

Arny and Amy Mindell on Process Oriented Psychology

Interviewed by June Singer,
Jung Institute Library Journal, Vol. 13, No. 4, 1995

Arny and Amy Mindell live in a house of uncertain vintage perched high on a hill overlooking the Pacific Ocean. From the loft where they write, they face the wild waves that pound the shore. If, as Jung suggested, water represents the unconscious and land, consciousness, then the Mindells live on the very edge, where consciousness engages the unconscious in endless encounter that is occasionally gentle, always energetic, and often violent. There is no holding back, or holding in, that power. The Mindells choose to live with it, flow with it, follow its many moods.

To get to their house in Yachats, Oregon, you ascend a narrow road that winds up a steep hill. It's the road that they take for their daily run. These two are clearly in vibrant physical condition, slim and tough as the trees that stand against the coastal winds. Arny speaks with a clarity and authority that is both modest and wise. Amy brings a softer tone, a certain lightness, a sparkling complement to Arny's intensity. When things get really difficult, Amy can always make Arny laugh. Arny is the creator and moving force behind the growing movement he founded, called Process Oriented Psychology." Amy is his partner in life and work which, for these two are inseparable.

Sitting in their living room I felt free to ask questions that one doesn't usually put to a colleague. "Arny," I said, "I know that you were a training analyst at the Jung institute in Zurich for a long time, and I'm wondering how you came to do something there that nobody else was doing: to work with the body as well as the psyche?"

Arny: When I began to experiment with working with people who were physically ill and who were dying, working with their body experiences, I had to ask myself, Is this dream work or is it bodywork? That's the real Cartesian question. Either I had been working with dreams or I had been working with the body. I couldn't answer the question. And that's when I realized that the paradigm I was working with needed to be expanded. So I began to look for a more unified paradigm, one that was not based on the opposition of conscious and unconscious and all the other polarities. I needed something that incorporated both sides of the equation, something with flow and movement.

June: Did that work lead to your first book, *Dreambody*?

Arny: No that didn't come yet. I was still working with Jungian theory and the psychoid unconscious. The body was the body. I knew that the Dreambody was a mixture of the dream and the body; the Dreambody was an experience that was simultaneously mirrored in your dreams. Then I dreamed a profound dream.

I dreamed about Lao Tse. He had come back to life. he was not an old Chinese man, and he was rolling a printing press. he had his arm on the handle. It was ancient and modern at the same time. it was Taoism, Taoism, the nondualistic approach was coming back in me. This then became the central paradigm that I worked with, namely, that there are certain things which can be expressed -- and those were for me analyzable experiences, and there was a Tao which couldn't easily be expressed -- and that was this deeply unconscious material, the flow of things which you can't comprehend intellectually but you can accept indirectly through following signals from the body. Or, by following group behavior from the outside, you can sense the Tao in the background. My goal became not just to understand what was happening, but to follow the river.

June: So it was really a matter of careful observation, seeing not only what was going on, but what was happening underneath what was going on.

Arny: To listen, not only to comprehend what people were doing, but to observe all the other non-verbal signals that are not easily described. Those are just the signals which indicate that there were other, deeper processes going on, in the unconscious, as Jung might say. Here my physicist background came to the fore. I started to study very exactly just what people do and how they feel. That's how Process work evolved.

June: How does Process Work relate to your physics background?

Arny: I studied a particular form of physics, the study of irreversible thermodynamics. That's a big complicated term which means you study the flow of things. Already at MIT [Massachusetts Institute of Technology] I was fascinated by flow and movement. The germ was there; I just didn't know it. There you need to study very exactly the colors, the temperatures, the behavior of things. This very exacting attitude came back again in dealing with the subtle stuff like vague body feelings.

Amy: You began to apply that to people, then.

Arny: Yes, I took the view that there's the Tao that can't be understood but I'd like to be able to follow it, to make it somehow applicable today. It is applicable today, but I felt it had to be more exacting, that I had to use my scientific background.

