

# **THE APPLICATION OF ANCIENT GREEK MYTH AND MUSIC IN PERSONAL, PROFESSIONAL AND TRANSPERSONAL DEVELOPMENT**

By

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## ABSTRACT

Self-actualization and self-transcendence are both areas of Maslow's Hierarchy that remain elusive to the majority of humankind, largely due to the lack of education about the self. To know the self is also to care about the self, and this study aims at investigating how the use of myth in sacred text with music may contribute to this process of self-knowledge.

The objective of the study is to investigate the effects that myth in sacred text may have on personal, professional and transpersonal development. To ensure maximum impact in terms of imagery-enhancing properties, Greek myth was read, accompanied by lyre music, in a therapeutic setting. The study included a focus on personal epiphanies that, it is argued, have the potential to change perceptions and contribute to a healing process.

Seventeen participants were read *Homer's Hymn to Demeter* over five sessions. Interviews before and after each session focused on participants' imagery in dreams and waking fantasy, together with their reflections and interpretations. An Interpretive Interactionist methodology was used with a post structuralism critical approach, capturing the ways in which participants experienced the hymn and the relations with the epiphanies that have taken place in their lives.

Results show that the *Hymn* facilitated participants in working through relationship issues and birth and death traumas, both major aspects of the myth. The extent to which the myth may have facilitated positive outcomes is discussed. Results also highlight the role dreams played in between sessions, in enriching reflection and understanding of problems that arose across the five sessions. It is concluded that the exposure to myth in the imagery-encouraging setting used in the study has the potential to impact poignantly on personal, professional and transpersonal development.

## OPSOMMING

Selfverwesenliking en oortreffing van die self is areas van Maslow se hiërargie wat vir die meerderheid van die mensdom moeilik is om te verwesenlik, grootliks as gevolg van 'n gebrek aan onderrig oor die self. Om die self te ken, is om vir die self om te gee en hierdie studie poog om die gebruik van mites in gewyde teks met musiek te ondersoek en hoe dit kan bydra tot hierdie proses van selfkennis.

Die doelwit van die studie is om die uitwerking wat mites op persoonlike, professionele en transpersoonlike ontwikkeling kan hê te ondersoek. Om maksimum impak ten opsigte van verbeeldingverrykende eienskappe te verseker, is Griekse mites gelees terwyl liermusiek in 'n terapeutiese omgewing gespeel is. Die studie sluit ook 'n fokus op persoonlike goddelike openbarings in waarvan gesê word die potensiaal het om persepsies te verander en by te dra tot 'n helende proses.

Homer se Lofsang aan Demetrius is in vyf sessies aan sewentien deelnemers voorgelees. Onderhoude voor en na elke sessie het gefokus op die deelnemers se verbeelding in drome en ontwakingsfantasieë asook op hulle refleksies en interpretasies. 'n Verklarende Interaksionistiese metode met 'n poststrukuralistiese benadering is gebruik om die wyses waarop deelnemers die lofsang en die gemeenskap met die goddelike openbarings wat in hulle lewens plaasgevind het, ervaar, te vertolk.

Resultate toon dat die Lofsang deelnemers gefasiliteer het om deur verhoudingsprobleme en geboorte- en sterftetraumas te werk, beide belangrike aspekte van die mite. Die mate waartoe die mite positiewe uitkomst kon gefasiliteer het, word bespreek. Die resultate beklemtoon ook die rol wat drome tussen sessies gespeel het om refleksie te verryk en om probleme wat ontstaan het gedurende die vyf sessies te verstaan. Die gevolgtrekking is dat die blootstelling aan mites in die verbeeldingverrykende omgewing soos in die studie gebruik, die potensiaal het om ingrypend op persoonlike, professionele en transpersoonlike ontwikkeling te impakteer.

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*I dedicate this work to my beautiful granddaughter Kallisto, in faith, hope and trust that it will inspire her to fully comprehend and embrace self-actualization and transcendence.*

**To all those too numerous to mention who added something to my life and who assisted me in bringing all this together**

**I AM BECAUSE OF YOU**

*Ubuntu*

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## **TO THE MUSES AND APOLLO**

**(Fragment XXV, Evelyn-White, 1914)**

*I will begin with the Muses and Apollo and Zeus. For it is through the Muses and Apollo that there are singers upon the earth and players upon the lyre; but kings are from Zeus. Happy is he/she whom the Muses love: sweet flows speech from his/her lips.*

*Hail, children of Zeus! Give honour to my song! And now I will remember you and another song also.*

### **Preface**

My interest in ancient Greek mythology began many years ago, especially as I have had the privilege of living in Athens since 1978. Having experienced a number of epiphanies over the years, particularly at different sacred sites, I explored the notion that myth may play an important therapeutic role in healing the psyche. This hypothesis coupled with a few of my personal experiences kept me in deep reflection, especially when reading the works of scholars such as Jung, Hillman, May, Campbell and Eliade, amongst others. I concluded that if the inner aspects of being were interlaced with myths of an ancient past, myths may be of value in developing self, as they emerged through sacred text.

I also considered that initiation into mysteries may not be restricted to specific spiritual or religious rituals but could perhaps take place through the intention to know the self. I began to question whether language of myth could rekindle an inner process of growth that would then influence personal, professional and transpersonal development. My experience both as founder and president of the Greek Association for Transpersonal Psychology and Research in Athens for a period of four years before its closure in 2015, led me to question whether modern day Greece was in crisis because it had become estranged from its own rich ancient past. I wondered if rekindling the interest in myth as a tool for personal, professional and transpersonal development could bring about a paradigm shift that would lead to a change in perception; this change in perception included revisiting ancient Greek thought from a psychological and educational point of view. In developing my ideas around this topic, I come to realize the importance of this thesis not only as implicated in my own spiritual path, but as a social contribution.

Comparing my personal spiritual life process to Batson, Schoenrade and Ventis' (1993) quest orientation, there was an endless process of questioning and focusing on self-development that culminated in me finding particular value in the myth of Persephone and Demeter.

My interpretation of the myth was very clear, even though it was always in a process of evolution. Persephone symbolized the inner being, longing for union. The flower she picked, not unlike the *Golden Flower* in the tradition of Taoism (Cleary, 1993), represented the beauty and grace of the divine; the *Golden Flower*, symbolized the opening up of the light of the mind, suggesting in the book that the real self, and its hidden potential, is awakened through the quintessence of the path of Buddhism and Taoism. I used this to deepen my experience of ancient Greek tradition.

