminds us how the complete comedic cycle is seasonal and regenerative, vitality of life in its full expression.

Magdalene urges us to keep going! Life is not defined by tragedy. Rather tragedy leads us onward to something much larger. To remain in a state of suffering is to constantly refuse the call to adventure. Instead, we must turn towards Campbell's return, what Bower describes as the Aletis' journey onward toward a new home of her own.

In *Holding the Tension of the Opposites* Marion Woodman discusses the importance of holding the tension of opposites as a type of crucifixion and how we must not "let either arm drop" (Woodman). How about meditation instead? We can still stretch out each arm, open our palms, and close our eyes. We can even sit. We can even lower our arms, allowing our legs to support them. Taking our seat with the intention of sitting with the pain is an excellent way of holding the tension of opposites, creating a personal container for integration and transformation, allowing grace in. From this space we can better transmute action from sacrifice to surrender. Rather than applauding the constant cry of: "Can't you see I'm hanging on the cross?" we can sing a different tune altogether.

Sacrifice is not an occupation. We were not meant to hang indefinitely on a cross and brag about it. Campbell traces the Hellenistic roots of the Western crucified redeemer motif—including both Odin and Jesus—to the Orphic traditions and related Dionysian mysteries (*Creative Mythologies* 24-25, 111). Some accounts of Odin claim either a three or nine-day cycle as the length of time for hanging on the world tree; it was done in solitude with a meditative attitude—a time to stop, retreat, and heal. To surrender is a sacred, devotional offering of soul and an invitation for partnership with life itself. A calcified Christianity cannot remain hung and bleeding when the return of the divine feminine signals rebirth. Magdalene beckons us down off the cross and onto the road home.

Magdalene as Tricky Detective

In her newest book, *Big Magic: Creative Living Beyond Fear*, Elizabeth Gilbert discusses how being in right relationship with our creativity is predicated on our ability to embody the trickster archetype. Quoting colleague Caroline Casey, "better a trickster than a martyr be," Gilbert focuses on differentiating between the two (220). She offers a primer on consciously choosing the archetype we wish to embody:

> Martyr energy is dark, solemn, macho, hierarchical, fundamentalist, austere, unforgiving and profoundly rigid. Trickster energy is light, sly, transgender, transgressive, animist, seditious, primal, and endlessly shape shifting. Martyr says: "I will sacrifice everything to win this unwinnable war, even if it means being crushed to death under a wheel of torment. Trickster says, "Ok, you enjoy that. As for me, I'll be over here in this

> corner running a successful little black market operation on the side of your unwinnable war." Martyr says, "Life is pain." Trickster says, "Life is interesting." (220)

Here Gilbert differentiates between the shadow archetype of the tormented artist as an icon to martyrdom and suffering, and the regenerative qualities inherent in acts of creativity. A martyr attitude leaves us in the Wastelands, dying by either drowning or dehydration. For Gilbert a trickster survives and heals the Wastelands by making art. I suggest tricksters also make excellent sleuths and that both skills, detecting and creativity, are required for the Bride's journey down the aisle.

What follows are three unexpected Magdalenian apparitions in literary fiction and film, two in this chapter, one in chapter seven. Two fit overtly within detective fiction as a genre; the third does not. One is a failed attempt while the other two offer successful bridal practices.

Watching the Detectives

In *The Sleuth and the Goddess*, Susan Rowland identifies the detective as arising simultaneously with the psychoanalyst as archetypes; both search for clues to larger mysteries of modernity, for "truth hidden from view" (Rowland, *Sleuth* 4). Here Rowland taps into simultaneous and syncretic eruptions, a phenomenon also known as multiple discoveries. By paying attention to their interconnection she suggests we can amplify their efficacy. Such clues and agents appear as messengers from the collective unconscious when culture is ready. As such, archaeology is a third realm emerging through the modern era, unified with the other two by their joint quest: digging for truth.

More dynamically, archaeomythology—the inclusive and complex cross-referencing study of mythology, archaeology, history, linguistics, and folklore—is complex, co-creative, and messy by design. Pioneered by archaeologist Marija Gimbutas, archaeomythology has had a significant impact on both detective fiction and psychoanalysis.[75] At the conflux of this trinity of detective fiction, psychoanalysis, and archaeomythology we find the dynamic mind of Agatha Christie, whose career was deeply influenced by her own archaeological work in Syria and Iraq beside her second husband, archaeologist Max Mallowen.

I grew up savoring detective series: first the Nancy Drew and Trixie Belden books, later graduating to Christie and Dorothy L. Sayers. While doing my doctoral work I returned to watch the large repository of Agatha Christie films while also discovering Jacqueline Winspear and quickly devoured her Maisie Dobbs series. I have always been drawn to detective stories featuring female sleuths or very exceptional male detectives. It was not until reading Susan Rowland's "The Wasteland and the Grail Knight: Myth and Cultural Criticism in Detective Fiction" (*Clues*, 2010), where she unmasks the hard-boiled (usually male) detective as the wounded Fisher King, that I realized the root of my frustration with that particular sub-genre: the hard-boiled detective is stuck, unindividuating; his/her wound is festering.[76]

I noticed that my need to read and watch non-coursework material grew in proportion to my deadlines. It seems my writing benefited from the intense psychic

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[75] For analysis of Gimbutas' development and significance of archaeomythology see Joan Cichon, "Archaeomythology from Neolithic Malta to Modern Poland: Apprehending the Material and Spiritual Realities of Ancient and Present-Day Cultures," in *Myths Shattered and Restored: Proceedings of the Association for the Study of Women & Mythology* (Albuquerque, 2016).

[76] This article also further analyses related detective fiction subgenres, including "the cozy."

medicine of actively *solving* something. Furthermore, I needed to work beside another woman. While male detectives Lord Peter Wimsey, Hercule Poirot, Sherlock Holmes, and even James Bond also fascinate me, they serve different functions, often as benevolent double agents in shadowy animus territory.

My own reading/(w)rites centered on how sleuthing generates movement and provides satisfying, straightforward, and regenerative endings. Mysteries provided therapy my studies could not: each book or film was a complete package, as a crossword puzzle is. Whenever I felt overwhelmed and emotionally exhausted from attempting to digest magnitudes of as yet "unsolvable" and seemingly unending, ever expanding volumes of information, the detective stories were gifts of wholeness. Ah—something can be solved! Puzzles are inherently *moving* towards resolution. Moreover, the nuances and vitality of these well-crafted stories set in fascinating, "cozy" places exemplify excellent storytelling. These women writers practice a refined craft, not only experts in the art of the novel, but practitioners of revelation, redemption, and healing. Furthermore, these detecting women, like Austen, neatly sorted characters into orderly and digestible categories such as: bad/needs redemption, good/often does bad things, and too-good-to-be-true. These stories were an antidote to my confusion. And, as I applied their tricky ways, the detectives became psychic co-authors in my practice of reading/(w)riting.

The Confusing Case of Maisie Dobbs

When I first met Maisie Dobbs I was enchanted. Here was a detective series featuring a savvy, pioneering sleuth who was also a psychologist using intuitive

deduction, meditation, and collaboration to solve crimes. I wanted her to find—or be!—the grail and heal the Wastelands.

The pithy accuracy with which author Jacqueline Winspear creates historical mystery fiction utilizes rich social textures and philosophical explorations. The series has developed into *New York Times* bestselling books with ardently devoted followers. Each mystery wrestles with themes of social justice, including consequences of war and economic inequity. Winspear also examines the danger of Othering—projection, especially of shame and fears onto others—across class, race, and gender borders as well as within a colonial framework. National Public Radio's literary critic Maureen Corrigan called the original self-titled novel in the series "a class-conscious feminist fairy tale about a woman without advantages finding autonomy" ("'Maisie Dobbs'").

The series originates with Maisie in her thirties in 1929 and, through flashback, reveals her early years as the daughter of a London costermonger. Following the death of her mother at thirteen, Maisie was removed from school and placed in service with suffrage leader, Lady Rowan Compton. An autodidact, Maisie's hunger for learning leads her to clandestine nocturnal study in the Compton's library, where she is eventually discovered. Lady Rowan, along with her confidante and advisor, psychologist Dr. Maurice Blanche—who becomes Maisie's mentor and a father figure—decide to sponsor her education. Unorthodox for the times, Maurice introduces Maisie to the mystic Khan for additional tutoring in meditation, which grounds her work and personal life.

Earning a coveted place at Girton College for women at Cambridge, Maisie has barely arrived before choosing to interrupt her studies and clandestinely enlist—she is underage—as a field nurse in the Great War. Maisie falls in love with a dynamic young

doctor, Captain Simon Lynch, who wants to marry her. Highly intuitive, Maisie can "see" no future and delays her response. At the Western Front, Maisie barely survives the artillery shelling of the casualty clearing station where they worked together; Simon suffers severe brain damage and lives the rest of his life in disabled state, a silent shadow. After physically recovering, Maisie returns to nursing, eventually completing her degree and going on to further study in forensics and psychology.

Maisie embodies Magdalenian qualities on several levels. She has lost her beloved in a sacrifice. Maisie herself is a wounded healer, a complex archetype which colors her decisions, healing modalities, and professional acumen. Furthermore, her detecting skills are exceptionally embodied. Maisie becomes a psychologist-investigator with a highly developed skill set—"part clairvoyant, part intellectual, part new age therapist," and the series offers what Corrigan calls "a primer on holistic health" ("'Maisie Dobbs'"). Maisie asks for time to sit in the room of individuals recently murdered to feel the space and use her various senses to attune to their stories. She physically touches people to connect with a sense of who they are. She uses the embodied technique of physically mimicking how people move in the world to understand their traumas and resultant fears. Maisie builds case maps, a new and colorful bricolage technique for creative visual sleuthing. Significantly, one of her primary movements is toward partnership, toward becoming a Bride.

As a trauma survivor who tends her afflictions reluctantly, incompletely, and only after extreme incapacitation, Maisie remains haunted by her festering wounds, particularly: the loss of her mother and her childhood, the traumatic witnessing of WWI, Simon's horrific trauma and loss of vitality, and her own severe head injury and near

death. Throughout the series, Maisie is repeatedly challenged "to confront her own still gaping psychological war [and other] wounds . . . . Maisie Dobbs takes too many risks to be flawless . . . [Maisie's] intelligent eccentricity offers relief" ("'Maisie Dobbs'"). Despite ongoing connections with best friend Priscilla Partridge, her loyal assistant veteran, Billy Beale, and others, Maisie remains bifurcated: her emotional intelligence is bogged down, and her belief in a masculinist creed of rugged individualism leaves her isolated. Only Maurice, who serves as both mentor and psychologist, can penetrate her false, mal-functioning protective shell; he alone successfully intervenes. It seems that only Maurice is able to know her. Otherwise, Maisie is generally incapable of intimacy.

Maisie's class identity becomes the subject of later books in the series as she spatially weaves in and out of her old neighborhood of Lambeth, the academic world of Cambridge, political subterfuge at 10 Downing Street, and the sudden and unexpected inheritance of money and several homes, including a chateau in France. She has difficulty feeling at peace with her sudden wealth and does not fit in with either her working class background or her extremely affluent friends. Though Maisie partners with three men throughout the series, she remains alone and lonely. In many ways she resides in liminal space, between the worlds of past and present, poor and rich.

Battle weary, Maisie is repeatedly enthralled by her post-traumatic stress disorder, both consciously and unconsciously. In *Pardonable Lies* Maisie collapses while revisiting the site where she was injured by shelling. She is found by Maurice who anticipated her breakdown—her psychic cracks had been showing. No longer capable of running, she is forced to convalesce and begin facing some of her demons. Here is Corrigan on Maisie's role in healing the Wasteland/s while rereading the original novel

ten years later: “Unlike the Golden Age detective fiction it mimics, Maisie Dobbs doesn’t restore order to a devastated post-war world” (“Ten Years Later”). While Maisie’s character does develop within the series, I argue that her wound, like the Fisher King’s, remains her primary identity. Her own psychic realm, although at times opulent and full of potential (not unlike Gilbert’s Theseus heroes, full of potential and charisma)—does not contain her well; it remains a type of Wasteland and Maisie, at this point in the series, is in exile (*A Dangerous Place*). As Rowland defines the subgenre, Maisie remains hardboiled.

Maisie’s life unfolds during a potent period in European history where known economic and social structures are crumbling. Later novels in the series foreshadow World War II with a heavy hand that prioritizes war, though the interwar years of the 1920s and 30s were also a time of dynamic creativity, often referred to as a golden era, when regeneration (after the Great War) was experienced and prioritized. The tremendous creative output, from the fine and lively arts and literature, to fashion and architecture, were evidence of modernity’s renewal. Yet Maisie turns consistently away.

In *A Dangerous Place* (2015) Maisie is compelled to repeat her morbid turning toward patriarchal structures, which promotes and insists upon suffering and sacrifice. Maisie’s partnership with James Compton, cultivated throughout four books and promised at the end of *Leaving Everything Most Loved*, is reduced to six pages of disembodied telegrams and letters explaining in brief what has happened in the last year and a half. Readers are cheated out of a wedding! No wardrobe, flowers, last minute cold feet, vows, dress. After so much psychic investment we, in our reading/(w)rite, needed a ritual celebration! Instead, potent content is presented in brief, almost incoherent shards.

Maisie agrees to the marriage, they have a wedding, there has been a move to Canada, a pregnancy, James is dead in a plane crash while test piloting while Maisie witnesses the crash and loses their baby eight months into her pregnancy—all in one airless breath.[77]

In a very rapid reversal of fortune, the (barely) regenerating Garden becomes the Wasteland again and Maisie is plunged back into grief and suffering. The horrific compounding of trauma upon suffering seems unnecessarily cruel. At first Maisie returns to India, where she had been between books and for which we have no reference as readers (again, no storyline for either restorative trip, no lush landscape, merely the feeling that she had left the page). She returns (suddenly, to us readers) hollowed out: absent, curt, smoking cigarettes to smother grief and any feelings she may have. Even the mystery is lackluster, taking place in between worlds on Gibraltar where she is hiding out, ill-equipped to complete her suspended s/heroic return. Winspear seems to have calcified the series into a subtle (and confusing) glorification of war. For King and country. For duty. For sacrifice. Maisie is to be commended because she survives, *because* she suffers.