June: This sounds so important now when everything we are doing in psychology needs to be justified in terms of outcome. What happens is that we are not so much interested in the ins and outs of what something means as we are in seeing what is actually happening, how people change and why they change.

Arny: Yes, we have the capacity to follow the invisible even though we may not be able to see it concretely. We can see the signals that it sends us.

June: You don't feel that you have to understand everything, but you are willing to say, I'm just going to look and observe and follow it and see where it leads, and then make interventions.

Arny: Yes, and believe in it, so that as we follow it we can trust that it will explain itself. Are you with me?

June: Yes.

Arny: When I started this, June, I had no idea of doing anything different than Jungian psychology.

June: But there's a profound spiritual aspect here in that we don't know, but It knows, whatever It is, that there's a deeper wisdom that we can begin to approach. That we can do. We need to have a sense that there is a guiding principle, and to trust it.

Arny: Yes. To learn to trust it and to learn to work with it and to see the incredible results that come from believing in it.

June: When did you first come to put this belief into practice and how?

Arny: In my private practice I began to see people who were sick and near death. First I'd see them in my practice, and then I'd go to the hospital and talk to them even before I was able to do much body work, and then I would watch people near death. I'd work with people just before their operations and as they were coming out from their operations still under anaesthesia and I would listen to what they said. I would look at them, and their body motions and the way they'd breathe, like an observer, a scientist, and then try to believe in what they were doing: the big breaths they would take, the open eyes, the strange sounds coming out of them. Instead of telling myself this is because of coming out of anaesthesia, I thought, maybe these signals are meaningful things. Let's just follow these too. And people would wake up from comatose states and surprise me and speak deep things—that's how I began to apply it. By believing people in these deep altered states and discovering that they had meaningful experiences, symbolic things that could be understood. And I could speak to them and also just listen and hold their hands while they were suffering in these altered states, actually following the states and encouraging them to go deeper into them, and believing them. I would say to them while they were lying there in bed, "Believe what you are experiencing. That's all you have to do. Just know that what you experience is the way." It's the only way we know. And then people would start mumbling . . . and I would say, "That mumble is the right mumble."

Amy: Tell about the African-American man in the *Coma* book.

Arny: He was dying of cancer. He had been lying in a semicomatose state near death. He would mumble and make sounds but nobody could ever understand

him. So I went in to see him, and he was making noises, like "whoaaah," and I said, "That is the right noise," and he said, "whoaaah." And his eyes opened up so you could just see the whites of his eyes, I didn't see any pupils. And I said "Open those eyes, that's something to see." And he said, speaking for the first time, in a straight sentence to me. "Did you see that white ship?" And I said, "Yeah, I think I saw it too." And then he said, "That ship's comin' for Sam." And I said, "Well, what's it gonna do?" And he said "That ship's comin' for Sam!" I said, "Your eyes are really wide open. What do you see?" "I see angels on that ship." I said, "Who's in the boiler room?" "Angels in the boiler room." And I said, "Where's it going?" "Bermuda!" And I said, "What do you think? Do you want to take that ship eventually, or what?" "Uh uh [no], I gotta work at eight in the morning." He had been a streetworker in Miami. I said, "I'm not against your getting up and going to work in the morning. But, do you want to check on the price?" That was the big thing, June. He asked the angels on the ship what's it cost to go to Bermuda. And he said, "That costs nothin' to go to Bermuda! Nothin'!" I said, "What do you think?" "That's a deal," he said. And he smiled and closed his eyes. I went out of the room and when I came back he was gone. He was able to die. He'd just been caught in a work "complex." That's an example of following the unknown.

June: That kind of work must have distanced you somehow from the Jungian community.

Arny: I never told anyone that I was doing it. I couldn't believe it at first.

June: So you were doing the typical Jungian analytic work and this was something in addition?