Longing to embody Truth, Beauty necessitated Persephone's plunge into the underworld (unconscious) to meet with shadows lurking there; her challenge was to understand and accept them. Her union with Aidoneus(Hades) was necessary for her to become queen of the underworld; in other words, to master this shadow realm she had to recognize aspects of herself in the face of Aidoneus, as well as the nature of emptiness that was inherent in Hades. Her subsequent journey to join her mother indicated her need to periodically connect with the divine aspect of her own being, as only this could deepen her understanding of the material and non-material worlds; it also represented the cycle of death, birth and rebirth.

Ancient Greek thought supported the notion that if one was born and one died, it was logical that the next stage would be rebirth in the eternal cycle of life. There was also an underlying message in the story of Demeter; both seen and unseen worlds were equally influenced by the law of cause and effect. Union between Demeter and Persephone was not enough to bring abundance back to the land; emotions had to be mastered as well, before the grain could be offered by Demeter to the world; the grain signified the process required to bring sustenance and life, giving power back to the body and the soul. It demarcated the process from seed to plant, from plant to grain and the process of change that came after this. By familiarizing herself and mastering the land of shadows, Persephone initiated change and development that brought greater harmony. Demeter, as divine feminine located in heart, challenged the divine masculinity of Zeus, located in mind. Demeter's actions showed clearly that withdrawal of the divine feminine and the intuitive aspect of soul resulted in chaos, barrenness and loss of creation. Both aspects of self, masculine and feminine, mind and heart were needed to actualize all potential. Moreover, the divine masculine could not be integrated without acceptance of the intuitive divine feminine, as evidenced by the support given by Mother Earth to Zeus in creating the Narcissus flower. The gift of life was the initiation that Demeter and Persephone gave to humankind, offering them a way to move beyond the dual aspects of existence.

Divinity remains a mystery, for it is something that cannot be intellectualized; however, openness to the experience of manifestation is necessary for one to connect to this realm,

through the mysteries. The flower, Persephone so longed to possess, is a key symbol leading to realization of self. Narcissus represents the need to know the hidden self, for only then can the divine be appreciated and understood.

Rituals and discourse with gods and goddesses in ancient times were considered to be conducive to well-being and quality of life, not only in ancient Greece, but elsewhere around the world. Each culture shared its own tales, but the majority of myths were interrelated in many different and subtle ways. Myths gave hope and understanding of the everlasting cycle of life and the necessity to revere what was considered to be sacred, as opposed to that which was considered to be profane; as Harvey and Baring (1996) point out, the loss of the divine feminine is what has led to the present day ecological and spiritual crisis. They urge its reawakening especially in light of the current social and economic crisis facing the world. Edward Tick (2001), who investigated the medical and psychotherapeutic benefits of dream healing based on the Asclepiad therapeutic tradition, wrote:

We may identify with a mythic tradition to such a degree that we undertake a journey that replicates the mythic hero's journey as recorded in ancient sources...We go beyond association into a living identification. We do not forget who we are as modern people with a modern consciousness. But we accept and believe that the ancients had access to transpersonal dimensions that we have lost and that by following their teachings we may regain and achieve success as well. (p. xiii)

The importance of revisiting an ancient past also emerged from a preliminary literature review that did not reveal studies similar to mine. This showed a gap in research that had existed from the time of Jung, who described his own psychological ideational process as "mythologizing," according to Hillman (1996); moreover, Hillman and a number of other scholars supported the notion that the psyche projected itself into the myth, and yet current attitudes towards myth give little credit to these stories that are taken literally and believed to be of no importance at all. I was therefore challenged to carry out research in this field, even though I knew it would not be an easy task.

Martin (2005) has pointed out that poetic myth-writing is part of a process through which the human mind evolves, as it explores multiple levels of meaning. Both myth and ritual are known to complement the process of internal transformation and based on my emotional experiences and moments of revelation, I had my own inspiring breakthroughs. I began to consider how the quality of life of the ancient world that birthed Western European culture may well have been inspired by the power and experience of myth through epiphany and initiation. I was drawn into the mysteries interlaced with the story of Persephone and Demeter and further encouraged by Eliade's (1978) informed position of these Eleusinian mysteries.

In the last analysis, besides the central role that the Eleusinian mysteries played in the history of Greek religiosity, they indirectly made a significant contribution to the history of European culture and notably to interpretations of initiatory secrecy. (p.301)

I concluded that the mysteries had not only played a role in ancient Greek religion, but that they had also contributed to the foundations of Christian tradition. This enhanced my view that loss of culture and stability may occur due to loss of what the ancients call 'soul', and which holds significance for me, as 'essence'. As sacred experience presented itself directly in my awareness, this represented a qualitative shift in my mode of experiencing (Braud & Anderson, 1998). I became aware of the contrast between rationalistic thinking that communicated through what was specific, empirical, logical objectivity, and intuitive based experiential feeling. I clearly understood the need for a theoretical synthesis of ideas and an expanded approach to research, as well as an experiential approach (Braud & Anderson, 1998). I found myself drawn more and more into a space where I felt it was of utmost importance to separate, what can be called, pre-conceived thought and a mental frame work from what is spontaneous, experiential and intuitive processing. This is what prompted me to start exploring the essence of the particular attributes held by the gods or goddesses. I concluded that as a researcher I was entering into a transpersonal field of potential and possibility where ideas and deities might still exist in perfected form. I also concluded that if I was to embark on empirical study I must in every way try to promote imaginative experience and not mental activity with preconceived ideas about the deities. At this stage, I tried to move beyond the forms and into an archetypal understanding of the gods and goddesses.

I was drawn intuitively to extract elements from the deities, in order to assist this process; I extracted Zeutian, Demetrian, Hestian, Persephonian, Apollonian, Hadean, Hecatian, Dionysian, Medusian, and Hermesian elements amongst others, drawing out the qualities of each persona. The Persephonian element was mysterious, shy, quiet, submissive and highly intuitive; the Demetrian element was forceful, sharp, integrated, strong and majestic; the Apollonian element was soft, billowing and creative, constantly in change and movement; the Dionysian was wild, ecstatic, humorous and yet grounded; the Hermesian was mystical, essential, and mysteriously deep and the Hestian fiery, passionate, loyal and strong; the Hadean was dark, shadowy, mysterious and absolute and the Hecation sharp, clear, bold and far-sighted. The Medusian was highly analytical, focused, logical and firm. The Zeutian encompassed a mixture of all these, clarifying for me that each element became more and more refined, as greater consciousness was experienced. The Muses, who had become manifest on Mount Helicon, became natural elements that existed somewhere in the collective unconscious as well as in the personal; they also emerged from the depths of Hesiod and Homer's imagination and the pantheon of gods and goddesses, became a periodic table of elements and mirrored inner aspects of being.