There is not much narrative substance between the traumatic beginning and the equally tragic ending of this novel. Maisie's family and friends repeatedly call her home; she continually refuses them. Rather than returning to heal, she turns instead toward the civil war in Spain and chooses to stay on, nursing soldiers in a foreign land for a cause that is alien, confusing, and disjointed, piling sacrifice upon sacrifice.

We could argue that it is precisely here, when Maisie's beloved has died sacrificially and she has lost everything, that she is most like Magdalene. But I disagree.

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[77] For a contrasting lively treatment of nuptial news and reversal of fortune exchanged via correspondence beginning a work of women's mystery fiction see Dorothy L. Sayers, *Busman's Honeymoon* (London, UK, 1937).

It is her final action, an act of glorified martyrdom, that reveals her addiction to suffering. That she is portrayed as honorable, self-sacrificing—as if this were noble—is utterly confusing. Magdalene herself did not re/turn towards war and suffering. Repeatedly her iconography pivots not only around a skull and alabaster jar, but also a book.[78] Magdalene moves consistently towards contemplation and grief work, devotional acts, and learning—reading, writing.

I find the Maisie Dobbs series, as it stands now, to be more confusing cautionary tale than the feminist masterwork lauded by Corrigan ("Ten Years Later"). Martyrdom, as Gilbert warns, is a morbid, risky business. And while the difference might initially seem subtle, we run the risk of replicating this addiction unless it is brought to consciousness. Here it is crucial to re/member that Magdalene's basic impulse is always towards life.

According to Indian ecofeminist and physicist Vandana Shiva, we have in the feminine goddess archetype of Shakti an agent of life/Gaia/the Earth herself. Shakti, one half of a grand partnership within the Hindu pantheon, is the dynamic dancer brought to life by (her partner) Shiva's groundedness. Unswayable Shiva represents consciousness; ever dependable, he is Shakti's rock, enabling her dance. In *Soil Not Oil: Environmental Justice in a Time of Climate Crisis* she writes, "Energy is Shakti—the primordial power

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[78] See various artistic depictions of Mary Magdalene, especially those by George de la Tour, Ambrosius Benson, Rogier van der Weyden, Mateo Cerezo, and the Flemish artist known as the "Master of the Legend of Mary Magdalene," some of which can be found in *Searching for Mary Magdalene: A Journey Through Art and Literature* (New York, 2006) by Jane Lahr. Kathleen McGowan suggests the symbolism of the book represents both an historic gospel written by Magdalene and another written by Jesus himself, which McGowan refers to as "The Book of Love." Additionally, she claimed a copy was made of "The Book of Love" by the apostle Philip, known as the "Libro Rosso," and it was followed by a second group of European "Cathars"/heretics in Tuscany. Significantly, McGowan notes that the Gnostic Gospel of Philip carries similar teachings (*The Book of Love*).

of creation, the self-organizing, self-generative, self-renewing creative force of the universe in feminine form . . . Shakti is power" (136). Responding to a call to deconstruct the patriarchal, logo-centric, mechanistic worldview, she offers the Shakti Principle as a simple and effective tool for measuring the health of human activities, a way of determining if they place us in right relationship with the Earth and life. Citing biological, chemical, and ecological processes occurring in Nature, Shiva grounds her theory in the body of the Earth and in the elements, identifying bounty and rejuvenation as primary functions of life (135-37). As a dynamic tool to determine the health of stories and actions, as an act of applied mythology and embodied ecofeminist practice, the Shakti Principle exemplifies two key functions of Magdalenian consciousness: discernment as necessary counterintelligence agent and antidote to confusion, and the import of *choice* in turning towards ever-renewing life. Sadly, Maisie Dobbs does not yet pass the Shakti Principle. However, an-*Other* woman detective—this one from *down under*—just might.

Something About Phryne: Towards the Regenerative Altar

The honorable Phryne Fisher is a dynamic, creative, and sovereign female detective operating in the later part of 1920s Melbourne. Unmarried, she is no maiden, but a full-fledged sovereign, sexual queen. Named for an historical hetaira (or courtesan) of the fourth century BCE who was tried for impiety and considered a priestess of Aphrodite, Phryne embodies sensuality and ease.[79] I shall primarily discuss the film version of Phryne and her mysteries for two reasons: the extreme resonance the show has attained via its broadcasting (Australian) audience, with an extensive subscriber

[79] See Helen Morales, "Fantasising Phryne: The Psychology and Ethics of Ekphrasis," *The Cambridge Classical Journal*, 57 (2011): 71-104.

(worldwide) audience via Netflix; and the dissonance between the character's written persona and story line developed for the TV series. The television stories are not in strict publication print order, nor do they seem to emphasize the same characteristics of the Phryne of the novels. For example, in the book Phryne smokes and she never avenges the death of her murdered sister who, in print, perished instead from diphtheria and starvation. While the book series by Australian mystery writer Kerry Greenwood has been popular in its own right, the TV series produced by Australian public television station the Australian Broadcasting Corporation (ABC), is viewed seasonally by approximately one million Australians per weekly episode and is accessible via Netflix for on-demand streaming in the US and abroad.[80] Miss Fisher is certainly trending.

One significant fact from the original books has, so far, been omitted from the television series: Phryne's drunken father confuses his goddesses in his addictive state, mistakenly naming her Phryne; she was originally to have been named Psyche. Miss Fisher, having survived the imperial patriarchal co-opting of Aphrodite, Psyche, and marriage, represents instead the regenerative lineage of Magdalene. Moreover, Phryne reclaims the hetaira archetype as sovereign—not primarily identifying in relation to a man, nor his anima—but as a self-centered, fully sexual, individuating Bride.

Series author Greenwood comments, "Phryne is a hero, just like James Bond or the Saint, but with fewer product endorsements and a better class of lovers. I decided to try a female hero and made her as free as a male hero, to see what she would do" ("Kerry Greenwood"). Greenwood intentionally set out to create a s/hero. Aussie actress Essie Davis clarifies her character's attitude toward sexuality and relationships with men,

[80] Netflix is currently available throughout the Americas, most of Western Europe, and Australia. In the fall of 2015 its coverage expanded to Japan, Spain, and Italy (*Business Insider*, 2015).

responding to conservative critics in the US. “She's just a woman who knows what she wants, and it's *not marriage*" (“The Babadook Actress”). But could it be sacred partnership? I suggest the movement of the series’ three seasons has consistently been toward sacred union, both internally and externally, through her encounters with criminals, her past, and her partner in detecting.

In season one Phryne Fisher is a traveling heiress related to the King of England who has recently inherited the title of Honorable, a privilege trumping many age and gender restrictions. Phryne experiences differential treatment because of her newly-acquired wealth. While the original book series is collectively known as the “Phryne Fisher Murder Mysteries,” the TV series was curiously renamed the *Miss Fisher’s Murder Mysteries*. Though the title of “Miss” is generally used to describe young unmarried women as a less-than-powerful maidenly honorific, it actually might lend 30- or 40-something Phryne clout because of her wealth. As the Honorable Miss Fisher she is not attached to nor beholden to any man.

Returning to Australia to establish herself as a self-described “lady detective,” Phryne follows up on the incarceration of the man she believes murdered her younger sister, a horrific act for which Phryne blames herself. She is welcomed off the boat by Doctor Elizabeth “Mac” Macmillan, who serves as Phryne’s gender-bending gal pal and police pathologist. Mac serves at Melbourne’s women’s hospital and supplies a scholarly, feminist, and grounded (she knows the terrain) approach which Phryne supports both financially and emotionally.

Season one pivots around Phryne tending a childhood wound: the death of her sister Jane. The series opener, “Cocaine Blues,” like many of *Miss Fisher*’s episodes,

introduces elements of women's history, enabling viewers to penetrate problems of colonialism, empire, and patriarchy. This particular episode addresses back alley abortions and the vulnerability of female domestic staff to rape, pregnancy, and dismissal.

Having grown up in poverty, Phryne is committed to thoroughly enjoying her new prosperity and status; she is also devoted to empowering others. The show's luscious palette of domestic and personal textiles, decor, and food amplifies Phryne's ease and generosity. While passionate, vital, and dynamic, she is never rushed or inclined to be bullied. She remains, above all, centered in her-Self. Her gun is golden and pearl-handled and her life extravagant. She uses a diaphragm. She also gives generously and her kindness seems to reverberate throughout the lives of those she helps. Unlike Maisie, whose aid seems to unfortunately create codependent backlash, Phryne gives gracefully without attachment to outcome.

As she collects her team, Phryne seems to know what each member needs to help them along their personal paths. Dorothy "Dot" Williams transforms from a suddenly unemployed, displaced, and homeless lady's maid to Phryne's personal companion and sleuth-in-training. Fiercely loyal even while fearful, Dot follows Miss Fisher faithfully, against the advisement of her Catholic priest. With Phryne as her sisterly guide, Dot pretends to be pregnant, allows herself to be taken hostage by Latvians, works undercover in a factory, and learns to drive a race care in a road rally, all in the service of solving mysteries. Dorothy's deep trust in Phryne throughout her ongoing psychic initiation offers a regenerating, healed version of sisterhood.

In a house filled with Phryne's own joyous, sensuous approach to sexuality and other embodied practices—including bathing, feasting, and dancing—Mr. Butler acts as her devoted Hestian priest. Protecting her coffers, he feeds and otherwise nurtures Phryne and her guests with sensual cuisine within a clean, glamorous, and welcoming home—all while effectively guarding her doors and thresholds. Such a strong container protects Phryne's freedom. Cec/Cecil and Bert are working class, communist "red-ragger" taxi drivers in need of a vehicle, which Miss Fisher provides as she invites them openly into her world of adventure, heavily populated by corpses and crime.

Detective Inspector Jack Robinson returned from the Great War deeply traumatized. In season one Jack soon reveals he is separating from his wife, whom he eventually divorces. Jack Robinson wears his wound palpably, complimenting his highly effectual and capable role of detective. While not particularly "hard-boiled," Jack's detective is a type of Fisher King, yet he is not stagnant; he is healing. During the period of his marital separation he uncharacteristically overworks, drinks at the police station, and snaps at Hugh and Phryne; his feelings risk cresting over the dam of his personal Wasteland.

The energy lies in how he maneuvers toward the curiously named Miss Fisher. Initially confused and put off by Phryne's "modern," up front, and persuasive manners, the pair move towards sacred partnership in unexpected and co-creative ways, both personally and professionally. Both are inscrutably honest with each other; Jack waits until he is practically and emotionally available before advancing toward Phryne; Phryne awaits Jack's move.

Jack's assistant, stable constable Hugh Collins, provides comic relief and the working class conservatism typical of a young man who—contrary to his supervisor—has never traveled far from home nor been exposed to much outside of his family and neighborhood. Mentored by the inspector in both police matters and affairs of the heart, Hugh as *puer* plods along toward his own, more modest individuation and union with young Dot's *puella* (her own young/eternal girl). Throughout the series, Dot and her relationship with constable Collins serves as foil to Phryne's own bold, accelerated healing, and more radical relationship with Detective Robinson. This counterpoint allows other viewers to identify with Magdalenian regeneration at this couple's slower-paced, less radical growth. It is always Phryne's attitude which is the most progressive, experienced, open, and accepting of the four, with Jack earnestly catching up. Yet at key moments he provides a different, essential component for her to succeed. He is the rock of Shiva allowing her Shakti self to dance. She is the risk taker, he her ground.

Each episode reveals another of Phryne's extensive talents. A renaissance woman, she expertly tangos, shoots, picks locks, cracks safes, fan dances, races cars, uses martial arts, and speaks several languages including Mandarin, Russian, French, and Spanish. She is also an accomplished pilot who owns her own plane. Phryne's character reflects a mixture of the safety of her acquired class and economic privilege and her daring as a modern woman in the uncharted territory of the late 1920s.

While unflappable in the face of corpses, criminals, and murderers, Phryne is an active and complex member of Melbourne society, in the habit of adopting people in need, especially orphaned and abandoned girls and young women. Besides exposing how vulnerable young women are to sexual predators, Phryne's deconstruction of perceptions

of the feminine in relation to power at a time when there were few models for such a theory, is quite radical and innovative. By acknowledging this shadow and the need for attending it, the series repeatedly addresses the necessity for integration of light and darkness. Her stories provide a breadth of social analysis, making the show an effective tool for transformation.

The series introduces a variety of sexual partners whom Phryne treats respectfully, while meeting them on her own terms. In her book *The Moon and the Virgin: Reflections on the Archetypal Feminine*, Nor Hall describes how a hetaira "generates great excitement, and fear as well" (152). Being internally guided as well as self-centered, she is uninterested in conventional mores (fear-based projections about erotic desire, women's sexuality, and power) which ultimately do not serve her, nor the community, and contribute to the perpetuation of the complex Wastelands. "The wise hetaira takes the relationship between love and freedom into account. She is the woman who would rather struggle to keep her loves unbound by convention" (152). Love and connection define her archetypal trajectory, and they must be grounded in a healthy relationship with her evolving self. Above all else, she keeps her own council. She must, as a central quality, be in right relationship with love and freedom. By embodying her wise hetaira, the Bride approaches partnership in right relationship with her body, soul, and sexuality.