Arny: That's right. I thought, to believe in things and really follow them, that's going too far. I have to really test it first. So at first I had my ordinary practice, and I worked evenings and nights on this stuff. That went on for about four or five years before I decided to write about it. After I had seen a good several hundred people, then I thought, it's okay, I can write about that. Everybody seemed to have had reasonably deep experiences, and I had encountered no serious problems. I wrote *Dreambody: The Body's Role in Revealing the Self*. I sent it to everybody, different publishers. I sent it to the Freudians and the Freudians said no that can't be, and then I sent it to the Jungians, who said it's very interesting but. . . and then Sisa Scott of Sigo Press said, "It looks like a good idea." Sisa saw the relationship of the dream and the body. This was in 1980, and I had been working six or seven years on this material before I published anything on it. I had talked about it at great length with Marie-Louise von Franz and Barbara Hannah [two prominent Jungian analysts with whom Mindell studied in Zurich]. They were interested in my work and they let me experiment with them. Some colleagues were very resistant, so I delayed publication.

June: I think you were closer to Jung than anyone would have admitted, because Jung listened seriously to the schizophrenic. His theories did not come early on,

but out of his observations and experience with these patients in extreme states. He only wrote after he had a great deal of practical clinical experience.

Arny: Dreambody wasn't really a theory. It was a good eleven or twelve years before I started to theorize about this work. *Working with the Dreaming Body* (1984) and *River's Way* (1986) were the books that began to lay out the theoretical approach, but I had started doing this in 1971. It was fourteen years before I made it public. I of course talked about it with my colleagues. I said this happens, and I tried to figure out why this happens. And I wanted to learn about it in a more Unitarian context. Something with less dualism. I went back to Taoism again. This was in the early 1980s.

June: When did you start teaching in this new way, and how did that come about?

Arny: I had been a training analyst in Zurich, so I had been teaching more or less ordinary Jungian psychology, but then I started bringing in more physics and more attention to the body. I was then teaching simultaneously at the Jung Institute and teaching independently of the Jung Institute, so it didn't really start at any particular point.

June: So you were working with people who were in the program at the Jung Institute as well as with others who were outside of the Institute. Who were these outside people? What training did they have?

Arny: Many of them were Jung Institute students who wanted also to learn something about working with the body. All of them were that to begin with. It wasn't anything complicated. It was just teaching a course. And then those students would go back to the Institute and do their exams. Then, after *Dreambody* was published, people began to come to work with me from different countries.

June: How did that work? Wasn't there a conflict of interests?

Arny: No one said anything about it. I had my control case seminars with Jung Institute students, and then I was teaching independently of the Institute. And then they began to say, What is it that you're really teaching? Is this Jungian psychology or is it something else?

June: Who was "they"?

Arny: The members of the Curatorium [the governing body of the Jung Institute in Zurich]. They invited me for dinner. They said that their clients were coming back to them and describing experiences with their bodies that we had been doing and wanting them to do something like that. And they found that this wasn't Jungian psychology.

June: I see.

Arny: Then I said, "You should call it anything you want." For me it was still Jungian psychology in the sense of following dreams and the dreaming process and the unconscious and seeing these things as meaningful. I said to them, "This is really interesting stuff. It looks like it can be useful. And if you're uptight about that being identified as Jungian psychology, that's just fine with me." They were not used to having open meetings, they were not into processing that much, so I said, "I think I'm going to resign." And they said, "Well, that wouldn't be a bad thing." I think that was in 1985. That really freed me. I had not to think, Is Big Brother watching?

Amy: You could do what you wanted.

Arny: Yes, I was really liberated.

June: Why did you start your own Institute?

Arny: I saw that there were certain people studying with me with whom I wanted to be identified, and others I didn't want to be identified with. So the Institute was a necessity—to say I stand behind these people. Those people I don't know, I don't want to stand behind them for one reason or another. And so we developed a training program in Zurich. It was already the early 1980s.

June: Amy, when did you come on the scene?

Amy: I thought you would ask me that. I went to Zurich for the first time around 1981, before the organization of the new Institute.