In the *Hymn to Demeter*, the Narcissus was an elixir that shone brightly as a reminder of the journey that must be taken, to gain access to Mount Olympus; at the height of the mount, there was union, whereas in Hades, where the dead became shadows, there was separation. Cleary (1993) described this Netherworld perfectly as one, "...not confined to a state after death, but standing for a condition of depletion in which there is no creativity left." (p.89)

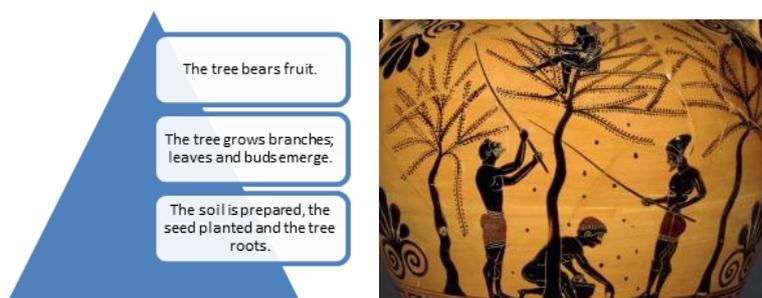
Von Franz (2008) reminds us of Jung's call to integrate thinking and feeling, calling for "... a whole-making, healing Eros, through which even the opposites of the collective versus the individual may be reconciled" (p.18). Wanting to enliven my scholarly and scientific inquiry and to facilitate a personal paradigm shift that might support renewed imaginative and creative scientific inquiry and discourse about the ancient world I focussed on the sacred aspects of my work.

Eliade(1959) described the manifestation of the sacred in our lives, through what he called hierophanies. When elementary hierophanies occurred the sacred was seen in ordinary objects, whereas supreme hierophanies confronted one with realities that did not belong to the world but rather appeared as manifestations of a different order. These manifestations brought the sacred into a more profane world of nature, changing perception of that world completely (Eliade, 1959). Finding the sacred in myth, sacred text and music was not difficult but, as I pondered on the deities, I understood that I would not find the answers I was seeking only through my conscious and intellectual mind, as it was necessary for me to experience the deities as much as I could. The sacred alchemical nature of my work began to slowly emerge, for I was literally working with archetypes that were in a process of evolution. It became evident that in this process I had to face the *nigredo* stage of alchemy to make sense of Persephone's plunge into the underworld and relate it to personal experience. I wondered if my plunge into Hades would strengthen or weaken my work, and if I would ever be able to herald the *albedo* and *rubedo* stages in order to produce the *lapis philosophorum*, my completed PhD. Using this symbolism clearly indicated that it was necessary for me to perform ritual to ground my process as it became clearer that hard work was needed to face the state of dissolution; I needed to distil and refine feelings and thoughts over and over again, to become quieter and more detached as opposites came together. It was important for me to merge with the experiences of my participants and extract the results of my study in the most appropriate and proper way, like the gold that was supposedly attained at the end of the long and tedious alchemical process.

I focussed on how rock became totem, and in this intuitive exercise I connected with the land that held a certain natural magic inherent in plants and rocks. It became obvious that the attributes of love, war, growth, creativity, fire, and other symbolic expressions had been given form; however, it also became clear that the challenge facing me was to embody these attributes and integrate them in some kind of process that could lead to

transformation. I also experienced difficulty in changing my perception of the deities, and had to make every effort to see them as projections of emotions and feelings.

Braud and Anderson (1998) discussed the five characteristics of organic research, supporting the notion of finding a sacred and personal voice in research. Drawn to the five characteristics of organic research, I chose to follow my process based on them. The first stage, required preparing the soil; the second, included planting the seed; the chthonic third, allowed the roots to emerge; and the relational fourth facilitated growth of the tree. The final stage was transformative with the harvesting of fruit



*Figure1.*

The organic research process

As I began to ponder on the first stage of preparation, I received a chance invitation to visit the ancient site of the Eleusinian mysteries, located two hours from Athens, by a group of shamanic practitioners. Eleusis today is a small, industrial town approximately fourteen miles west of Athens, at the end of the Thracian plane. I wondered if Eleusis had lost its soul as in antiquity it had been one of the most important religious centres, owing its fame and prosperity to the mythological event of Persephone's disappearance into the underworld. Mylonas (2010) had drawn a picture of a family or clan cult that spread to include the State of Athens, becoming a Panhellenic institution that then acquired universal status. I had never visited this ancient site before that had seemingly lost its importance, and I was particularly interested that the shamanic practitioners planned to visit the precinct of Plouton as part of an initiation ceremony. We did not walk to Eleusis, as was common practice, but were reminded of the process and given the background information of the mysteries on our journey by a modern twelve god worshipper; in accord with ancient ritualistic custom, he tied a yellow ribbon on our left arm, to remind us of the solemn oaths that had been taken by so many people not to divulge the secrets of the mysteries, and to remind us of the need to be respectful to the old ways. I approached the site as an initiate might do, located the entrance of the sacred way to the right of the well, and made my way to the precinct of Plouton. I realized that I would not be allowed to break away from the group to visit the *Telesterion*, where it was believed initiation took place, so I settled for the

silence of the underworld and a sense that I was being offered a sweet honey cake; I knew I would return on my own.

Although I was aware that my study did not carry the intent to initiate, I resonated with Eliade's (1958) description of initiation as part of an experience where one sets off on an expedition into the wilderness, to spend days waiting in nature for a spontaneous or drawn out initiation. Eliade (1958) had established initiation as an archetypal form, a universal rite linked with the very structure of spiritual life. Rites of initiation showed basic patterns for change, and change was not a simple adaptation or switch in lifestyle. In the process of death and rebirth there was a radical altering of the person's mode of being. The initiate became like another person, more fully in life, more emotionally and spiritually aware. It was an ordeal to find meaning in knowing and unknowing, to return to the roots of consciousness and the seeds of meaning that had changed perception and quality of life. When I returned to the site a few weeks later, I made every effort to connect to the land and the essence of the goddesses.