Addressing Dot's concern for her sister's life as a brothel hostess, Mr. Butler, who has previously described his religious identity as a non-believer, relates Dot's sister, Lola, to Magdalene. "Mary Magdalene was a fallen woman and Jesus had no trouble forgiving her" ("Murder Most Scandalous"). Here Mr. Butler speaks to Dot in her own Catholic

language, with the common early 20th century, pre-Vatican II conflation between Magdalene and the penitent sinner. As an antidote to this misconception Phryne supports Dot in gaining a more mature perspective on sexuality. "There's no shame attached to indulging in the sensual pleasures of life. I'm just not that interested in getting paid for it. Women have supported themselves this way since before antiquity" ("Murder Most Scandalous"). Repeatedly Phryne discusses sexuality frankly with Dot and others. In doing so, she models a healthy, active sex life without the shadow of Christian shame.

While Jack works on his political correctness and responsiveness within the changing landscape of newly liberated women and their sexuality, Phryne patiently comments, "You're never wrong, Inspector. Just a little behind the times" ("Death by Miss Adventure"). The series repeatedly points to the importance of sovereignty and the dignity inherent in it. Phryne teaches young women to take care of themselves while flamboyantly modeling a woman whole unto her-Self. Autonomous and self-sufficient, Phryne invests in charities which educate women, fortify their lives, and bring pleasure. She emotionally supports all her gathered, consciously constructed family, blood relations and otherwise, yet she also allows them space to develop their own skills, desires, and self-reliance.

Phryne is deeply committed to the larger sisterhood between all women. As Phryne reminds Dot, "Sisters are a precious commodity" ("Murder Most Scandalous"). Here Phryne clearly speaks of her own lost sister. Simultaneously, her actions throughout the series support global sisterhood as an antidote to patriarchal scarcity, a mode which wedges fear between women, fostering the shadow behavior of mean girl step-sisterhood

and evil queens/stepmothers, bitterly battling each other for crumbs that will never nurture, never sustain.

Rosie, Jack's ex-wife, and Lola, Dot's sister, provide examples of women living half-lives under patriarchy through their choices and reactions to what life brings them. Rosie has no profession and moves from man to man for economic security; Lola has become a sex worker for economic independence and has become estranged from her family because of it. Both (unconsciously) choose shady criminals as partners and are astonished when the true identity of their men are revealed. They cannot comprehend their own wounded and shadowy inner masculine. Neither woman is sovereign. Rosie has terrible timing and seems to tumble in when Jack and Phryne are close, unlike Phryne, who is alert and has excellent timing. Disembodied, regretful, lost, wanting to impress—Rosie appears off balance. With no career or interests of her own, she has simply attached herself to her father's next protégé (Jack was his first), swiftly becoming engaged to her father's godson, Sidney Fletcher, an oily, slick man lacking Jack's substance and finesse. Lola also attaches herself to men for a living; her own almost-fiancé turns out to have been a murderer. Rosie's father, George Sanderson, also acts as shadowy, manipulative patriarchal agent and bully ("Murder Most Scandalous" and "Unnatural Habits").

Melbourne's Magdalene Laundry is the stage for "Unnatural Habits," where lost and repudiated young women, abandoned by their families and society, are imprisoned, many for the crimes of being orphaned or victims of sexual assault. Dot calls them "the fallen and friendless girls who do our laundry" ("Unnatural Habits"). Phryne's response to the horrific and exploitative working conditions of the asylum and the militant evil queen nuns is clear, crisp, and unwavering. The nuns, of course, are terrified of Phryne

and refuse to readmit her once she starts asking questions; detecting gals are dangerous to the patriarchy. The episode reveals that the "forgotten" "girls" of the laundry are being abducted by human traffickers and that both Sydney and George are involved in an international human trafficking conspiracy. Only Phryne will listen to these Magdalenian sisters and it is she who reveals the extent of the patriarchal corruption at the heart of their struggle.[81] Phryne re/members the Magdalene Sisters.

The series offers complex contributions to the genre of detective fiction. "King Memses' Curse," the final episode of season one, places the Phryne Fisher mysteries in the auspicious lineage of feminist mystery stories begun with Agatha Christie—the intersection of murder mystery, psychology, and archaeomythology. This combination provides necessary clues as Phryne digs to solve the mystery of her lost sister, complete with the help of a statue of Isis. This episode also contains the first appearance of a case map (à la Maisie Dobbs and Maurice Blanche), built by Jack to track emerging patterns and complex psychological profiles. Phryne's successful quest and resultant psychological liberation from the abduction and death of her sister is akin to Inanna's journey to her own sister's underworld, again placing Phryne in the fertile realm and lineage of Inanna, Isis, Ariadne, and Magdalene.

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[81] Primarily originating as a British, then Irish movement, Magdalene Asylums spread throughout Europe, North America, and Australia. For a close examination of the Catholic Church's legacy of abuse through the Magdalene laundries see Rebecca Lea McCarthy, *Origins of the Magdalene Laundries: An Analytical History* (Jefferson, NC, 2010) and the feature films *The Magdalene Sisters* (Miramax, 2004) including the documentary on which it was based, and *Philomena* (Anchor Bay, 2014). Documentaries include *Sex in a Cold Climate* (Cinema Guild, 2003), *Magdalene Laundries: Our World* (BBC News Channel, 2014), and "Demanding Justice for Women and Children Abused by Irish Nuns." (*BBC News*, 24 Sept. 2014). For a scholarly analysis of a creative response to surviving a Magdalene laundry in Australia and continued contemporary censorship by the Vatican see Adele Chynoweth, "'The Stain is Indelible' Rachael Romero's *The Magdalene Diaries*" (*n.paradoxa*, July 2013), 48-58.

Having solved the season's overarching mystery, Phryne's self-centering psychic energy is liberated for sacred partnership. The season ends on a celebratory note with a strong bridal image; Phryne's birthday falls on the summer solstice and the whole cast circles around her, offering containment, as she dances center stage with Jack watching from the side. Surrounded by her unorthodox tribal family, with the healing masculine by her side, the scene foreshadows partnership. The period music, which the series invariably uses to great effect, is as follows:

> On my way to you
> We're gonna get married, get married and how
> Too long we have tarried, it won't be long now
> Set the weddin' bells a-ringin'
> Let the whole world know it's true
> That I'm sailin' on a sunbeam
> On my way to you (“Sailing on a Sunbeam”)

As detective, Phryne consistently requests information as she fosters trust building with her team who become her kin. Repeatedly she uses her detecting skills interpersonally to discover information when those with whom she is developing or deepening a relationship remain mute. To Dot: “I can't help you if you don't tell me the truth” (“Cocaine Blues”). To young Jane: “How can I help you if you won't tell me?” (“Murder on the Ballarat Train”). To her father (a question many of us would have been wise to ask our fathers): “Why aren't you telling me anything?” (“Death Do Us Part”).

Her ability to ask the right questions enables her to heal the complex Wasteland and clear the fog of confusion.

Season three revolves around the grand mystery of Phryne's father, Lord Fisher—an apparent limping Fisher King—forcing Phryne to tend her personal father wound, an initiatory act for inner conjunctio and with eventual partnership with Jack. But it was from her father that Phryne first learns her trickster ways, and Lord Fisher, like Jack, proves to be a model of the healing masculine. Phryne's father, who turns out to have been a trickster, rather than the corrupt shyster he seemed to be, actually protected the family financially and emotionally. The final scene has Phryne preparing to fly him back to England, toward reunion with her mother. As she fires up her bi-plane in a rural field, Jack drives up. They move towards each other, consciously. She plans to continue her journey and he does not ask her to stay. Instead, Phryne invites him, "Come after me, Jack Robinson" as she prepares for takeoff ("Death Do Us Part").

Savvy Phryne Fisher successfully embodies Magdalenian qualities as archetypal Bride and moves consistently toward sacred partnership, both in her personal individuation and in preparation for relationship with the beloved. Her role as regal, sexual, tricky detective serves her commitment to support sisterhood while fearlessly dethroning false usurper queens. Her regenerative qualities inspire, nurture, and heal the adjacent masculine and feminine Wastelands and bring forth erotic joy.

Chapter 7

#MagdaleneTrending: I Now Pronounce You

Beauty is intimately engaged with darkness, with chaos, with destruction.
You need to walk into the darkness and hold it into your arms.
Broken places are my canvases.

Lily Yea
Barefoot Artist, film

I came from a broken place. Life breaks all of us. I want to break everything loose.
I just want to go to unknown places.
Creating art in forlorn and forsaken places is like making fire in the frozen darkness of the winter's night.

Lily Yea
TEDx Talk "From Broken to Whole"

Introduction: Magda Makes Her Move

Chapters five and six explore how sovereignty and tricky detection are distinct and critical archetypal components of the arc, or movement, of the Bride toward the altar of individuation and sacred marriage. Queenly moves include surrender in the face of envy, clearing away the fog of confusion, and battling usurper queens; through such action the bridal crown is won and coronation becomes part of the sacred marriage act. Sleuthing skills are required to identify, animate, and untangle a problem; as the detecting Bride searches for clues and solves puzzles, she functions as mysterious change agent.

But the Bride needs one more set of archetypal skills in order to successfully arrive at the altar: she must also be able to call upon her inner artist.

The creative and subversive act of naming and renaming allows for us to step into new personas, freeing us from the personal and communal baggage attached to outworn identities. From Mary Magdalene, to The Magdalene, to Magdalene (with a nod to her names across many languages, including Magdalena and Madeleine), this chapter proposes a further, progressive name shift toward a jazzy, lighter version mirroring her latest (re)incarnation. The shortened name Magda seems to be appearing with more frequency and complements a piece of literary fiction which effectually uses name changes to both signify and amplify growth.

Creativity and *Bricolage*: Magda's Prenuptial Agreement

Regeneration is the counter pose to calcification, whether in individuals or cultures. Remaining lively, relevant, and effective requires dynamic growth and change. Joseph Campbell speaks about Christianity in this context in *The Power of Myth*:

> We have a tradition that comes from the first millennium B.C., somewhere else, and we are handling that. It has not turned over and assimilated the qualities of our culture and the new things that are possible, and the new vision of the universe. It must be kept alive. The only people that can keep it alive are artists of one kind or another. (106)

Here Campbell identifies the danger of calcification that Christianity, or any belief system that has become over reliant on *logos* for that matter, faces. If it does not grow and change with the times—incorporating, for example, environmental preservation and cultural norms of social justice and equality relating to gender, race, and sexual

orientation—it runs the risk of obsolescence and death. He speaks to the key role of the artist as cultural interpreter and animatrix, s/he who asks the right questions and offers a glimpse of what is possible. Magdalene's return signals vital renewal and it is the artists, including writers, who are pointing out how. Specifically, they are utilizing *bricolage* as a primary healing methodology.

Brené Brown is a social scientist known for her research on shame, vulnerability, and whole-hearted living. In a guest appearance in May of 2014, on *Chase Jarvis LIVE*, a podcast for visionary creatives, Brown outlines her understanding of the importance of creativity and why she would be focusing on it in future research:

> [There is] no such thing as "uncreative people," only those who use their creativity and those who don't. And it's not without a penalty. Turns out, unused creativity is dangerous—not benign—and metastasizes. It turns into grief and judgement, rage and poison. (Jarvis)

Here Brown describes humanity's inherent creativity and the cost of not using it. A corrupted worldview limits creativity to a small portion of the population, usually linking it with accompanying shadows of addiction and suffering. Such false cautionary tales warn people away from creative expression, robbing folks of their birthright. Just as the s/hero who becomes stuck in the tragic worldview—promoting it as "truth" while contributing to the complex Wasteland—the artist (and here, in agreement with Brown, I mean every single person) who denies her or his gifts runs the risk of poisoning both themselves and the world around them.

Significantly, Brown's warning illuminates the consequences of codependent managing. Codependency, prioritizing an Other over Self in distorted acts "caring"

and/or approval seeking in order to feed unconscious wounds, is akin to an exhaustive tennis match where we attempt to play both sides of the net. Ultimately this is self-defeating; the attempt to function and care excessively results in the chilling result of love-all, zeros all around. Magdalenian healing, instead, offers movement from codependent (mis)management to healing creativity.

In her latest book, *Rising Strong*, Brown introduces the importance of creativity by citing Steve Jobs' belief that, "creating was connecting the dots between the experiences we've had, to synthesize new things. . . . Creating is the act of paying attention to our experiences and connecting the dots so we can learn more about ourselves and the world around us" (42). Here Brown simplifies creativity to mindful meaning making. She breaks down barriers between creativity and the phallacy of the suffering and distant artist and reminds us that we all do this daily; we all know how to connect dots. Quoting poet and writer William Plomer, Brown names a fundamental and mysterious property of creativity as "the power to connect the seemingly unconnected" (53). She goes on to highlight the importance of how, "Connecting the dots of our lives, especially the ones we'd rather erase or skip over, requires equal parts self-love and curiosity: *How do all of these experiences come together to make up who I am?*" (53). Brown explains how the creative act requires a leap in order to bring together components which at first appear unrelated, irrelevant. She also suggests that our resistance might indicate that an application of creativity might be just the required healing agent. Brown indicates that maintaining an open and curious stance, partnered with self-love and self-care, enables a healthy internal environment— containment—for

creative exploration. Moreover, this is about making something new out of a sum of parts.

Brown continues, “The irony is that we attempt to disown our difficult stories to appear more whole or more acceptable, but our wholeness—even our wholeheartedness—actually depends on the integration of all of our experiences, including the falls” (43). She identifies the risk of remaining detached from our stories and our pain. When our worlds and selves shatter, the risk of remaining dismembered is quite real. In this way, she describes the absolute necessity of integration. Re/memberment occurs through integration by taking the seemingly unrelatable shards, piece by piece, and putting them next to each other. Each shard is really a clue, a part of a newly emerging mosaicked larger figure.