Arny: Soon our Institute got too big, and we needed to be more discriminating. And we are becoming even more discriminating now, since we moved it to Portland. We want to make it much smaller. We want to keep it limited to people who are really serious about going down deep into themselves—that has been our direction here. Open hearted, but more discriminating of who it is we are working with.

June: What does the training consist of? If someone were to say, I am interested in working with you .

Arny: They first have to work individually with a trainer. They have to know and work with someone who has already trained with us. During this time they are working with their body, dreams, and relationships, finding out if this is the right direction for them to go. They need to experience something that is deep and meaningful indicating that this is a person for whom it is right to teach, to work with others. This is something that is rather hard to institutionalize. Looking at other schools, do the academic requirements end up producing better therapists or not? That has been a question. So, this has been an experiment. What will happen with this experiment remains to be seen. It depends somewhat on

having important indications from the unconscious. Then that trainer gives her or him a recommendation, saying that this person is ready to study now. They are personally recommended in an open forum, a meeting consisting of the trainers—with no one else who knows that person standing against them. At the same time, the training is becoming more rigorous. It's a five-year program. There are two sets of exams, similar to those of the Jung Institute in Zurich. But you know more about that, Amy.

Amy: There are Phase One exams and then there is the Advanced Phase. The Phase One exams are theoretical, there are ten or eleven fields.

Arny: Phase One examinations are the time when the crop is weeded. You have to pass, for example, exams on theories of neurosis, comparative psychologies, basic elements of psychiatry, psychopathology, bodywork, and community theories.

June: Do the students have to have any specific academic back ground?

Arny: Until now that hasn't been required, though almost all graduates have a Ph.D.

Amy: But now we have an accredited Master's Program in Portland. To get into that there are a number of requirements. You have to have a B.A. to get into that now.

June: Can they fulfill the requirements for the Master's Degree at your Institute or do they have to go elsewhere for that? And can they become licensed to practice as psychotherapists?

Arny: They can fulfill the requirements for the degree at our Institute. We have a professional faculty at our Institute. Our students are well-prepared to take the examinations for being licensed. The final exams are based on their training in actually working with people.

Amy: They also have to write a paper and do practical exams where they have actually to work before an instructor—with someone in extreme states, someone with a body problem—and be examined on their practical work.

Arny: Also during the final exam period our people fulfill internships in psychiatry in standard clinical settings, supervised by the staff people in those settings where we have made connections with different organizations in our area, as well as by people from our Institute in Portland.

June: Let's go back to talking about your books. We've already spoken about *Dreambody*, *Working with the Dreaming Body*, *River's Way* and *Coma*. Could you describe each of your books in a few sentences?

Arny: Dreambody is a book still based on the more conventional Jungian paradigm, in which I describe dreams and body experiences and the connection between the two of them. *Working with the Dreaming Body* contains fifty or more cases. I try to describe these cases phenomenologically in terms of what happened, and simultaneously relate them to Process theory, which I start to develop in that book. *River's Way* also has many examples but is really about the concept of Process in Taoism and Process concepts as you find them in mythology and in alchemy. I am using my Jungian background in alchemy and Taoism and in mythology, like Kronos, or Great Serpents as symbols of Process, and trying to explain how these symbols apply to Process theory. And then comes *Dreambody in Relationships*. There I begin to work with couples and families and show how following body signals encourages the unconscious processes or the dreaming processes that are inside of people to come out in the moment with the other persons. I show how that enriches and embellishes relationships.

City Shadows is describing, again, following the meaningfulness and signals of individuals going through extreme states of consciousness, psychoses—people who have been psychotic or are psychotic in the moment. I describe how following these people's processes brings up meaningful states in which you can then speak to them in ordinary language. They will then come out of these altered states temporarily without drugs so that you can make decisions about what is going to happen next in their lives and they can be involved in the decision making. That was really the point of that book. We have many examples in that book.