Revisiting the ruins opened another door in the process I was following; I purchased a statue of Demeter and located a website offering information about the Orphic Theological background, which is practiced as a religion today. I allowed my intuition to guide me and was drawn to buy small bronze statues of the twelve deities to create a sacred space for them in my office. I placed the deities into their ordered pairs according to Orphic tradition and as set out by Marcilio Ficino, the fifteenth century scholar who played a major role in renewing Platonic and Hermetic philosophies (Voss, 2006). The Divine Consorts were placed as Hestia and Hephaistos, Artemis and Apollo, Hera and Zeus, Athena and Hermes, Aphrodite and Ares, Demeter and Poseidon. Ficino, in his writings edited by Voss (2006), has made every attempt to combine active and contemplative life in the service of both physical and spiritual well-being; he adopted the Orphic hymns as vessels of ancient theology dressed in poetic attire and attempted ritual interaction with life. There was promise that access to hidden meaning would be granted through imaginal, visionary knowledge that came from revelation and insight of individual experience, rather than what was imposed from without through institutionalised dogma (Voss, 2006). The message of the divine essence was something that could be hidden in poetry and other sacred text, opening the imagination to deeper levels of reality. At first I focussed on form and on what appeared beautiful to the senses, rather than the intrinsic light of consciousness, to experience the deities as they were presented in mythology. I then moved towards a higher aspect of being whenever I focussed on their essence that moved in two directions – upwards and then downwards into the earthy heaviness of physicality, which appeared essential and yet awe inspiring. Persephone was there to remind me of this dark and distant, empty place that was fearful at times. I resonated with this fear when trying to locate statues of her and Hades; wherever I went to inquire about her, I was told there were no statues of Hades and Persephone. Persephone, however, challenged me to seek her out in the darkness. I noted that a very important part of my self might emerge through my research, as occurs when

using transpersonal methods (Braud & Anderson, 1998). I sensed that a part of my self was trapped in the underworld just as Persephone was. Furthermore, I sensed that opening to the inner life of spirit, I was in a process of releasing the potential and possibilities within me (Eliade, 1958); I understood that eventually I must face the shadow within me if I was to free myself from it. After months of hard work, I asked for a rendition of Persephone in painting form and hung her up on the wall next to my desk. She was a mysterious figure who beckoned and acted as guide. She was the figure that persuaded me that the shadow was only an illusion and that, instead of empowering it, all I needed to do was to let it go. This archetypal figure represented elements of my own nature and possibly even a feminine collective divine nature; she represented a figure that had embodied many faces and races of women who were forced to succumb to tradition and custom. She spoke of the need to embrace the changes one was forced into and to extract the essential lessons that were hidden in the shadows. I could not help but elevate her to the position that she deserved to be in. I recognized the emergent feeling and expression of reverence for self. It was in the act of focusing on the sacred that I had allowed the deities to communicate with me at a soul level. I was drawn to acknowledge the beauty and grace of their divine light, and was thus invited to do so for myself as well. I attended to the sacred and recognized the profane; two opposing poles, each aspects of the other that urged what was beautiful, good and true in understanding to emerge. I felt that it was very important to respect the deities as emanations of divine elements in nature and not to lose touch with their essence through psychologizing and intellectualizing.

I was particularly interested in the connection I found myself making between individual experience and that of the collective, as though I was being drawn into a hermeneutic circle that was timeless. I wondered about my own evolution, as I thought about the mythical figures that I saw in their subsequent transformation into saints. I began to study patterns emerging from different cultural myths and was delighted when I stumbled on the Irish myth of Fintan MacBochra, the shaman who survived the flood as a salmon and then changed into a hawk and other animals. When he caught sight of his reflection in a pond, he was horrified to realize how many animalistic traits he had adopted that had removed him from his own humanity. He reminded me completely of Narcissus who had captured his reflection in a pond, but whose love of self was so binding that he turned into a flower. I experienced the powerful message of Fintan's experience in the Irish myth; to journey along the spiritual path was not enough if one did not transcend the self and offer back to humanity what had been received in the form of knowledge. Acknowledging the many animals within, some wild and ferocious, I recognized the need to tame them and so resonate with the divine. I welcomed the figures of the gods and goddesses as elements and archetypes and invited them to present their true natures and locate themselves in my study. They also presented me with a guided journey into the true nature of self, mirroring human aspects that required transmutation and acknowledgement.

I imagined these figures as parts of my inner world and tried to reflect on them. As I did not want to mix eastern and western practices, I chose to focus on an exercise in active imagination, rather than one rooted in meditational practice. I envisioned entering into the communal temple of the gods. I experienced golden light and remained the observer until I realized that I must as well visit the communal temple of the goddesses where I found children playing in the Eleusinian fields and the mother and child figure resplendent in Demeter's ultimate message, which encouraged the sewing of seeds, the harvesting of the grain, the threshing that produced flour, and the final baking of the bread. This was symbolic bread that reminded me of the work that had to be done – the cleaning of the fields, the cycle of preparing the ground to plant the seed, the nurturing of the plant, and the harvesting of the grain – so that eventually I could integrate and realize that continual work was needed to perfect the inner self.

I was conscious that the field I had entered had its own laws and there was a natural feeling of wonder and respect for the meaning given to life. This was enhanced by a motif of the *coniunctio*, a bringing together of opposites, which necessitated changed perception. I regarded these opposites as complementary forces of each other and, therefore, attempted to free them of the meanings that had been interposed onto them. I was again reminded that experience cannot come from the conscious mind but rather must return to its original intuitive form (Von Franz, 1980). I had a dream two evenings after my imaginative visit to the temple of the gods and goddesses about a vast sea; an earthquake had sunk many lands as well as a temple, from which began to emerge a number of figures. There was a very deep silence that I awoke to and that I carried with me throughout the day. Had I unwittingly released a plethora of inner selves that had been buried deep within me, or had I unwittingly unleashed what had been hidden in the collective unconscious? The silence prompted me to follow my intuition and pay attention to my thoughts over the next few weeks, as it was not at all easy to look at the complementarity of opposites. I intellectualized but only to integrate my experiences of union. The process reminded me of the cutting and polishing of an enormous rough diamond that needed illumination. Each facet in its own process of illumination manifested; union could only be achieved once all the facets had been cut and polished.

I decided to explore the possible epiphanies that might emerge through reading the myth of Persephone and Demeter, by simulating through intention, an ancient poetic practice with music. It appeared logical that myth which was directly connected to the mysteries that had lasted for two thousand years, and that had never been revealed, might carry profound insights. The psychological intention that I believed the sacred text to carry was, therefore, multiplied by placing the myth into solid geographical, historical and religious context. I became absorbed in playing the role of an archaeologist, carefully dusting and exhuming tiny shards in the hope that I would be able to create a picture that could offer something to the deeper understanding of the role myth plays in our lives.