In *Riting Myth, Mythic Writing: Plotting Your Personal Story* Dennis Slattery describes his depth psychologically charged literary theory akin to Rowland’s reading/(w)rite. This workbook for what Slattery terms transformative “riting,” utilizes exercises he has taught extensively in both classrooms and retreats. Regarding the dismembered self, he relates, “dismembering is a mode of not wanting to remember” (102). He continues with questions. “What desire, dream, project, travel, skill, art that you know to be a part of you, has been taken out of your backpack? Framed another way, what outcast parts of your own psyche, carried within your personal myth, can you re-collect and acknowledge?” (103). Here Slattery supports the essential turning toward our disowned parts, and toward creativity as the necessary glue and grout for re/memberment. By offering probing questions as w/riting prompts, Slattery jumpstarts the process of re/membering through the healing act of creative w/riting.

Everything breaks. *Bricolage* is the craft of creating beautiful and functional art by piecing together what is at hand, constructed from shattered fragments of what came before. In "How Art Can Heal Broken Places" community arts activist Lily Yeh discusses how daunting inner-city problems appeared. "But if a person wants to learn to be creative, to be innovative, go to the heart of the problem—go to the broken places" (51). Here Yeh speaks to this contemporary desire to "be creative," as it may fulfill a variety of needs—to express something of ourselves as in a legacy, or to contribute to our improving our world, or to participate in the joy of creation itself, either alone or with others. Yeh continues, "In this broken but open space, people can bring their seeds of creativity as offerings" (51). Here Yeh, like Brown, suggests the value of an open and curious stance, and that gifts return through acts of creation, a form of psychological juice lubricating our healing.

At times, what is most comfortable must be deconstructed and re-assembled into a new form. This is a function of Magdalenian consciousness: faith in the primacy of the regenerative cycle of life. Mosaics, paper collage, jazz, and crazy quilts are all examples of how regeneration is possible through this art of re/membering. This turning, and continuous re/turning toward wholeness through integration, is vital, comedic, and Magdalenian. By shifting out of our calcified state toward creative agency, we actively re/member our-Selves. Re(w)riting and re/collecting our myths and personal collage in these ways, therefore, become acts of vital imaginal necessity.

Isaiah Zagar, *Bricoleur*

Over twenty years ago, in the swiftly gentrifying South Street neighborhood of Philadelphia, one man began mosaicking vacant lots near his studio. He excavated tunnels and built grottos and walls using tiled and sculptured folk art. When the absentee property owner opted to sell his lot for skyrocketing prices, the community stepped in and formed a nonprofit museum space to protect what has fed the neighborhood for a generation. Philadelphia's Magic Gardens is more than a sculpture garden; it is a visionary art extravaganza surrounded in each direction by Isaiah Zagar's many public murals, over thirty spread over a twenty-one block area.

During an evening talk at the gardens, when asked about his freeform style, Zagar described how a reciprocity exists between artist and objects/shards (November 19, 2015). For him, mosaicking one piece at a time—trusting the pieces he has at hand—without a structured plan, is wholly organic and natural. When a piece finds its natural place it *itself* feels good and feeds that sense of rightness back to the artist, even if it's simply a conversation going on in the artist's head with her/himself. In this process the "subject remains unknown to the artist." When Zagar was asked by a guest, "How do you manage?" he replied, "I don't manage. My work has been called visual pollution—on the brink of chaos. I don't have control because I don't want control."

Both trained artists, Zagar and his wife, Julia, served in the Peace Corps in Peru. After a psychic break resulting in suicidal feelings and hospitalization, when none of his drawing or painting could sooth his soul, he tried mosaics. Naming his previous work as derivative of the European artists he had studied and loved, including Chagall and Matisse, Zagar went on to find his own pioneering style and meditative method. For

Zagar, the act of remaining present to what we do with our hands, while staying open and curious, aids us in tending what is coming through. This is how he uses shards to create wholeness. Confirming our necessary movement from management to creativity, Isaiah's life has been an embodied, devoted legacy, an homage to the healing power of *bricolage*.

I Now Pronounce You: *Broken (for You)*

Jennifer Baker, in her 2004 review of Stephanie Kallos' novel *Broken for You* for Booklist, has this work of art all wrong, suggesting it contains "powerful metaphors for . . . the need for personal sacrifice" ("Booklist"). Rather, Kallos points to a wholly/holy different path, away from the corrupt and incomplete model of sacrifice and instead towards regeneration and renewal. Sadly, Baker's insistence on the sacrificial/tragic trap leaves us out in the Wastelands and misses what this literary masterwork has to offer: a roadmap toward full comedic recovery, utilizing *bricolage* as remythologizing healing methodology.

Kallos' narrative begins around 1997 with Margaret Hughes, who owns a rambling mansion full of antique ceramics where she has lived alone for decades, discovers she has a star-shaped brain tumor. Her diagnosis initiates her into action and she impulsively advertises for a housemate. Wanda Schultz answers the ad and the two sit down together for tea. A cup breaks at this first meeting, foreshadowing the underlying necessity of breakage in order to attend our wounds (18-20). "Let me do this," Wanda insists regarding the broken cup. "I'm good at fixing things" (20).

While Wanda becomes an unlikely yet authentic Magdalenian Bride, both women uniquely embody Magdalenian consciousness. It is precisely Margaret's shattered life

and her prognosis of a terminal disease at the novel's outset which enable her to craft an innovatively bricolaged final chapter to her life, while relentlessly supporting Wanda in developing a healthy, feminist relationship between women—part sisterly, part motherly. Kallos effectively uses breakage motifs throughout the book to amplify the power of the various steps of *bricolage*. She knows regeneration requires shattering.

Margaret and the Incomplete O: Daughter Born Out of Containment

Margaret's life began with the false fairy tale promise of "happily ever after" in the castle-like home built by her father Oscar, known as King O. Margaret's world was all roundness, a celebration with sweets, hugs, and distractions designed to supply comfort to a little girl engulfed in a patriarchally-constructed hyperfemininity. "Plump bounty" was everywhere, supplied in earnest by King O and the housekeeper (45). Only Margaret's mother Cassandra was unhappy. Absent from the (potentially sacred) marriage (as Wanda's mother also was) Cassandra embodied darkness, mystery, and illness, and was "bewildering" with her chronic ailments (46). Beautiful, young, and thin, she lived liminally on the fringe of life at the round castle speaking little—and when she did she was incomprehensible—even draped in liminal diaphanous peignoirs. She lurked, a shadow figure; she "watched and listened," observing, but not an *act*or, not fully living (46).

As an only child, Margaret rummaged through a box of photos which provided evidence of Cassandra's earlier happiness, freedom, and friendships. Margaret then decided something terrible must have happened and that she, as her daughter, must be the cause of it (47). Margaret developed a grand codependent preoccupation for a child: what

is wrong with mother and how can I fix it? A child's relationship with a collapsed mother, including what Jasmin Lee Cori describes in *The Emotionally Absent Mother* as original loss, can result in the development of such a preoccupied attachment style, a way of coping with mother, her behaviors, and the greater family disfunction. Cori defines behaviors children creatively cultivate as survival techniques in response to the mother's emotional absence, a way of managing their distress and trauma.[82]

"[S]o it was that Margaret's mother became a great stimulant to her creative powers" (47). Margaret identifies as a father's daughter. Her mother becomes Other, reappearing in the present as ghostly symptoms, (wo)manifestations of her pain, "a noisy headache" (46). When a daughter grows up without the wholeness of the parental/familial container—the Vesica Piscis formed by a solid and healthy union of the parents— no inner mandorla holds her. She is not safely contained between her parents. When the mother is absent and girls misalign as only father's daughters, they try to become the Other complete O themselves, attempting to overlay their littleness on the absent and mysterious shadow where Mother should have been. She is not there. I can do it. I can fix this. I can fix them. I can fill this space. I am big enough. I can fix and carry this whole family; perhaps it was my fault anyway? Such circling thoughts dramatize of her thinking.

Children need to grow up within the safe embrace of both parents, whether they remain in partnership, and regardless of their gender identity.[83] A parental Vesica Piscis offers the alchemical containment of sacred marriage. As two parents continually

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[82] See Appendix C: Preoccupied Attachment Disorder.

[83] Queering heteronormative definitions of family and parents helps to shatter corrupt, stagnating, and incomplete patriarchal interpretations of gender.

recommit to their own individuation, the intersecting circles maintain cohesion and the resultant elegant third—the mandorla, where the divine child might reside and grow—is steadily contained at the intersection of their union. This is not a static place, but one with dynamism and flexibility.

Instead, Margaret learns to please her father, entering into a codependent bargain for love. Over time it is revealed that Margaret's father's vast antique ceramic collection was stolen from people living in France between 1933 and 1945 and that they were all Jewish (246). In flashback, he describes porcelain, aligning it symbolically with purity, indirectly linking it with the Arian way—the Nazi Wasteland. "Good girl. Remember always, my love, how important it is to recognize purity. Recognize it, and prize it. Papa O will not always be here to tell you what is the pure and what is the copy, do you understand?" (49). Like "the purity ball fathers" discussed in chapter 5, he reinforces her dependence with a twisted view of value. Racism and misogyny go hand-in-hand in such a patriarchal, capitalist, colonial conquest mentality. But in the present we meet a wise and savvy Margaret ready to break these chains with the past. Regarding the porcelain, she notes, "some people like that sort of thing" (30), whereas the wanderer/Aletis in her prefers the stronger, more resilient secondary/sedimentary clays (31).

The Second Coming: Wanda as Renewing Christa

In her paper "Mary Magdalene: Dark Madonna, Female Christ," Megan Rose Woolever defines the phenomenon of Magdalene's return in contemporary culture as the anticipated second coming of Christ foretold in Christian theology, with Magdalene embodying a radical new "Christa." For Woolever the emerging Magdalene is an embodied Goddess, co-redeemer, and model for "empowered female sexuality

amplifying what it means to be a fully awakened woman" (Woolever). She also rebalances the Christos-Magdalene relationship. I suggest that Wanda embodies just such an appearance, her own second coming.

A young adult and abandoned child of a broken, alcoholic family, Wanda is a survivor who tried to fix the broken pieces of her life via unhealthy technique of codependent management. When placed in the care of her aunt, Wanda "abandoned her own childhood to take on the oversight and management of her cousins'—becoming, one might add, a godsend to her aunt Maureen" (43). In trade for affection, Wanda successfully—and trickily—managed her eight adopted sibling-cousins when their parents were collapsed. "It didn't even matter that it wasn't a real hug; Wanda knew that she had purchased this show of affection in the most shameful way imaginable" (43). Thus Wanda enters into a codependent bargain with her adopted family and primarily her Aunt Maureen, her mother figure. Wanda bribes and manipulates her cousins to survive in what is mostly an unhealthy style of codependent management. It is also a tricky, cultivated survival skill allowing her to survive—though not thrive—when the adults entrusted to nurture her fail. Determined not to be abandoned again, this little girl gets tricky. Foreshadowing her adult transition to *bricoleuse*, her aunt Maureen finds her one morning "asleep on the kitchen floor, surrounded by plates and bowls which she had apparently been trying all night to repair" (44). Coping skills serve a very real need; they keep us alive in the complex Wasteland until we grow strong enough to shed them.

This feat, which awarded her temporary "love" as well as some power and insider status within her adopted family, becomes her trademark for dealing with difficult and childish actors. Professionally Wanda becomes an overfunctioning and meticulously

dependable, self-sacrificing stage manager. Privately she developed a highly dysfunctional codependency with her now former partner, Peter—going so far as to suddenly and secretly sell all their possessions when he suggests he wants to travel, an act which culminates in Peter also abandoning her. Wanda relocates to Seattle because she has received a mysteriously blank postcard from the city. She is sure that Peter sent it. Imagining Peter as a *bricoleur*. "He *restored* things, *made* things" (36), Wanda projects her own disowned inner masculine as well as her creativity onto him.

Recognizing "She would have to be tricky if she was going to find him," Wanda develops the persona of Detective Lorenzini in order to search clandestinely for him (35). Donning a wig, glamorous gear and lipstick, and lowering her voice, Wanda considers, "What kind of character would be most unlike her? What kind of person would Peter least expect?" (35). Wanda tries to catch him by being not-herself, embodying an/Other. This intense rejection of her-Self sends her directly on the path of further destruction.

Although she is propelled forward compulsively, her creativity begins to emerge through her role or persona as Detective Lorenzini. Embodying a form of guerrilla street theater, Wanda ruthlessly and comically interviews record store clerks as to whether they have seen a man fitting Peter's description purchasing certain jazz music. Having developed a practice of positive, daily affirmations—an act that she finally recognizes as futile—Wanda eventually realizes the value in shattering. "Affirmations couldn't save her. Wanda had faced the fact that she would have to keep cracking up, little by little, like a windshield, until she found him. She just didn't seem to have a choice" (36). Regeneration presupposes collapse. Once useful, but now obsolete, ways of being and

understanding disintegrate as new archetypal content blasts through, making necessary psychic space for regenerative techniques.

Wanda continues to believe that her deepest work is to find her lost love in a large city: “the enormity of the quest she’d undertaken began to sink in” (36). But the magnitude of the quest is instead about her own individuation. What Wanda does not yet realize is that the “He” she searches for is not Peter, who carries the surrogate energy of her abandoning father, Michael. But her father is unavailable, lost, having followed her mother out into the world when Wanda was a young girl. In searching for his own lost beloved who—suffering from mental illness—abandoned them both, Michael condemns his daughter to repeat the pattern. Wanda’s family of origin story explains the roots of her codependent management. That Wanda adopts the name of Detective Lorenzini, her mother’s family name, as a creative act of reclamation.

Along with the intersecting threads of Margaret and Wanda, Kallos weaves a parallel story of Wanda’s Irish poet father, Michael, whose decades-long desperate and brittle search for his own lost Bride mirrors Wanda’s search for Peter. In Seattle he finds unexpected containment working in a bowling alley; Wanda’s mother, Gina, was a superb bowler and he has moved throughout the world from alley to alley seeking her. Like his daughter, he committed his vital energy to seeking out the places where his lost counterpart might linger, abandoning himself along with his young daughter.