June: I was interested in this concept of yours that I hadn't heard elsewhere—that even psychotic people are not psychotic all the time, that it is just an extreme state and they are in it more than the rest of us. And to recognize that, and to realize that there is a solid core somewhere.

Arny: Yes, and that they will react with this core, react even temporarily, that's what this is about. So you can speak with them in ordinary language and then they can tell you, yes, or no, I want to go back and live on the moon. It's so beautiful there I won't stay here. Please don't make me live in your world.

June: It also interests me, Arny, as I reread *City Shadows*, to see the way you work in the clinic setting. In the social service setting, you are again coming out from the consulting room in a particular way, which you have done in so many other ways. You are willing to go there and to talk with people who are getting all kinds of other treatments.

Arny: Yes, we talk with them and with their other helpers and with other clients, all together. It was a breakthrough at that time, that that could be done.

Then the *Coma* book. By this time Amy and I had started working together. We wrote that book together. Because Amy was present, I decided that now people would believe me when I told them that you could work with someone

who is totally comatose, June, totally, ten minutes before death, and that they would wake up and celebrate with you if you followed their processes. Because nobody has written about this. I thought--this is too crazy. People will think I'm nuts if I say this. But she was there.

Amy: (Laughs) Yes, we worked together.

June: Amy, how was it for you, to come into this far-out way of working?

Amy: I felt very much at home with the coma work. That's the amazing thing. Because I was trained as a dancer. I did some work in theater and I studied some psychology. I was very much at home in this area because I was into the whole thing of movement, of process, and experience. There was a part of me that wanted to do that, and it was an incredible release to find Army in this work. But when we went to work with comatose people I was really afraid at first, because I hadn't spent very much time with people who were sick and people who were dying. But I surprised myself. When we went in I think I—it's sort of embarrassing to say—I felt more at home, in a way, with people who were ill, who were in comatose states, than I did with normal people. Because I am introverted and I like altered states, I felt somehow at home because we worked a lot with movements and sounds. I felt more comfortable in the nonverbal world.

June: It's a world that is often neglected, especially in psychology where supervision is often based on written or taped transcripts of what was said, for example. When words are not enough.

Amy: For me it was really exciting. And touching. So incredibly moving. It was like getting down, when someone is in that state, getting down to the core of who they really were. You get terribly intimate with people that you didn't even know, on that life line, the death line. I think it's the most special work I've ever done. To experience it together was simply incredible. .

Army: To watch someone come out of these states and tell you the truth of their life, to reveal the big mystery.

Now, to go to the other books. At the same time that I was working with these people in these altered states, I was receiving invitations to go to different places around the world. I was getting interested in the people I was speaking to in lectures and workshops, and I would be interested in working further with them. I began to get more interested in the applications of this Process work to group problems and organizational problems. That's where *The Year* I came about. *The Year One* is an attempt to expand and use my background in physics, to use field theory. I would connect field theory with Jung's collective unconscious and Rupert Sheldrake's morphogenetic fields, and show how these concepts imply specific ways of working with the field of people. Understanding the field is like working with the dreams of groups, it is like working with the deep invisible stuff in the background. *The Year I* is a book about the theory of how to do that.

June: So while many people have been working with cultures, you have been working with the unconscious of the cultures.

Arny: Yes, this is again my Jungian background—I'm so interested in the invisible things. These have such transformational properties. My goal was to bring out what is deep in the background, to bring it forward in order to move people, to bring transformation about.

Then comes the book together with you, Amy. We went to Esalen as resident teachers. They'd asked us to help them to transform their community. We rewrote the Process work of the interns in the workshop we gave there. That was *Riding the Horse Backwards*.

June: That's a really transformative book. It shows what can happen when you approach an old situation from a radically different viewpoint. Now, what about *The Leader as Martial Artist*?

Arny: That is about the concept of the field, written for people who are not necessarily interested in the deep background material. It's about our work in South Africa and in Belfast and it has a lot of examples about how to apply this in conflict resolution in different parts of the world.