It became apparent that my study had a twofold approach. One approach was through the theoretical synthesis of scholarly works due to the apparent lack of literature on similar studies; the other was to conduct an empirical study in order to investigate how reading the myth as sacred text with music, might influence personal, professional and transpersonal development. I was aware that my topic was vast and that it not only needed to be grounded into academia, but it also required looking at multi-faceted perspectives that needed to be joined coherently. I decided to focus mainly on Hillman at this stage, as he had promulgated what I was attempting to achieve.

In his book, *Re-Visioning Psychology*, James Hillman (1992) invited a “return to Greece” as a path to further spiritual development both for the individual and society. He referred not just to a geographic Greece or historical time, but to what he termed an “inner Greece”. According to Hillman (1992), this return was a model of integration, an inner Greece that was seen to be a historical and geographic psychic region that could assist in rediscovering the archetypes of mind and culture. He recommended reading and absorbing documents and fragments of myth since, he suggested that they had witnessed something of the imaginal, thus supporting the revision of psychology to move beyond egocentricity. By “fragments” he meant writings such as hymns and early Greek epic poetry that had survived intact, especially those restored and ascribed to Hesiod and Homer.

Of the thirty-three hymns ascribed to Homer, I discovered the *Hymn to Demeter*, purportedly dated no later than the sixth century and heralded as the finest in the collection, to have contained the myth and to have referred to the secret initiatory practice that had lasted for over two thousand years (Evelyn-White, 1914; Orlin, 2015). Hillman (1992) had pointed out that although classical scholars had used Greece extensively in their work, copying architecture, metrics, and studying literature and language, few actually had worked with empirical Greece, namely the original Greek text; instead, he believed, they had focused on the emotionally charged Greece. Hillman’s work inspired me and I realized that the poets had, in a way, been forgotten for their experiential contributions, which were the foundation of spiritual and religious practice then. They had been replaced by the philosophers, who had based their work primarily on logic even though myth was part of their search for truth. By re-visiting this past, I aimed to bring balance by attempting to situate myth in the context of psychology and education. I could only hope that more research would be carried out on the benefits of using myth in sacred ancient text.

To accompany the reading of the *Hymn*, I also chose a piece of lyre music played by a musician who believed Apollo played through him when he composed his pieces. I wanted to investigate how the sacred text read out to participants, with music playing in the background over five sessions, would be experienced. I wondered how parts of the inner psyche might be revealed and how development of self in a personal, professional and transpersonal sense might be promoted. I entered into a process that was continuously

striving to perfect itself, and so, as part of this process, I invite you, the reader, to join my participants and me, on this journey into the depths of the self.

In the appendix the reader will find a glossary of unfamiliar words, summaries of each participant's epiphanies, artistic representations of the epiphanies experienced by the participants, the original Hymn to Demeter and other documentation related to the study.

## **Outline of the study**

Chapter One establishes a background to the study, explains key concepts, and formulates the research question. Placing the study in context, the chapter provides specific background material to enable a more robust foundation and deeper understanding of the complexity of the topic.

Chapter Two provides a detailed literature review on the application of myth and music in Personal, Professional and Transpersonal Development. It gives a detailed account of the different areas that underline the importance of myth and music in different states of consciousness.

Chapter Three gives a detailed background of the Research Methodology used. It explains in detail the gathering of material, the method of analysis used, and the differences between Transpersonal Research and more conventional research.

Chapter Four presents the findings and discusses the relevant areas of analysis, including interpretation of the findings.

Chapter Five provides a summary of the research, conclusions reached, insights garnered, and recommendations for future research and professional practice are also offered.

## CHAPTER ONE

### ORIENTATION TO THE STUDY

The study is ideally situated in the context of modern day Greece, replete with the ongoing economic and social crisis that lingers and may provide a unique environment for spiritual development of participants in this context. In this study I have attempted to explore the value of ancient Greek myth for contemporary discourse and models of development. I have also aimed to situate the value of Greek Myth in the context of transpersonal psychology and education by making an attempt to emulate the approach of the ancients, through reading a hymn, accompanied by the integrated use of lyre music, preceded by some preparatory work.

The purpose of this study was to invite participants into an experience of myth through sacred text and music. Creating an environment to catalyse the experience was a key issue and my background and skills as therapist, educator and researcher, played a central role in this process of facilitation. My intent was also to shine a light on the work of the poets, who were shadowed by the philosophers of the time. In order to explore the experience of inner knowing, I discuss Maslow's Hierarchy in this chapter, situating the myth in its transpersonal context. I detail the theoretical and scholarly synthesis, locate the study in its historical context and draw on depth psychology and other text-based disciplines to explore myth in terms of the psyche and transformation. I then discuss the empirical study, give details of the myth and raise questions as to its relevance today in personal, professional and transpersonal development.

#### 1.1.1 Know Thyself

According to Athanassakis and Wolkow (2013), the Homeric Hymns were used with Lyre music in mystical and religious ceremonies to invoke the presence of the deities by naming and praising their particular attributes. Experience first came to the poet Hesiod from the Muses of Mnemosyne, who breathed the divine voice into him allowing him to sing of the race of blessed and eternal gods from inspiration rather than logic (Evelyn-White, 1914). Discourse with the deities was largely seen as therapeutic interventions that assisted well-being, improved quality of life and facilitated the process of inner knowledge. In Plato's *Phaedrus*, Socrates claimed, "I must first know myself as the Delphian inscription says; to be curious about the old myths while I am still in ignorance of my own self, would be ridiculous" (c.370 BC/2005, p. xxiii). It is clear that the ancient Greeks were concerned with self-knowledge; to know the self, one had to have recourse to both empirical as well as theoretical knowledge. This search for knowledge of self has brought prominent scholars and researchers together, and yet it still remains a mystery; unable, however, not to

recognize that transpersonal psychology has contributed much to this search, I turned to the pioneers who still carry on attempting to fully comprehend the psyche.

Hjelle and Ziegler (1985, p.374) highlighted the fact that Maslow (1971) in his research on self-realization concluded that a very low percentage of the global population ever reached self-actualization and self-transcendence. May (1983b) described those who lived in ancient Greece as capable of facing existence without guilt and anxiety because their myths were so strong. He connected the heartache that ensued during the collapse of myth, in the third and second centuries, with the emptiness experienced in modern life, alienation from the inner world of myth and soul that brought about a loss of interest in the self. Baring (2013) reminds us that the Divine Feminine must return to help recover a sense of trust and a dimension of consciousness that has largely been ignored up to now. This absence of soul has largely contributed to the loss of quality of life not only for humans, but for the planet and its kingdoms as well. This study attempts to highlight the need to bridge the gap between past cultural heritage and present day modern life, in order to facilitate development of a transpersonal self. The apparent low number of individuals that reach actualization challenges the effective researcher to investigate returning to Hillman's (1992) internal Greece, to explore different methods that may improve quality of life and self-development.