Gina was an artist, painting and repainting herself in a practice akin to that of Frida Kahlo. When Michael initially sees her paintings, Kallos offers the first connection with Magdalene. “He stood before the painting of her dressed as a nun, the funereal folds of cloth so realistic he could almost smell the sour sweat and suffocating steam of a

magdalen laundry" (188). As in the Phryne Fisher stories, contemporary encounters with Magdalene often begin in the haunting realm of these laundry asylums, which represent horrid examples of the flooded, sour, and suffocating feminine Wasteland where women were misunderstood, systematically abused, then left to rot or drown, forgotten.

Michael unconsciously reaches towards healing and his daughter. The movement of father towards daughter pairs with Wanda's movement toward her co-worker, Troy, and offers a healed version of the lost beloved. It was Michael who sent the mysterious postcard from Seattle. He then unknowingly witnesses Wanda's dismembering car accident. Finally, at the end of the novel, Michael arrives to receive the single object in the vast collection of Nazi plunder, on behalf of Irma Kosminsky, Mrs. K, his friend at the bowling alley who has recently died, having left her final piece of treasure to Michael in her will. Mrs. K is the one who takes care of the broken ones: her dying husband, her three legged black cat, and Michael—who now calls himself M.J. Irma survived the holocaust but lost her first husband. Her young daughter died in a transit camp after they were forced to leave their Parisian home. She has one surviving teacup that holds the memory of her daughter. Irma teaches Michael/M.J. the meaning of *mitzvah*—a good deed, a religious duty—and of *Tikkun Olam*: "Repair the world. Fix what you can" (273).

Meanwhile, Troy becomes devoted to Wanda in a grounded, spacious, hands-off style, allowing her time and freedom to heal her body and psyche. Wanda does not realize the depth of his presence and offerings. "She couldn't help herself: she loved to watch him leave" (110). All men leave her. She tries repeatedly to sabotage their budding relationship, to shake him through cruelty, neglect, and rage. Discussing the arc of preparing for a stage production she says, "Everything always falls apart before it comes

back together" (102). Despite her imperfections—or perhaps because of them—Wanda has always been a *bricoleuse*.

On Easter—precisely the day Magdalene finds a risen Jesus and believes him to be the gardener—Wanda suffers a catastrophic accident. Easter is the time of encountering the resurrected beloved; Wanda's further breakage accelerates her regeneration. She is struck by a car when distracted by a passing ponytailed man who reminds her of Peter; it is in truth her father whom she does not recognize. Michael, in turn, witnesses the accident but also does not recognize his daughter. After Wanda's broken body is taken away by ambulance Michael—who had been comforting the driver and her son—notices something remaining in the street:

> It was the girl's shoe, a foolish high-heeled thing, the kind of shoe a woman wears when she has no faith in her own beauty. M.J. wondered again about the girl, what her reasons were for wearing that kind of fancy getup, in this neighborhood, on this night. Her sweetheart cradled the shoe carefully in his two hands, as if it were a relic made of finest glass. And then he started to weep. (217)

Troy picks up this Cinderella's shoe, embodying the masculine longing for the lost, repudiated, and now dismembered feminine. Michael considers standing in for Troy's dad but instead leaves, believing that "He should never have come out in the first place" (217). This scene holds the compound fractures that occur in transgenerational trauma. The wounded father dooms his daughter to roam in risky landscapes, searching for the abandoning Other who can be neither found nor redeemed. Indeed, that is not her job. Michael doubts his own ability to "father" Troy and leaves it to an older policeman

whom he assumes to be better qualified (217). That Troy cries publicly and later stays with Wanda—moving into the eclectic collective forming at the castle/mansion, building wheelchair accessible facilities for her while tolerating the intensity of her emotions during her healing process—is a testament to the healing masculine and his own inner feminine. He is worthy of the archetypal Bride.

It is only through her complete collapse that Wanda is able to begin making something of her own that is new, creative, and soulful. When Wanda builds her first bricolaged piece, it is constructed out of trash. It is Peter's face, which she then throws away (36). Management gradually transforms into creativity and Wanda's detective skills are liberated for a higher calling. The mosaics she creates, which first require the shattering of the old forms—as Nazi plunder, stolen, corrupted "treasure"—become instead, learning opportunities and mythological symbols.

For weeks after the accident, Wanda sleeps and dreams as her body is tended in the hospital. Her dreams offer her leading roles, yet she rejects them claiming, "But I'm not meant to be an actor!" (222). Here Kallos describes the venues and productions as grand and, for the second time, alludes to Magdalene, this time within the context of "whole communities gathering to see the crucifixion of Christ, the resurrection. Where hundreds of townsfolk acted out the story of the Passion Play" (224). Here Kallos utilizes not only the regenerative Magdalenian cycle, but also the power of collaborative communal co-creation. Wanda regains consciousness after various procedures to immobilize her fractures; her jaw has been wired shut. She cannot speak and remains deeply depressed for a long time. Like Osiris, she must silently steep in her own juices.

From Management to Creativity: Margaret & Wanda Break Through

Relating to Bower's Aletis model, the novel begins with Wanda arriving at her new home, which provides a rich, newly bricolaged community. Within the container of this new structure that Wanda can allow herself to break-down. "The enormity of Margaret's kindness engulfed her, not as a comfort, but as a shroud" (229). With Margaret and Troy and the rest of their community she feels safe enough to inhabit her shadow and regenerate. It is a regeneration Margaret offers via hearth, home, and unconditional love—a Hestian movement—which enables and supports Wanda's healing and individuation.

Simultaneously, Margaret liberates herself from her own imprisonment within her parents' house. The literal smashing of her father's lingering profiteering shadow, the release of her mother's collapsed ghostly hold on her, together free her energy. After Wanda moves in, the ghost of Margaret's mother questions her about her new housemate:

> *What is it she does, exactly?*
>
> *She sits in a little booth*, Margaret replied, vaguely*, and . . . manages things.*
>
> *That's hardly impressive.*
>
> *She's very important, Mother. They couldn't do without her.*
>
> *That may well be, missy—and you needn't get so huffy about it with me!—but you can't convince me that she's doing anything creative. She's not an artist!* (120)

This internal dialogue illustrates the contrast between codependent management and creativity. Margaret has not allowed herself a creative life either. (Neither did her

mother.) Rather than taking longed-for trips to Paris, she remains imprisoned in her father's house (as her mother had been trapped) fantasizing. Her creativity was subverted into managing his collection, meticulously dusting and shamefully, silently maintaining his stolen objects. Her midlife was lost in a confusing fog of immobilizing grief after the tragic death of her young son Daniel in a car crash and the subsequent abandonment of her alcoholic husband, whom she allowed—as a collapsed mother—to drive the car while intoxicated.

Meanwhile, Margaret has met retiring valet Gus at the French-themed hotel which is the landscape of the extent of Margaret's knowledge of France; France itself lays beyond her known and imaginable cartography. They fall into a new kind of love; fluent in French and yoga, Gus teaches Margaret how to breathe. He also moves into her growing home. Soon they are joined by her health team, including Bruce, a chef who is gay and Jewish, and Susan, a nurse, who becomes his best friend. This new tribal family grows and relationship webs build between them all. When Susan confides in Bruce her longing for motherhood, he offers to biologically donate and co-parent.

Meanwhile, both Margaret and Wanda begin to actively and creatively grieve. Initially Wanda expresses confusion and hesitancy around actively breaking with the past, asking Margaret if she is sure she wants to give the collection away. "'I don't want to give it away. Or sell it,' Margaret announced, as much to herself as to anyone. 'I want to break it.' With that she let it go" (132). The outdoor patio becomes littered with shards of destruction as Margaret corrects her own thinking, "Not destroyed—reconfigured" (135).

Not only does Margaret nurture Wanda back to health by providing for her physical needs, she also tends to her psychic needs. In a novel where renaming shows progressive movement, Margaret renames Wanda as Tink. Wanda/Tink's recovery depends upon her reclaiming her creativity.

As she teeters between the worlds, angry, stuck on pain killers, and contemplating suicide, Margaret intervenes by telling her the full story of her father's legacy. "When the Nazis began their work, he saw a great opportunity" and became "a broker of fine antique European china and porcelain" (240-1). She hands Tink an old and heavy letter from a dealer describing the inventory he is shipping to King O. "Ah, these kikes and their tchotchkes! The whole lot came from a Paris apartment of a French professor named Lazar, and the details, as always, you will find on the attached inventory" (240). When her father died in 1946 just after the war, twenty-four-year-old Margaret unwittingly took over his art dealership. One day:

> [A] man burst in. His face was awful. Haunted-looking. Skeletal. He was wearing a black wool coat and a yarmulke. He started yelling at me. His English was very broken. "You are standing on the dead!" he shouted. "On the bodies of the six million you make your fortune! I curse you! I curse your family!" (241)

Shaken by this encounter, Margaret begins sleuthing and uncovers the truth about her father and the origins of his fortune, finding "the unthinkable" (241). Closing the shop, she stores everything at the house and goes silent, believing she can contain the horror herself. Later her husband discovers the truth, their son dies, and her husband leaves.

Though she tries to find the original owners, these sorts of objects are more difficult to return; unlike paintings or bank accounts, they are difficult to trace. She tells Tink that atonement has never been made. “These things have outlived their time, it seems to me. If all they do is sit on a shelf, no one will ever know their worth. I think it’s time for them to die. . . . They should all be broken. I want you to do it” (242). This revelatory act between women is the first time Margaret has shared her burden and the weight and consequence of this man’s curse, liberating her for action. It is only after her decision to break (with) her father’s collection that effective restitution can be seeded.

Wanda/Tink agrees with Margaret, with one caveat. “These things need to have stories, even if the stories aren’t true” (246). As mythologist, she is making meaning where it has been lost. Wanda breaks the first piece on the hearth, but only after Margaret creates a possible story for the dog figurine (247). This is significant since both women have come toward each other to recreate a healthy, containing home. Such growth requires release, re/membrance, and reclamation. Wanda asks Margaret to write the stories down.

There is a vast quantity of objects in innumerable boxes within a massive mansion; the breaking goes on and on. Wanda discovers that smashing objects against “hearths guaranteed the most dramatic and thorough breakings” (249). Why? Because they are the center of family life, of home as container. These women use the containment of their new, regenerative home to heal. Breaking is not so hard. These simple acts of dropping—how easy—when the time is right, take “no effort at all” (249).

Wanda/Tink reclaims her voice by vocalizing her anger as she throws the ceramics. Again, she begins sorting the pieces, deciding that all her mosaics would

illustrate a single subject and begins applying her tricky detective skills to the re/constructive act of researching Judaism and World War II. Continuing their commitment to remythologize the stolen objects, the stories pour out of Margaret. “Her dreams were full of the persecuted, the condemned, the dead—all telling their story” (251).

> She walked the rooms of the house with Margaret—who had imagined owners for every single piece, from the largest Chinese garden seats to the smallest snuffbox, from the most valuable and rare items in the collection of those which were more common, less dear. Sometimes Margaret’s imaginings were scant: “Moshe. Widower. Wore garters. Fed pigeons. Shot in the head, in the night, in a forest.” In most cases, though, her stories were full of details: “Adele, nine years old, sitting at a school desk, proud and straight, wearing a plaid blouse, white anklets, her hair in braids. She was going to be a journalist. She loved horses. She won the school essay competition and her grandmother gave her this as a prize. When she starved to death, she was holding a pencil. (251)

These women engage in a transformative act of imaginal re/membering. Even when the stories were lost to them, they remain committed to the possibility of atonement. They did not know what they were creating; they just kept going, reclaiming meaning.

As Tink applies her considerable detection skills she uncovers stories of resilience and regeneration within the mythology of the holocaust. She becomes inspired by the story of Jewish children in the ghetto-turned-concentration camp of Terezín, in the occupied Czech Republic. These children wrote, drew, and made collaged *bricolage* from

scraps from 1942-1944 (252). Words and pictures—Wanda/Tink blends them in her art. She copies these children's words and uses her own house's shards, including Margaret's stories, to echo their breakage. As she allows these stories to incubate, she walks with shards in her pockets (259). Like her connection with Troy, they keep her grounded.

Wanda/Tink also uses paper with story fragments, the words are included in the mosaics along with bits of poems and drawings. When Troy becomes her technical assistant, Tink blooms into a full-blown artist, turning *tesserae,* these small components, to treasure. When she fears that her work looks poorly, he challenges her: "keep going. . . . It's all in the grout. . . . That's it. Take your time" (256-57). But grouting is risky business, a foray into unknown territory. "Grouting meant losing sight of the familiar. There was risk here, terrible risk. The risk of failing, again" (257). This blind step requires faith. Grout becomes her binding agent. Like the decorative finishing stitching in crazy quilts, this final step psychically sets the shards, committing them to place and relationship, as she alchemically re/integrates lost and reclaimed pieces of her own soul.

Tink realizes, "Troy was right. The space between the pieces, the *negative* space, was highly important, maybe even more important than the pieces themselves" (257). "Space made everything possible" (258). Troy makes crucial space for Wanda repeatedly. He does not react to her pain, instead remaining silent. He leaves when she lashes out, allowing her to contemplate her own actions. This is a mature act of the healing masculine. When the container is strong, spaciousness is possible. Tink begins to quiet her mind and let go of her need to control. Her previous codependent, list-making management style is replaced with, "A kind of magic which only happened when she let go" (259). She transforms, metamorphosing from manager to creatrix.