And the last one has just come out. *Shaman's Body*. This is a book using Carlos Castaneda's ideas as well as ideas that I've had, showing how shamanism and Process theory can go together and how shamanism can add to Process theory.

Amy: Wasn't that actually written before any of the other books?

Arny: Yes, actually that was the oldest book. But I had written that book before my Institute studies. That was the oldest book. But it wasn't ready to be published before now. I had to go through these many experiences to really join shamanism with modern psychology.

June: Coming full circle. I'm amazed at how you find the energy to write books, with everything else that you are doing. It's almost incomprehensible to me.

Arny: With me it was the Lao Tse figure in the background, going like that [He moves his arm as if he were turning the roller of the old printing press]. While we're working, Amy and I often talk together all night. Why did that happen? Why didn't that happen? How could this have been done better? Why did that work so well? And then we'd make notes. But also there's no way around it, our relationship is a really big thing in this work. We really get energy from that.

June: I can feel it when I'm in your presence. I can feel the sparks going back and forth between you two.

Amy: Yes, it's beautiful, you know, if we don't understand something we'll stay

up all night. Arny, especially, drives himself mad, until he gets it. And then he'll write a book in a whoosh, staying up all night for days and days. It's like it forces its way in, and then he just stays up. I am a bit slower in my writing, but I love writing and research.

Arny: We make a time during the year. Two months now and a month and a half near the end of the year. We go away someplace. I do that work one-pointedly.

June: What amazes me is that you're involved with so many different people, yet when I send you a fax I get an answer immediately. I think with all the people they are involved with and everything they have on their minds . . . But it's right there. It's like you're on top of everything. How do you do that? [Here both Arny and Amy burst out laughing.] If you could bottle that!

Amy: Tao. You taught me that, Arny! This is his strategy. I would be totally opposite. I'd procrastinate. He says, if you open a letter, you read it, fax it, answer it immediately. Because you just get depressed if they pile up. There's so much stuff coming in all the time. He says, just answer it right away. I started to do that. It's much better.

Arny: Keeping on top of stuff—it's like a Zen attitude. Make a chop as soon as you can. There's one more book coming out. It's called *Sitting in the Fire*. The core problem, when you're working with groups is diversity and revenge—wanting to get back for being marginalized. So we're dealing with it, learning how to work with that in these large group scenes. I see that as a place we are more or less stuck. And so I decided to devote a book around the problem of revenge and terrorism. And how to deal with that.

June: Tell me about how you get people to your groups. I hear about people coming together, everyone wanting to work on conflicts—something most people don't usually want to work with.

Arny: We don't know much about advertising, but having published in sixteen languages helps. The people we work with are incredibly ingenious. For instance, someone will say, We need to do a town meeting in Portland. Let us create it. So they tell the mayor, the network goes into action, and before you know it there's four hundred people at a town meeting. We had one with the Oregon Citizens Alliance, a fundamentalist Christian group, and the gay/lesbian community in a little Oregon town.

June: You worked with a fundamentalist Christian group?

Arny: Absolutely. And they trust us. I told the OCA representative that I wanted to get down to her deeper person. I didn't just want to hear about the Bible. These people think, maybe he's even for the fundamentalists.

Amy: A couple of hundred people came. It was on TV in Portland. Nothing like

that had ever happened before. We were trying to go deeper instead of saying who's right and who's wrong, or making one side seem like the bad guys and the other like the good guys.

Arny: It's all about the field in the background. You use the tension to find out—as with an individual—the different tensions to find out what's happening. It's easier to say than it is to do.

June: Do you have a lot of excitement in the groups?

Arny: Incredible! Murderous excitement! And the pain! These things are incredibly fiery. It's like embracing the inferno which is at the center of social transformations ... to answer your question more fully: People find out about us and they come here to study. For example a Russian comes here to work with us, then he goes home and he goes to the ex-Soviet Committee for Peace. The Federation supports these people and now we have a Center on Conflict that's begun in Moscow.