Humanistic Psychology rejects the notion that individuals are solely products of hereditary or environmental factors, stressing that each individual is a conscious being, experiencing and freely choosing action (Maslow, 2010). This highlights the fact that effective learning entails intrinsic, experiential and meaningful content. The process of becoming responds to inner needs as determined by the individual's core self. This includes realizing human potential, which comes from a direct, intimate experiential knowing that remains timeless.

While the first forces of psychology included the behaviourist, objectivist, mechanistic and positivistic groups and the second included psychoanalysis, Maslow saw humanistic psychology as the third force of psychology. Rather than being opposed to these first two forces, he claimed that he belonged to all three and, further, to a fourth that reflected self-transcendence (Maslow, 2010). This fourth wave, namely transpersonal psychology, has been largely overlooked in mainstream psychology, possibly because Maslow's hierarchy is often depicted in textbooks with only self-actualization present, not including self-transcendence. Boucouvalas (1983) addressed this error by offering a revised visual depicting self-transcendence as a superimposed triangle that illustrated the potential for self-transcendence at any level of the hierarchy. Koltko-Riviera (2006) argued that this omission has mitigated against a "...more comprehensive understanding of world views regarding the meaning of life, broader understanding of motivational roots of altruism, social progress and wisdom, integration of religion and spirituality into the mainstream of psychology and a more multicultural integrated approach to psychological theory" (p.302). This incomplete picture of Maslow's hierarchy has not helped contribute to the

understanding of the process that one needs to go through, and neither has it secured self-education as an essential component of being and becoming.

This study proposes that Maslow's hierarchy of needs might benefit from an inclusion of self-education either as a superimposed triangle that suggests a need to address learning about the self at each level or as a tier prior to self-esteem. This comes under the premise that knowledge of self must be integrated and actualized at each level. This could function as a bridge between internal and external needs with focus on the self-education that each stage brings to surface. One would be compelled to experience each level with the challenges that each presented, as a developmental model that has understanding and knowledge of self as a primary cause that evolves into self-transcendence as an ultimate goal. It is suggested that only through self-education at each level, can needs as described by Maslow (1993b) be attended to.



*Figure 2.*

Maslow's adapted hierarchy including self-education after belonging needs

Ventegodt et al. (2003), who acknowledged self-transcendence in Maslow's hierarchy, claimed that, "Maslow described the ideal life as a long journey through the needs, which takes its departure from the concrete and down to earth to the abstract and divine" (p.1051). However, the abstract and divine are to be found in the lower needs as well and ought not to be realized only at higher levels. A sense of self allows for the coping mechanism to be activated when one is challenged on the lower levels. It is this sense of self that contributes to actualization of self and incorporates self-knowledge and integration of this emerging knowledge into a deeper sense of wholeness.

Concerned with understanding human nature, Maslow's hierarchy of motivational needs was based on his position that one needed to learn significant things about the self and the world to evolve as a human being (Maslow, 1993b). Maslow's (1962/2010) hierarchy

postulated that human beings were driven to grow and develop, and that this growth process was based on the appearances of different needs that relied on the prior satisfaction of others, with motivation based on goals rather than drives. As there is less focus on emotional and intelligence quotients, myth may facilitate a deeper understanding of emotions, aspirations, feelings and underlying drives inherent in human nature.

Maslow's (1993b) most pre-potent needs were physiological needs such as food, water, sleep, and homeostasis; these led into the safety needs that ensured body security such as shelter, health and employment. The third, love, need was one of belonging to family and friendships. Self-esteem needs came through a sense of achievement and respect both given to and received from others. Next he gave the need for self-actualization, the desire to become everything one was capable of becoming, different for each individual. According to Maslow (2010), healthy people, having gratified the basic needs of safety, belonging, love, respect and self-esteem, could then be motivated towards actualization of their potential, in order to increase their understanding of life. Actualization of potential incorporated the fulfilment of a mission, talents and capacity as a vocation leading towards unity and integration. Experientially based concepts generated experiential rationality and intrinsic learning occurred in the great eye-opening moments of lives (Maslow, 1993b). Developing a deeper search to find meaning in self and the world enhanced progress towards becoming a better human being (Maslow, 1993a).

Maslow (2010) at first considered self-actualization a goal rather than a process, a being rather than a becoming, based on the fact that his research was carried out on older people. His ideas changed towards the end of his life, when he added self-transcendence and redefined self-actualization more as a process of self-actualizing, as a matter of degree, intensity, and frequency (Maslow, 1962). The present study has attempted to suggest that self-actualization is a process of becoming rather than a goal; it recommends revisiting and re-evaluating the previous levels of the hierarchy so self-transcendence can then become the goal through becoming. This comes from a deeper understanding of self, through self-education and integration of the challenges that may occur at each level of the hierarchy. The process of self-actualization may be enhanced by working with myth and music, as it may deepen consciousness of self and other, thus educating more of the population about the benefits of working with the inner body as well as the outer. In this case, myths may act in direct communication with what is in the unconscious, assisting a process of self-education. If myth is understood symbolically as the expression of humanity's own experience of itself, then by reading it symbolically, a birth of consciousness may be heralded (Baring & Cashford, 1991).

As self-actualization represented the need to use one's potential to the maximum (Hersey & Blanchard, 1993), Maslow also saw it as a step leading to non-evaluative and non-judgmental attitudes towards others, in a detached perception of self that could bring unity and thus transcendence. This non-judgemental attitude and detachment is believed to exist

as part of the Orthodox practice of *Hesychia* (silence) and *Nepsis* (watchfulness). Adapting both practices, I coined the term *Nepsychia* suggesting that entering into silence, images that emerge may be taken note of as they arise, in a non-judgemental way, and subsequently worked with.

Maslow (1966) added self-transcendence to his hierarchy, when he realized that his self-actualization theory was insufficient to describe the whole human being. For Maslow, the full picture of an optimally functioning human being had to include self-transcendence. Maslow speculated that the low percentage of individuals reaching this level was due to individuals being blinded to their potential, not knowing it existed or because they had not fully understood the rewards of self-enhancement (Hjelle & Ziegler, 1985). This directly supports the claim made that self-education is missing in the overall hierarchy especially in light of the fact that Maslow believed self-actualization was something everyone could achieve. Maslow's (1962/2010) findings revealed that individuals who were able to perceive the world differently had gone through, what he termed, peak experiences. If individuals, on the other hand, are not properly educated as to the potential and possibility hidden within the psyche, then education has failed to give a proper philosophy of life.