Regeneration: Community, Home, and *The Magdalene Kitchen*

Soon the mansion co-operative takes on an additional dimension: a nonprofit school of mosaics whose mission is "fostering community through artistic collaboration" (281). This school of social and artistic bricolage becomes the Crazy Plate Academy. Volunteers collaborate with Wanda/Tink, Troy, Margaret, and the entire household to co-create community artwork. Their first exhibition includes *Seder Plate, Holy Book,* and *Shoes of the Dead*, in response to the Holocaust Museum's exhibition of piles of victims' shoes. Instead of amplifying the horror and death, the vivid display is somehow an ingenious, "joyous affirmation of life" (279). Headlines respond with "The Hughes Collection Scandal: Desecration or Deification?" (278). Word spreads about Margaret's legacy and gift back out into the world. Wanda/Tink begins to establish her place in the art world as a serious mosaicist.

With the devotional act of a sociopolitical *mitzvah* or good deed, *The Magdalen Kitchen 1972* is revealed as Wanda's first full-scale solo installation—slated to travel to museums around the country. It is the culmination of her vision, co-created with the support of the Crazy Plate Academy, and provides a reinterpretation of her Aunt Maureen's kitchen. Here Magdalene shows up as her aunt/adopted mother, serving breakfast to the enormous family in a re-imagined, nurturing space from Wanda's childhood. The whole broken scene is made whole by the remythologizing act of *bricolage*.

After living for two years in a state of vitality with her star tumor, Margaret actively begins to die. She decides to cross the known boundary of her previously confining life and finally take the journey she has always dreamed of; she travels to Paris with Gus and Susan. Consciously venturing into uncharted—and yearned for—territory for the first time in her life, she synchronistically stumbles upon *Le Centre de Documentation Juive Contemporaine*, the Center of Contemporary Jewish Documentation, where she is able to finally, after much research, track one single piece of inventory of those possessions confiscated from Parisian Jews which ended up in her care: the green and gold chocolate service—the tête-à-tête—that is missing a single cup (306). It belonged to Mrs. Irma Mariska Sendler. Eventually tracing her via Holocaust research centers and oral histories, they discover her number in Seattle; she is now known as Mrs. Kosminsky, Michael/M.J.'s only friend, Mrs. K.

Margaret's atonement for her father's misdeeds responds to the Jungian tenant that we unconsciously leave our unfinished business for our children.[84] She has come out of the shadows, released her inherited shame, and reclaims her lost pieces by coming to terms with the truth about her father and his legacy. She has also dealt with her ghosts—both mother and son. Now Margaret's star is bursting, her ghosts more defined and vivid.

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[84] The young discipline of epigenetics is validating Jung's assertion by tracing the physiological impact of the intergenerational transmission of traumatic experiences and how they lodge physiologically. For a close examination of how inherited PTSD manifests physically—particularly via methylation, a vital physical process responsible for detoxification and maintaining equilibrium within the nervous system—see Tania L. Roth, "Epigenetic Mechanisms in the Development of Behavior: Advances, Challenges, and Future Promises of a New Field," *Development and Psychopathology 25* (2013): 1279–1291. Central to this discussion is tending the intersection of war and the wounded masculine; in this vein, see especially Gadi Zerach et al, "The Role of Fathers' Psychopathology in the Intergenerational Transmission of Captivity Trauma: A Twenty Three-Year Longitudinal Study," *Journal of Affective Disorders*, (October 2015): 84-92, and Krista Tippett's interview with psychiatrist and neuroscientist Rachel Yehuda tracking trauma markers in children of holocaust survivors, "Rachel Yehuda: How Trauma and Resilience Cross Generations" (OnBeing.org) July 30, 2015.

As she crosses over to their realm her mother asks, “You didn’t expect to stay in the shadows forever” (289). Margaret is finally leaving her own liminal prison.

The return of the (healing) father occurs on Thanksgiving day. Michael/M.J. is about to leave town after Mrs. K’s death. She has bequeathed to him her only memory of her daughter, the single cup her daughter carried with her when they were interred. Michael receives a call from Mrs. K’s lawyer summoning him to Margaret’s mansion. Upon his reluctant arrival at the Hughes house, he is put through the rite all visitors undergo, be they “unsuspecting solicitor, substitute mail carrier, FedEx driver, or fledgling volunteer” (336). They are each welcomed, handed an object, told its story, and asked to break it before being allowed in. Having been successfully initiated at the threshold, Michael meets with Margaret and receives the tea/chocolate set on behalf of Irma and her daughter. Margaret begins to actively fade and invites Michael to stay. As he wanders the property he finds Wanda’s studio in the carriage house, recalling the image of his lost wife, Gina, in a sculpture. Recognizing his daughter, he understands it was she he has been searching for. Though she does not realize who this stranger is, Wanda/Tink invites him to Thanksgiving. He stays. Margaret dies.

Michael moves into the mansion without revealing his identity. He connects with and supports Wanda/Tink, enabling her to lay to rest her codependent search for Peter. As her energy is liberated for individuation, for becoming whole and complete in her-Self, she is finally able to both recognize her father and be present with and commit to Troy. The novel closes with their wedding. The community celebrates as the couple smashes Irma and Lucie’s tête-à-tête in blessing. Both feminine and masculine Wastelands have

been regenerated. Susan and Bruce's baby, Augie, arrives at the novel's close. He is a divine child beloved and held by the whole household.

Broken for You contrasts the worth/value of objects with that of human souls, both our own and those of Others. As Magdalenian agent, Kallos accentuates the fault lines of conscious and unconscious breakage, examining how repair begins when we are present with our shards. By working with time as an ally—it sometimes takes a significant span to heal—we are able to continually renew, repurpose, and re-construct our mosaicked selves. Kallos utilizes feminist co-creative community building, a neo-Hestian matriarchal, non-hierarchal model that supports and welcomes a wandering Aletis. Kallos guides us through our reading/(w)rites as preparation for alchemical sacred marriage. Dismemberment, grief work, remythologizing re/membrance, and the intersections between the wounded masculine and lost feminine are all required, as well as recognizing cultural wounds as personal and vice versa, including war, betrayal, and abandonment—all written on the body. Furthermore, Kallos addresses intersectionality, interlocking forms of oppression, including: ageism, homophobia, class wars, racism, and sexism. From the shards of such shattering can emerge a complex mosaic that no single person could have crafted alone.

Repeatedly throughout my research on Magdalene, Nazism and Adolf Hitler cast an unexpectedly long and chilling shadow across the page and screen. At first I ignored it, then tried to outrun it; finally, I turned towards it. Is it all that surprising that an exploration calling for recognition of the regenerating and divine feminine principle of humanity, one born out of the Jewish tradition, would also nudge its shadow into the open? Nazism was certainly a massive, fear-based attempt at controlling and silencing the

Other—Jewish, Catholic, queer, feminine. *Broken for You* is part of a lineage of emerging fiction of reconciliation, repatriation, and regeneration in response to Nazism and Hitler in particular; this lineage includes *The Little Book* (2008) and *The Lost Prince* (2012) by Selden Edwards, *The Magic Circle* (1998) by Katherine Neville, and *Anna and the Swallow Man* (2016) by Gavriel Savit. Perhaps it has taken seventy years to fully grout the shards left by Nazism.

Each of these books address the treatment of Jews, Roma, gays, intellectuals, children, and other groups and individuals as Other. All suggest new models but only *Broken for You* specifically shows us how. This epic narrative is worthy of our attention. It is no wonder it took Stephanie Kallos seven years to complete such a masterwork. Kallos' method for healing and recovery is so effective because it illuminates the complex gifts of Magdalenian regeneration in subtle, lyrical form. Mythologically, the novel narrates Magdalenian regeneration creatively and communally, mythopoetically embodying what can be called a handbook for regeneration.

Broken for You offers a restitution motif, which I suggest is a literary and film trend. Films such as the *Rape of Europa* (2008), *The Monuments Men* (2014), and *The Woman in Gold* (2015)—all of which are based on books—document reparation/reconciliation/restitution as regenerative healing acts.[85] We tell stories of the return of what was lost because they provide a sense of wholeness, of right relationship. Before reconciliation, we must first tell the truth, as exemplified by successful healing

[85] The film *Woman in Gold* (Anchor Bay, 2015) is based partially on the book *The Lady in Gold; The Extraordinary Tale of Gustav Klimt's Masterpiece, Portrait of Adele Bloch-Bauer* (New York, 2012); the other two films retained their original book titles.

models developed in South Africa and other war-torn nations.[86] *Broken for You* offers something more, something new, created out of what cannot be returned but must go forward; even when we do not know the truth we can—and must—tell new stories to make meaning. In this way, the imaginal realm offers truths that cannot adequately be contained within fact-based literal and forever incomplete "history."

What Campbell might call a failed return, Jody Bower calls going forth. The Aletis who wanders and must find her own, new home is also a *bricoleuse*. When there is no home left, and family/old village toxic and dangerous, she must move along and use the materials to hand and create something new, somewhere new, remythologizing her-Self. Kallos' Wanda and Margaret are unconventional pilgrims and the narrative embodies their personal s/heroes journeys of renewal back to themselves while they wander on, cultivating new, dynamic expressions of community, hearth, and home. *Broken for You* is unexpected detective fiction with Wanda as an unlikely—and successful—Magdalene.

The Recessional: Summarizing the Regenerative Magdalenian Cycle

The remythologizing of Magdalene's story is a rich example of how fresh perspectives invite open and curious scholarship and synchronicity. When powerful historical figures seem to exist as mere biographical sketches, remythologizing offers

[86] For a detailed account of a successful, multilayered approach via a truth and reconciliation commission after genocide and trauma in South Africa see *The Book of Forgiving: The Fourfold Path for Healing Ourselves and our World* (New York, 2014) co-authored by Archbishop Desmond Tutu and his daughter, the Reverend Canon Mpho Tutu van Furth. Sadly, after her recent marriage to her long-time female partner, the South African Anglican church revoked the Reverend's license to practice as a "priest," stating their policy on gay clerics is celibacy (BBC.com, June 9, 2016).

opportunities to encounter archetypal energy and potentialities embedded in their stories from new directions. This new exploration of how emerging Magdalenian mythology has deepening significance for contemporary consciousness informs healing potentiality on the personal level of soul and out into expanded cultural realms. Magdalene returns bearing multi-layered, imaginal, and embodied offerings.

With much attention being paid the loss of what may have been a Great Mother goddess archetype, it is essential to re/member it was not only our mother who went missing; we also lost the mature and fertile Bride, the embodiment of sovereign, erotic, and creative womanhood as equal partner. The individuation of the Bride, including the development of her inner masculine, is essential preparation for embodied, sacred marriage. The inner Bridegroom must be prepared for the returning Bride.

Magdalenian mythemes found in grail lore, alchemy, Black Madonna mythology, tarot, and folklore act as threads connecting her with the ancient lineage of Mediterranean Sister-Brides within bounty traditions, rooting her resurgence. By locating the Bride within the plurality of Magdalenian mythology, including the canonical and gnostic gospels—especially the *Gospel of Mary*—and the post-*Da Vinci Code* eruption of scholarship and creativity, a close examination of interdisciplinary scholarship expands the imaginal interplay between history and mythology in terms of voice, power, and agency.

Exploration of the relationship between Magdalene's "history" and mythology, beyond her identity as disciple and apostle toward Bride and equal partner, informs our world today. Mythology bridges the gap between belief in an absolute "truth" and the power of imagination, offering, instead, a process of meaning making. Tending

Magdalene's many names and titles—from Mary Magdalen, *The* Magdalene, Magdalene, to Magda—broadens our respons/ability, our ability to respond to her phenomenon, as well as recognizing her various forms. Rather than relying on patriarchal limitations of the feminine familiar in the distorted and confining Greco-Roman foundation of Western cultures as discussed by Patricia Reis in *Saturn's Daughters*, the reclamation of Magdalene as Bride expands her regeneration beyond prescribed and limited roles for women.

By also expanding the definition of the "Wasteland" into two interconnected and reciprocally unhealthy territories, we can better tend their distinct dis/eases. The desertified masculine realm not only abuts the swamped feminine, their properties overlap. The constructed dam dividing the two is the source of the imbalance and requires deconstruction. What is called for is irrigation of the dry, rational male landscape—once devoid of feeling—and the simultaneous relief of female territory of carrying disproportionate, flooding emotional burden.

Such action requires radical, effective theories and practices. Key Christian feminist Magdalenian scholars, including Jane Schaberg, Karen King, and Cynthia Bourgeault, fail to make crucial leaps, missing opportunities to connect just how broadly and deeply the lack of bridal representation in the Christian myth impoverishes us. By instead identifying the lost centrality of the sacred marriage at the heart of the Judeo-Christian traditions, its place within the ancient partnership mythologies, and Magdalene's mythological return as archetypal Bride, we turn towards livelier, more effectual research, dialogue, and action.

Layered, interconnected, intertextual symbolism between Sumerian, Babylonian, Egyptian, and Judeo-Christian scholarship and literature, as well as the later disciplines of grail lore and alchemy, track how ancient mysticism at the heart of these traditions embodies and culminates in sacred marriage. Alchemy, as exemplified in its ancient Egyptian roots told through the myth of Isis and Osiris, can be traced as a path of individuation as well as a type of bricolaged methodology. The key to alchemical healing in preparation for sacred marriage is that each must continuously work towards his/her own individuation separately, then together.

The loss of Magdalene as half of the Christian story renders Jesus/Jeshua as Fisher King—wounded in his grief at the loss of his Bride—he (and his church) becomes an impotent leader. He is only one half of a greater whole. Outdated masculinist theorists and mythological constructs can meet their missing counterpoint in regenerative Magdalenian consciousness. Assumptions made about women's (and men's) individuating journeys can be reimagined.[87] The Fisher King—whose wound originates with the loss of the feminine divine and is tied with the suffering of the infertile land—who has been suffering endlessly, can finally be tended. Indeed, no one can thrive when the divine masculine is wounded and the divine feminine is lost. Under patriarchal blinders even Joseph Campbell, as scholarly grail knight, failed to ask the correct questions, nor even recognize her, as the grail herself passed him by.