June: Tell me a little about the project you call World Work.

Arny: We are dealing with this dangerous concept, the world. Taking it on. Knowing we can't take it on.

June: I've heard many people ask, with all the world's awesome problems, what can I as an individual do? Many people just give up and retreat from it all, maybe sending a few dollars to Amnesty International.

Arny: An answer, one of many answers, comes from Process theory. Maybe the way we are approaching those problems isn't right. Maybe we need to consider whether our assumptions, our theories aren't right. The theory that I'm working with is that an individual is an aspect of the field. You can't get out of it. It's the whole idea of the field in the background. The collective unconscious. We don't know this but we feel it, that there are things happening in the background which pattern our behavior. So what I can do as an individual is to work on myself and to know that my experiences belong to the field around me. Whatever each person does affects the field. Whatever is going on in the field affects each of us. The first step is to value your experiences. The second step is to bring them out, to tell people about them, to communicate in any way that's right for you. Then learn to watch feedback. In that way you are working with the field. Your experience is important. It must be manifested, and you must be present to the experience of others. The experiences themselves need to know each other and to work together. That's World Work in a nutshell.

AFTERWORD: JUNE SINGER

As I reflected later on this interview, I asked myself how is what Arny and Amy do related to Jungian analysis? Or, to ask them (in my mind) the question put to Arny by the Curatorium, is what you do Jungian analysis? It

seems to me, after half a lifetime as a Jungian analyst, that yes, at its very core it is Jungian analysis, or, let me say, it springs from the seed of Jungian analysis. The work they do, and call "Process Oriented Psychology," embodies Jung's basic concepts, but carries these into spaces within the psyche and also into the world, beyond what Jung and most Jungians have imagined. And more than conceptualizing, more than understanding, more than interpreting phenomena, the Mindells enter actively into the processes through which phenomena transform themselves. Their methods differ from that of most analysts in that, in addition to one-to-one personal analysis, they do intimate personal work in groups. This is not the same as conventional group process, because for the Mindells the individuation of the person becomes the theme of the group. I have seen members of one of their groups follow the energy of the person who is "working" in such a way that the group members become the "voices" of the different aspects of the psyche, taking their cue from the signals of the individual at the center. It is remarkable how the group participation in the process of the psyche serves to objectify the psychic process so that the individual who was caught in that process can then see it in a different way.

Another respect in which the Mindells' work differs from classical Jungian analysis is in their use of videotapes, to be played back so that individuals and groups can see their own processes from an entirely different perspective. Furthermore, the use of videotapes enables the therapists to review the work that has been done, to study the process slowly and at leisure, and to critique their own work. Video is an astoundingly effective teaching aid. My own initial reaction to the use of video in work with groups was that these methods must surely do violence to the principle of confidentiality in analysis. Yet my observation of the process has shown me that the group can and does act as a container for personal material, and the use of tapes can be limited for purposes of instruction. It is not that the *temenos* of analysis is destroyed but rather that it is enlarged, to include relationship and community.

Tracing the development of the Mindells' work from its beginnings, it seems to me that it extends in a spiral fashion, emanating from the personal self of the individual and, turning in ever widening gyres, it includes small groups, larger groups, communities and beyond. The World Work crosses boundaries of gender, language, religion, race and nation. Ambitious? Yes. Grandiose? No. Their work expands the scope of Jung's psychology to include not only the psyche but also body, relationships, and the total environment. Like many scientists and philosophers who are consciously looking toward the twenty-first century, the Mindells are working with the human organism in its wider context. In this way they help to make manifest Jung's late, brilliant intuition of the *unus mundus*, one world in which differing opposites seek reconciliation.

June Singer's most recent book is the revised and updated edition of her classic text. *Boundaries of the Soul: The Practice of Jung's Psychology*, published by Anchor Doubleday. She is also the co-editor (with Robert Segal and Murray Stein) of *The Allure of Gnosticism*, to be released by Open Court this spring.