Peak experiences were described as the mythical, rhapsodic and poetic expressions of communication that bring authenticity to identity. In other words, something mystical, religious or spiritual takes place. Furthermore, this indicates that higher, subjective experiences have a cosmic, existential delight that ultimately transcends any form of hostility and duality. This expansion enabled Maslow (2010) to re-define self-actualization in the following way:

We may define it as an episode, or a spurt in which the powers of the person come together in a particularly efficient and intensely enjoyable way and in which he is more integrated and less split, more open for experience, more idiosyncratic, more perfectly expressive or spontaneous, or fully functioning, more creative, more humorous, more ego transcending, more independent of his lower needs, etc. He becomes in these episodes more truly himself, more perfectly actualizing his potentialities, closer to the core of his being. (p.91)

Maslow's description of peak experiences was one that encouraged researching different ways in which peak experiences could be brought about and understood. Maslow (1962/2010) described these peak experiences as integrative and, therefore, it was very important that his work continue to evolve. Transpersonal psychology was an important approach that developed during the early sixties, as a continuation of Maslow's humanistic psychology, both treasuring and transcending individuality (Daniels, 2005). Providing a framework to expand and study the effects of the developing self, it offered a new perspective. Furthermore, it elaborated and brought more attention to psychological development beyond Maslow's humanistic model of self-actualization (Scotton, 1996). According to Walsh and Vaughan (1980), transpersonal psychology recognized the potential

for the experience of a range of different states of consciousness, drawing on the premise that there is deeper potential within humankind that extends beyond ego and personality. Contributing to a holistic system of scientific study, the transpersonal perspective took into account the fact that humankind was still in a process of evolution. It also drew attention to spiritual bypass (Cashwell, Glossoff, & Hammond, 2010), nadir experiences (Maslow, 1962/2010) and spiritual emergency (Lukoff, Lu, & Turner, 1992).

According to Clarke, Giordano, Cashwell, and Lewis (2013), “spiritual bypass is the avoidance of underlying emotional issues by focusing solely on spiritual beliefs, practices, and experiences” (p.1); Maslow (1962/2010) referred to nadir experiences as, “the painful and crushing insights into the inevitability of aging and death, of ultimate aloneness and responsibility of the individual, of the impersonality of nature, of the nature of the unconscious, etc.” (p.79); moreover, Grof and Grof (1989) referred to spiritual emergency as “crises of the evolution of consciousness” (p.2), which, they argued, traditional Western science was not compatible with, thus leading to direct experience of spiritual realities being interpreted as psychosis.

Transpersonal development represents transformations or lasting changes of consciousness that restructure world view or state of being in the world (Boucoulalas, 1999). This underlines the need for further research to challenge existing traditional scientific thought and for the transpersonal to bridge apparent gaps in research. Suggesting an ancient and a new vision of reality, the transpersonal perspective honours all spiritual and religious traditions. Additionally, it acknowledges the possibility of going beyond limited awareness of daily life to where reality may be experienced in ways that transcend the human perspective (Mann, 1984). As it is concerned with those experiences perceived to be beyond the personal concerns of social roles, identity or personal history (Hensley, 1977), transpersonal development follows a cyclical path. Experiences must be brought back to bear on identity, personal history and social roles (Gilchrist, 1991). Equally important points of enquiry are those aspects in the lives of people that are concerned with development, understanding of methods and pathways for nurturing healthy growth, and improving quality of life. Here one deals with the notion of a transpersonal self, meant to transcend ego conflicts and remain unaffected by feelings and thoughts (Boucoulalas, 1981). The transpersonal perspective emerging from an integration of ancient wisdom and modern science (Vaughan, 1982), something that Maslow (1962/2010) highlighted in the self-esteem and actualization stages in his hierarchy, invites self –education and reflection on the ontological, epistemological and axiological nature of being and becoming.

At the core of understanding the self is the position that the individual can make a living and meaningful relationship with suffering. Humans have the capacity to experience states of awareness, which can be termed non ordinary states of consciousness, and move beyond everyday consciousness of personality to overcome challenges. There is a need to understand the relationship between the personal self (ego) and the role that a

transpersonal perspective plays in finding the potential within and re-creating perceptions of who and what we are (Lukoff,2000).

### 1.1.2 Eastern and Western Traditions

Miovic (2004) has pointed out that philosophy and religion formed part of psychology in the East far more than it has in the West, which has allowed Buddhism to play an important role in western psychology, as there was an inclusion of religion and philosophy from the East. Buddhism has a non-theistic nature and Miovic (2004) named Fromm and Suzuki as having been the first to produce a synthesis of Buddhist thought and psychoanalysis, with Suzuki maintaining that the original mind of Zen should not be compared to the unconscious. Empirical research that has been carried out in both mind-body medicine and psychotherapy has also been influenced by Buddhist practice. Mindfulness meditation, a non-judgemental awareness of mind, emerged from the East as a western practice for relaxation (Benson, 2000). Open awareness and focused concentration allowed one to observe psychological practice with detachment and to develop a mature ego. This narrowed the gap between the Buddhist idea of no-self and psychotherapy (Epstein, 1995). Cognitive Behavioural Therapy, which leads to Dialectical Behaviour Therapy, also uses notions of mindfulness (Linehan, 1993). Both practices are agnostic, whereas the use of myth is theistic, bringing a different perspective into play. Up to now agnostic practice was accepted much more readily in psychology, as it did not include religion. Lancaster (2002), however, questioned the importance of whether or not this was a viable move:

I am simply interested in whether a transpersonal psychologist may legitimately introduce notions of some kind of metaphysically transcendent realm within their work as a transpersonal psychologist. More than this, the question may become not only can they do so but should they do so, (i.e., is the acceptance of a metaphysical stance which is explicitly at odds with that of other areas of psychology a sine quo non, of Transpersonal Psychology)? (p.2)

Lancaster challenged the researcher to question whether psychologization interferes with spiritualization. When talking about the deities, their psychological and natural world view becomes an area of debate; however, it is evident that as they are considered to be active elements belonging to a transcendent realm, this cannot be ignored. The goal of any transformative practice should be to bring psychic consciousness forward into the outer personality, allowing for free expression that acknowledges the sacred, as well as the source from which it emerges. According to Miovic (2004), whereas atheists do not believe that God exists and agnostics hold that whether he exists or not cannot be answered, theists believe in the existence of deities or God. Exploring the existence of gods and goddesses as different emanations of the divine was not something practiced in the past, but it is something that has developed with time. Moreover, the existing practice of worshipping the

deities by those who still practice the ancient religion, adds to their importance and expression as they are not seen to be projections from within but rather external forces at work as teachers and guides. Although this study attempts to draw out the important role myth may play in archetypal work and dream analysis, it also attempts to provide a foundation for self-education and self-knowledge.