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[87] Even notorious James Bond has been developing his Magdalenian consciousness. Moving from a type of widowhood, through the underworld—while pausing to cross-dress for International Woman's Day—Daniel Craig's twenty-first century Bond moves towards his own individuation and sacred marriage. In his fourth film Craig's Bond meets a worthy partner, a wanderer emerging from her own s/hero's journey; together they cross new barriers and tend their erotic, intimate *bond*. The name of his beloved? Madeleine. See *Spectre* (Twentieth Century Fox, 2015) and *James Bond Supports International Woman's Day 2011* (WeAreEQUAL, 2011).

Marion Woodman and Deldon McNeely examine how the wounded masculine heals and evolves as the abandoned Bride is reclaimed. The return of the Bride is not for her alone but is the movement towards partnership, the sacred marriage at the root of Western traditions, Jung's *conjunctio* embodied in divine union of oppositional energy. By creating and tracking more inclusive, feminist responses to Jung and Campbell, we more effectively account for dynamic mythic movement in women's lives, investigating and investing in the regenerative movement of the Bride. We learn to ask the right questions.

Jody Bower offers just such a revision with *Jane Eyre's Sisters*. By supporting navigation within literary cartography—recognizing signs, portents, and players we encounter while following female protagonists on their adventures—Bower's mapping offers a psychic GPS (perhaps PPS, a psychic positioning system), allowing us to track the Aletis/Bride as she moves toward what Bower identifies as the healing outcomes for women wanderers: the movement into a home of her own—a core theme for Brides—and mature partnership. This regenerating wanderer learns: to find her geographic location (crucial whenever we are lost), track her movement across interior and exterior landscapes, and become her own psychic cartographer. Conscious partnership can occur after the development of such bridal agency. Individuating women, who intimately know the pain of the dark and choose—or are cast out—to wander, move towards a more embodied, creative, cyclical ecofeminist form of resurrection: regeneration.

The exploration of Magdalenian literature—which has developed exponentially within the last several decades—yields tremendous insight when viewed via Susan Rowland's significant and dynamic model for feminist post-Jungian critique. In *C. G.*

Jung and Literary Theory she suggests, by exposing a deep function of reading and writing fiction, that reading can be a radical act of psychic growth and development. Interacting with the written word, we infuse literary landscapes with meaning from our own very personal imaginal realm, allowing the story to become reflexive tonic for psyche. This form of active imagination not only supports identification with the characters and the s/hero's journey, it promotes an expansion of our range of feelings, empowerment, and agency. That so many emerging Magdalenian works have been consistently achieving tremendous international popularity further implies significant cultural impact.

Additional literary tools arise via Jane Austen's techniques for successful bridal agency. Requiring that her s/heroes strive for partnership with men who are actively cultivating their inner life, character strength, and their own individuation process, Austen's body of work repeatedly pivots around her caution of the dangers inherent in entering into partnership with an unindividuating/stuck man, primarily the loss of energy necessary for her own individuation process. Internally, in what may be Austen's greatest gift, she illuminates the need for healthy containment as her women move from being trapped in festering options toward the vitality of true partnership. Her work highlights how crucial it is for women to develop their inner masculine; along with critical containment, it leads toward the bounty possible with a healthy inner marriage.

Along with literary fiction, women's biographies and memoir also pinpoint the wandering path of the Aletis. Tracking the threads in Elizabeth Gilbert's *Eat, Pray, Love* reveals an individuating Ariadnean mythology, perhaps the most ancient strand of Magdalene's Mediterranean lineage of sacred marriage. Following Austen, Gilbert

demonstrates the dangers of encountering the immature/immobilized Theseuses and offers an individuating map toward personal wholeness and eventual partnership with Dionysian divinity. As both Ginette Paris in *Pagan Grace* and Christine Downing in *The Goddess* claim, Ariadne is no victim. Rather, she is an active agent of her own destiny, choosing Theseus and the necessary puzzles, adventure, and subsequent abandonment through which she transforms.

The identification of distinctive, repetitive patterns in four popular European fairy tales, *Cinderella*, *Sleeping Beauty*, *Snow White*, and *Rapunzel*, offer retellings of the quest of the wounded masculine as the bachelor prince who seeks the lost, imprisoned, and wounded Bride—his true partner. Through their continual retelling and renewal through literature, the fine and lively arts, and contemporary film, fairy tales capture our imagination as embodied, encoded Magdalenian consciousness, offering layered, regenerative teachings. These stories also amplify patriarchy's vampiric shadow fantasy, where the Bride is at risk of her sisters' and mother's envious projections and the resultant, depotentiating state of confusion. This battle with the feminine shadow is an individuating act for the Bride who fights for her right to wear her sovereign bridal crown to the altar. Magdalene—like Psyche and Cinderella on their way toward sacred partnership—must first confront traitorous sisters and a wicked usurper queen, while sorting her own psychic seeds, separating projections from her own shadow. The Bride/princess must discern and take healing and regenerative actions through psychic fog in the feminine bog.

Examining the (often unconscious) trauma we all suffer in the twin patriarchal Wastelands, along with the tragic calcification of a corrupted Christianity which sent its

Bride into exile, leads to understanding sacrifice as an incomplete model. Like the middle act of a three act comedy, the cyclical movement required is regeneration. Here Magdalene applies her tricky detective skills. Showing up in feminist detective literature, she turns and re/turns toward life. Close examination of incomplete attempts at renewal supports, like Austen and Gilbert's literary contributions, an awareness of the patriarchal wound and its need for deeper tending.

Focusing on the potential of Magdalenian consciousness and activism as eco-healing agent, the application of Vandana Shiva's Shakti Principle supports and catalyzes psycho-logical, socio-logical, and eco-logical change in support of green, living, and vibrant interdependent systems, both internally and externally. From both a depth psychological and cosmo-logical perspective, this is the movement from complex Wasteland toward a healed, restored Vesica Piscis, the renewed embodiment of the sacred marriage.[88] This homecoming to a world re-ensouled provides a hopeful prescription for tending the returning Bride within the context of the archetypal sacred marriage as a type of sacred grove, supporting a re-enchantment of our interrelated internal and external realms. As above, so below; as She returns, so does the Garden.

Emerging stories of embodied, empowered women sleuths, like Phryne Fisher, offer models of sovereignty, agency, and dynamism. Successfully embodying Magdalene as archetypal Bride, Phryne Fisher is fully sexual and regal. Consistently evolving, both in her personal individuation and in preparation for relationship with the beloved, her role as tricky detective serves her commitment to supportive sisterhood and the fearless dethroning of usurper queens. She embodies an empowering model for how regenerative

[88] See Keiron Le Grice, *The Archetypal Cosmos: Rediscovering the Gods in Myth, Science, and Astrology*, (Edinburgh, 2010), especially "Epilogue: The Opening of a New Spiritual Era."

qualities inspire, nurture, and heal the adjacent masculine and feminine Wastelands. The art of problem solving has been elevated to a fine feminine form, expanding into community building, generosity, and an exuberant *joie de vivre*.

A complex roadmap for Magdalene's regenerative power and dynamism resides in *Broken for You*, focused around the individuation of both main characters, Margaret and Wanda; the relationship between these two women offers a healed version of sisterhood and nurturing motherhood. Crafting "fictitious" mythology for surviving holocaust objects is a creative, evocative act of renewal that is amplified through the mosaic art of Wanda/Tink and the greater collective. This remythologizing blurs the gap between history and mythology and is emblematic of Magdalenian consciousness as it reinvigorates storytelling as conscious griefwork. Fully grieving has the power to liberate blocked energy, create psychic space, and renew. *Bricolage* functions as such a healing, remythologizing methodology. Margaret's very household itself becomes a radical, ecofeminist container for individuation, community, and rebirth.

Mystery invites a quest. Beyond examining the explicit canon of Magdalenian literature deliberately structured around her as a central, transparent figure, I found her appearing in the most unlikely places, repeatedly and convincingly: in films, television series, and novels. She appears as the Bride in various aspects: the detective, the lost princess, and the grieving artist. Her movement is toward sovereign coronation and the beloved. She matures from codependent management to healing, fluidly and flexibly. Probing, questioning, questing, the Bride—daughter, sister, Aletis/wanderer, and *bricoleuse*—is simply committed to becoming her-Self. She is, quite holistically and gracefully, "broken for you." But her breakage is not sacrificial, it is regenerational.

To best tend the soul of the world, tending Magdalene as the lost and returning Bride, the feminine counterpoint of our world's wounded patriarchal soul, returning, re/membered, rising, regenerating from the twin sterile Wastelands—is crucial. Magdalene shows us how to heal, to collect our shards, to re/member our way. In each moment we are at choice within a continuum of responses. We can fall back into step-sisterhood, martyrdom, and envy, the corrupt, vampiric evil/usurper queen archetype. Or we can reach forward, toward Magdalenian consciousness, using tricky detective skills, cultivated compassion, and inherent creativity.

For me Magdalene is the archetypal Bride resurfacing for our times. The vast amount of emerging scholarship, literature, and art in which she features overtly and covertly are, I believe, a testament to how we are, at this potent time of deep unrest and environmental devastation, culturally ripe for this myth and the gifts implicit in reclaiming the sacred Bride. If she is trending, we are mending.

I suggest the divine feminine's primary movement is bridal, ever evolving toward integration, union, *conjunctio* within that mysterious feminine—masculine continuum. The exile of the Bride has for far too long greatly impeded the individuation of our psyches—both individually and collectively—leaving the Vesica Piscis barren, a compound Wasteland, the wounded masculine an incomplete crescent longing for wholeness. The extensive, pervasive, and necessary return of Magdalene signals multiple levels of interdependent regeneration. With her previously disowned shards coming together as therapeutic clues, I suggest Magdalene heals her fragmented Self in the psycho-logical realm, her community in the socio-logical realm, and Gaia in the eco-logical realm. This study continues onward from the psychic realm outward toward an

exploration of how the returning archetypal Bride also bears gifts for *communitas* and Gaia. These three interconnecting realms together form a comprehensive ecofeminist quest to understand and welcome Magdalene's embodied regeneration.

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Appendix A

"The Prophetess Isis to Her Son" as told by Marie-Louise von Franz in *Alchemy*

Note: This Greek text from the Hellenic period is perhaps a composite of earlier Egyptian writings with no clear lineage cited. The text is found in the compilation entitled the *Codex Marcianus*, named for the Mariana library in Venice (see von Franz 41-3). Included here is von Franz's own translation (presumably from the German though nowhere in the book does she cite her source) complete with her bracketed interpretations. The text appears interspersed with her commentary throughout her second lecture on Greek alchemy (44-50) and is missing two pages near the end (indicated here by ...) which she summarizes instead (see pages 47-50). Alternative translations are now readily available online in their entirety.

Oh, my son, when you desired to go away to fight the treacherous Typhon [i.e. Seth] over your father's kingdom [the kingdom of Osiris], I went to Hormanouthi, i.e., Hermoupolis, the town of Hermes, the town of the holy technique of Egypt, and stayed there some time.

After a certain passing of the *kairoi* and the necessary movement of the heavenly sphere, it happened that one of the angels who dwelt in the first firmament saw me from above and came towards me desiring to unite with me sexually. He was in a great hurry for this to happen, but I did not submit to him. I resisted, for I wished to ask him about the preparation of gold and silver.

When I put my question, he said he did not wish to answer me since it was such a great mystery [the superlatively great mystery—to give a freer translation—because this mystery is too overwhelming], but said he would be able to answer me and solve my problem. And he told me about his sign [meaning probably how she should recognize the angel] and that he would bear on his head, and take it and show me, a ceramic vessel full of shining water. He [the other angel] wanted to tell me the truth. This vessel is a possoton and has no pitch in it.

The next day, when the sun was in the middle of its course [that is, at midday], there came down the angel who was greater than the other, and he was gripped by the same desire of me and was in a great hurry. [He too wanted to rape Isis]. But none the less I only wanted to ask him my question. [She again delays, thinking only of the question.] When he stayed with me, I did not give myself to him. I resisted him and overcame his desire till he showed me the sign on his head, and gave me the tradition of the mysteries without keeping anything back, but in the full truth. [So she wins the battle and he tells her all he knows about the technique of alchemy.] He then again pointed to the sign, the vessel he carried on his head, and began telling the mysteries and about the message. Then he first mentioned the great oath and said: “I conjure you, in the name of Fire, of Water, of Air and of the Earth [twice a quaternio]; I conjure you in the name of the Height of Heaven and the Depth of the Earth and the Underworld; I conjure you in the name of Hermes and Anubis, the Howling of Kerkoros and the guardian dragon; I conjure you, in the name of that boat and its ferryman, Acharontos; and I conjure you in the name of the three necessities, and the whips and the sword.” After he had pronounced

this oath, he made me with this oath promise never to tell the mystery I was now to hear, except to my son, my child, and my closest friend, so that you are me, and I am you.

Now you go and watch and ask Acheron the peasant. [A variation gives Acharontos. There is no transition here in the text, but probably from now on we hear the mystery. Unfortunately in those days they had no signs, no quotes, or anything like that. One never knows where the quotes should be, but I think it is obvious that it begins here. It means that now the mystery will be imparted and you should listen to it.] Come and look, and ask the peasant Acharontos, and learn from him who is the sower, who is the harvester, and learn that he who sows barley will also harvest barley and he who sows wheat will also harvest wheat. Now my child, or my son, you have heard that as an introduction, and now realize from that that this is the whole creation and the whole process of coming into being, and know that a man is only able to produce a man, and a lion a lion, and a dog a dog, and if something happens contrary to nature [probably meaning contrary to this law], then it is a miracle and cannot continue to exist, because nature enjoys nature, and nature overcomes nature. [That is the famous saying which also appears in many other texts, but usually as: “Nature enjoys nature, nature impregnates nature, and nature overcomes nature.”] Having part of the divine power and being happy about its divine presence, I will now also answer their questions about sands, which one does not prepare from other substances, for one must stay with existing nature and the matter one has in hand in order to prepare things. Just as I said before, wheat creates wheat, and a man begets a man, and thus also gold will harvest gold, like produces like. Now I have manifested the mystery to you.

Take quicksilver, fix it in lumps of earth or by magnesia or sulphur and retain it. [This is fixation through warmth, the mixture of species.] Take one part of lead and of the preparation fixed through warmth, and two parts of the white stone, and from the same stone one part, and one part of yellow Realgar [that means red sulphur of arsenic] and one part of the green stone [one does not know what that is]. Mix the whole with lead, and when it has disintegrated, reduce it three times to a liquid [i.e., melt it three times].

Take quicksilver which through copper has become white, and take from it another one part and from dominant magnesia, with one part of water, and with lemon juice, use one part, and from arsenic which has been catalyzed with the urine of a not yet corrupted boy, one part, and then from Cadmeia [*cadmia*, calamine in English, which simply implies a mineral which engenders fire], one part and one part from sand cooked with sulphur, and from lead monoxide with asbestos two parts, and from the ashes of Kobathia [that is probably also an arsenic sulphite] one part, and liquidate the whole with a very sharp acid, a white acid, and dry it, and then you have the great white remedy.

...

If you want to make something white of the bodies [i.e., the material], mix it with quicksilver and drops of asbestos and urine and goatsmilk and natron, and then you can make everything work, and if you want to know how to double the substance, or how to colour the material, and all the dispositions, then know that everything has the same meaning [and that is important', that everything tends to have the same meaning [i.e., the meaning is likely always to be the same for operation]. Now realize the mystery, my son, the drug, the elixir of the widow.

Take arsenic, cook it in water, mix it with olive oil, and then leave it in a bottle and put coals on it until it steams and also the same thing can be made with Realgar...

"Here the text breaks off, and then is repeated all over again" (50).

Appendix B

"The Myth of Ariadne" excerpt from *The Book of Love* by Kathleen McGowan

The Minotaur was a great monster, born into the family of the king of Crete, the powerful ruler known as Minos, and his wife, Queen Pasiphaë. He was half man, half bull, and had the appetite of ten wild beasts. It is said that the Minotaur was the result of Pasiphaë's illicit encounter with a god, or worse, with a great white bull. This has likely been misunderstood by judgmental men who could not grasp the great mysteries of the ancients. It is likely that Queen Pasiphaë was a priestess of the moon and the embodiment of the sacred feminine and that her mating with a priest, in his guise as a bull to represent the sacred masculine, was the enactment of a ritual that has been considered a holy mystery since the dawn of mankind: a ritual of the union of masculine and feminine energies, necessary for the balance of life on the earth.

Thus the history of how the Minotaur was conceived is shrouded in mystery, but we know this: he existed as a combination of the human and the divine, and he was half miraculous and half terrible as a result. Perhaps it is the mysterious existence of the Minotaur wherein lies the secret of the Fall. Perhaps he is a symbol of the great loss of understanding that occurs when humans are no longer able to accept our divine natures and, most of all, the loss to our humanity when we abandon the necessity of honoring the masculine and feminine together in its most divine form.

The given name of the Minotaur was Asterius, which means "star-being," as a result of his divine origins. He was revered as one of the gods at the same time that he was the object of terror and fear amongst the humans. His body was covered with a pattern of stars as a reminder that all creatures come from heaven, even those who appear

to have only a base nature. It is from heaven that we come, and to heaven we will return. For that which is above is also below.

Was Asterius born a monster, a terrible creature who would demand human sacrifice and terrorize the peace of Create? Or was he made a monster because he was denied love and subjected to ridicule, cruelty, and judgment? He was most certainly a source of shame for King Minos, who could not bear that his wife had conceived without him, even if it was with a divine being. Minos was driven to the brink of madness by jealousy and wanted nothing more than to destroy Asterius, but he dared not put the monster to death because of his divine paternity. Instead, the king devised an underground prison in which to house this unwanted creature and shield him from his sight.

There lived in Minos a refugee from Athens named Daedalus the Inventor, who was summoned by Minos to create a prison in which to house the Minotaur. It was in devising this terrible structure that Daedalus became a master builder. What he conceived was the labyrinth, an enormous and circuitous type of maze that led to a midpoint; here in the midpoint was the temple in which the creature would dwell. The construction of this labyrinth was such that once one was inside, it was impossible to find the way out. This served to contain the Minotaur but also to entrap his unfortunate victims—for the construction of the labyrinth was such that once they were inside, they could not be able of escape. As his monstrous due, the Minotaur demanded a sacrifice of seven girls and seven boys to be sent into the center of the labyrinth every nine years, all of whom he devoured without a trace.

Thus Asterius the Minotaur lived the life of a god-monster, out of the sight of the people of Crete and trapped in his subterranean labyrinth, yet as a shadow cast over the land every nine years. King Minos and Queen Pasiphaë went on to have human children, among them the lovely and kind princess called Ariadne. The Minoan princess was renowned for her radiant beauty and was referred to throughout the lands as "the Clear and Bright One" and was also known to be "utterly pure of spirit and heart."

It came to pass that Crete was at war with Athens. The brother of Ariadne and the only true son of Minos, the hero called Androgeos, was slain by the Athenians in a battle. King Minos howled in his grief at the loss of his son and declared absolute terror on Athens in revenge. As part of his conquest, Minos demanded that the Athenians supply the tribute to the Minotaur from their own children, and henceforth the fourteen sacrificial innocents were taken from Athens.

The youngest son of the Athenian king was a beautiful and heroic youth called Theseus. And so it was when it came time for the Athenians to send their terrible sacrifice to the Minotaur, Theseus volunteered to go in as the first of the fourteen, determined as he was to face the Minotaur and slay him, thus saving the lives of future innocents and liberating the people of Athens from this terror. For even in his youth, this hero was wise beyond all years. He understood that the offering of sacrifices to the Minotaur was a choice. It was a tradition that did not need to be kept, but it would take someone with great courage to stop it.

The princess Ariadne was walking on the beach near the harbor in Crete when the ship from Athens landed to unload the sacrificial victims. It is said that she caught sight of Theseus and fell immediately in love with him, recognizing him as the bright hero who

could defeat the darkness that lurked below the surface of Crete in the guise of her half-brother, the terrible Minotaur Asterius. She had been haunted throughout her life by the slaying of innocents to satisfy his inhuman hunger, and yet the compassion in her heart also gave her great sympathy for his monstrous suffering.

Ariadne arranged a secret tryst with Theseus on the eve prior to the sacrificial ceremony. Here Ariadne vowed her aid in return for his own promise to marry her and take her away with him.

As it was, the fair Ariadne had been promised by her father as a Bride to the debauched god Dionysus. It was said that the god, driven half mad by his passion for the pure beauty of Ariadne, had demanded her as tribute from Minos in exchange for military victories over the Athenians. Minos had relented with some reluctance, but the deal had been struck. But the pure lady Ariadne was a devoted disciple of Aphrodite, the goddess of love. As such, she could not bear the thought of marrying of any reason other than true love, and certainly not in submitting to a fate as the debased concubine of the god of hedonism. Upon setting eyes on Theseus, Ariadne fell in love with him and knew that he could change her destiny. Theseus would rescue the people from the Minotaur, and Ariadne from the dark god, and both salvations would happen through the force of love. It is said that Ariadne and Theseus joined together that night in passion and purpose, flesh and spirit, trust and consciousness. In that way she shielded him within the pure power of her love.

Because Ariadne was the half sister of the terrible beast, she knew the secrets to slaying the Minotaur and exiting the labyrinth. All these she shared with her new love. Ariadne then wove a strand of her own silken hair into a skein of golden yarn, to create a

magical thread, called a clue, in which to aid her love's escape from the labyrinth. Finally, she presented him with a miraculous sword, a weapon once forged for the sea god Poseidon himself; it was crafted of silver and gold to represent the light of the sun and the moon as they reflect off the sea. Ariadne knew that this weapon would kill her half brother without causing him any suffering. Theseus would not fail to kill the Minotaur with a single true and merciful blow and emerge as a hero of the light if he followed her instructions perfectly.

The following morning, as he was being led into the labyrinth as the first sacrifice, Theseus fastened one end of Ariadne's thread to an iron ring at the entrance post of the labyrinth, tying it in the symbolic bridal knot exactly as she had shown him. He carried the ball of magical thread inside with him, unraveling it slowly as he walked the circuitous paths toward the hideous beast.

At the center of the labyrinth, Theseus met the Minotaur and defeated him in honorable hand-to-hand combat, shielded by Ariadne's love and delivering the final blow with the magical weapon that she had provided. His task complete, the hero retraced his steps out of the labyrinth by following Ariadne's thread, thus arriving safely at the entrance of the labyrinth and into the embrace of his newly beloved. Carrying off his princess, Theseus freed the remaining thirteen Athenian children and returned to their ship as the liberator of his people and the great slayer of the god-beast.

They sailed until arriving on the island of Dia, where they stopped for a night of celebration and to gather provisions for their return to Athens. Sadly, their joy was cut short when the wine-crazed god, Dionysus, appeared on Dia to claim his Bride. Ariadne was his by the right of human and divine law, he said, betrothed by her royal father and

with no will of her own to resist. Theseus resisted the god at first, claiming that Ariadne was his by her own choice and that it was his intention to make her the queen of Athens. Dionysus countered by reminding Theseus that he could make Ariadne immortal through her marriage to a god, and that if the Athenian truly loved her, he would release her to a more divine destiny. The argument lasted into the night, with the god Dionysus relentless in his attack on Theseus.

It was a terrible choice for the young Athenian prince, who was no match for the clever and determined god. In the end, Theseus believed that if he resisted Dionysus, the god would likely take Ariadne by force and inflict harm upon him and the remainder of the Athenians. And so it was that with a heavy heart, Theseus abandoned his Ariadne to the will of Dionysus and sailed away from Dia without his newfound beloved.

Ariadne was distraught at the loss of Theseus, and in despair at the prospect of becoming the consort to the hedonist god who had taken her by force of guile. But it was through the sacred strength of love that a miraculous change occurred in the god Dionysus. So enamored was he of the beautiful and pure Ariadne that he could not bear to see her in such anguish. He did not take her by force. Instead, he agreed that he would have her only when she agreed to be his wife of her own accord. Dionysus began to shower her with gifts and celebrate her beauty, even vowing to change his decadent ways to indicate the truth of his love for her. When Ariadne saw the extent of the god's devotion, and how it had transformed him, her heart softened. Through her prayers to Aphrodite, the embodiment of all love, Ariadne came to the understanding that Theseus would have fought for her if he had truly felt in his heart that she was his only beloved. That he did not was an indication that she must let him go.

For love that is not requited in equal measure is not love at all; it is not sacred. And holding on to the ideal of such love can keep us from finding the one that is true.

The day came when Ariadne agreed to be the wife of Dionysus, and they lived in a state of bliss into eternity as true and equal partners in the hieros-gamos. Here it was that Ariadne found the love that is real—with the beloved who had, indeed, fought for her.

Theseus, for his part, was left to mourn the loss of Ariadne and regretted until the end of his days the weakness that had led to his terrible decision to abandon her. In honor of she who was not a goddess, he created a temple in her name on the isle of Amathus. Taking the statue of Aphrodite which Ariadne had once carried with her upon leaving Crete, he erected a structure which he called the Temple of Love, and dedicated it to "Ariadne-Aphrodite." Within the temple, he built a labyrinth which became the symbol of love and liberation, and a rhythmic dance that represented the celebration of divine union was established for the annual feast in Ariadne's honor, the feast of the Lady of the Labyrinth who defeated the darkness with her love. The new labyrinth was created as a place of joy, with one sacred, spiral path that led into the center and out again. No more would the labyrinth be a place where human souls were lost. Forevermore, it would be a place where the human spirit could be found: a place to celebrate what is both human and divine in us all, once we learn to slay the minotaurs that lie within ourselves through our necessary belief in the power of love.

Theseus became the greatest of heroes, establishing democracy and justice in Athens, where he is still recognized as the wise and compassionate founder of that city,

which gave learning to the world. It is without doubt that his deep understanding of the nature of love and loss was the element that made him a great leader.

For those with ears to hear, let them hear it.

The legend of Ariadne, the Lady of the Labyrinth,

as preserved in the *Libro Rosso*

(85-90)

Appendix C

Preoccupied Attachment Style: *The Emotionally Absent Mother* by Jasmin Lee Cori

Portions of this list can be found on pages 50-51; the rest was synthesized from the entire book.

When a mother's love is intermittently reinforced children walk on eggshells in response to her changing moods, never knowing if they will meet the Good Mother or the Absent Mother. The following feelings, behaviors, and problem solving techniques can develop:

- A heightened need for closeness
- Angry, rejecting qualities when another was not available to the child emotionally (as an adult, they can be anxiously tied up with how available others are)
- Hypervigilance about attachment signals
- Always questioning and testing other's commitment
- Emphasizing need and helplessness in order to get others to stay
- Punishing others for not providing what is desired
- Anger when attachment needs are not met
- Being alone during times of distress can be extremely upsetting
- Feeling abandoned when attachment figures went away
- Always looking for love
- Children appear too caught up in attachment concerns to explore their world
- Adults are so preoccupied with relationships that they turn into underachievers

- Children alternate between cutting off feelings and plunging into them headlong (vacillating between acting detached and self-sufficient, then collapsing into a dependent pattern).
- When mother was not emotionally present there were three choices: follow her into her black hole of no feeling, severe some of the connection to avoid the hole, or become her rescuer and make the extraordinary efforts to charm her, becoming her antidepressant.
- Children have a lack of confidence that others will be emotionally available and can be counted on to provide support.