The use of Hindu practice in the transpersonal is well known as Miovic (2004) quoted Walsh, Vaughan, Grof and Wilber as scholars who report Hindu experiences of the transcendent self to be psychologically equivalent to enlightenment. In general, western transpersonal psychology does not focus on differences between theistic and non-theistic schools of thought (Miovic, 2004). Eastern practice has influenced depth psychology, and although Jung (1961) believed that spiritual experience was a manifestation of the psyche (the unconscious), he also saw it at times evidencing the existence of soul and spirit, finally settling on theism in his later years. He did not believe westerners should practice eastern traditions (Coward, 1985). Markides (2012) has pointed out, that the mystical tradition of the early Christian Orthodox church has much to offer the western world and has many integral features that have in the past, been seen only to be phenomena of the eastern religions. In line with his thinking, this study attempted to introduce *Nepsychia* (deep silence and awareness of the psyche) as an alternative to mindfulness practice. In deep reverend silence, images that arise from the psyche can be observed non-judgementally, rather than letting them go as is practiced in mindfulness. In mindfulness practice, emphasis is on an apophatic process that, as argued by McGrath (2011), makes no attempt to describe or theorize the divine; *Nepsychia*, on the other hand, is a kataphatic process that uses all resources of language to express something about the divine. Negation (apophasis) is part of a process to move towards understanding of the divine in emptiness, whereas kataphasis, which precedes it, works on thought, freeing it of what it thinks and allowing for action to take place. This suggests that knowledge of the self leads to care of the self, a type of correction-liberation (Foucault, 2002). By allowing the image to appear consciously one acknowledges the presence of this aspect that has remained hidden in the psyche. Accepting these images as part of the psyche that has been created through experience allows for them to heal if necessary, or to contribute to the deeper understanding of how we behave and why we behave the way that we do.

According to Vujisic (2011), the Greek Orthodox religious tradition does not consider itself similar to other Christian denominations, having kept the tradition of Christian antiquity; liturgical directives are based not only on Holy Scriptures but also on apostolic tradition, the writings of the Church Fathers and the canons of the Seven Ecumenical Councils (Benz, 1963; Mantala-Bozos, 2003). Anything falling outside of this tradition, however, is considered heretical and diabolical; although in official ecclesiastical discourse, Hellenism and Orthodoxy mean exactly the same thing (Kalitzides, 2002), Hellenism of present day modern Greece is far removed from that of the ancient world.

Hellenism of the past changed radically with the rise of Orthodox Christianity, and myth lost any significance that it may have held. Much of past mythical ritual was deemed to be demon worship, and the church still teaches that demon possession is related to depression (Bouton, 2004; DiLeo, 2007). Many of the original archetypal figures and daemons of the ancient past were not accepted by the church, widening the chasm between the ancient Greek past and the Christian present. This schism that occurred between ancient and modern day Greece has been addressed in this study, as it is suggested that archetypal myth may serve as a bridge between the ancient past and the present, re-establishing the ancient roots that modern Greece has temporarily lost, whilst retaining Orthodox spirituality through the practice of *Nepsychia*.

### 1.1.3 Cosmo Theogony

Joachim Gehrke (2001) defined sacred Greek historiography as an intentional treatment of the past, combining myth and history and containing “elements of subjective and conscious self- categorization” (p.298). The Cosmo Theogony tradition belonged to the poets, healers, diviners and initiators of the ancient world (Lopez-Ruiz, 2006), whose work was built on epiphanies; this was a word used by Hellenistic writers to mean the awe-filled appearance of the unseen world (Chew, 2011). Homer’s celebration of the Muses came to us through the surviving collection of poems, written in epic hexameter and the narrative style of the Iliad and Odyssey; they invoked deities by name, described their epiphanies and attributes, and asked for direct aid, protection, prosperity and victory (Orlin, 2015). Hymns sung by the poets were accompanied by music, and Franklin (2006) attested to the explicit harmony and beauty of the seven stringed lyres of ancient times, as embodiments of the sacred. He reminds us that traditional musical education was based on the art of tuning the instrument to perfect the chords, as music was concerned with Plato’s Ideas, namely, the Good, the True and the Beautiful. Hermes, considered to be the inventor of the lyre as recorded in the *Homeric Hymn to Hermes*, led the soul or psyche through *psychagogia*, a term used in Platonic thought to refer to the way the soul is led toward self-knowledge (Asmis, 1986). Later this term was used to describe the purpose of theatre in creating a space for the audience of tragedy to experience catharsis (Arnott, 1991).

This cathartic experience that the audience went through showed the therapeutic value inherent in ancient Greek thought. The playing of lyre music that accompanied the poet’s voice also aimed at pleasing the deity as well as providing spiritual relaxation and refinement (Haldane, 1966). The music connected the listener to the deity one wished to converse with, thus opening the heart to the experience of initiation.

The essence and purpose of ritual in all cultures was to maintain a relationship between humans and what represented the divine. The differences between different rituals were in form and structure, and as is evidenced in Plato’s *Laws*, he rejected the emotional impact of

ceremony, emphasizing its form instead. Harmony; rhythm, symmetry as well as form were expected to constitute the beauty of a rational whole through music, dance and ceremonial rites (Alexandrakis, 2006). Harmony, as analysed by Pythagoras, meant a balanced flow of lines, colours, shapes, words or written actions that led naturally to a feeling of calmness about a complete whole. Sacred music had strong associations with religious and divine figures. Orpheus could charm stones when he played his lyre and David's harp-playing allayed Saul's wrath when he was troubled by an evil spirit (Walker, 2000). There is a long list of theologians and philosophers who were known to procure cures through music, such as Arion, Orpheus, Pythagoras, Empedocles, and Asclepiades (Agrippa, 2011). Ficino was well-known for his association of the Lyre with Orpheus as well as for his own practice of singing Orphic hymns, whilst playing the lyre (Voss, 2006). Aristides Quintilianus explained how pitch, scale, tonos, and rhythmic pattern were like order of the universe, and, therefore, through mimesis music could make the order of the soul one with the universe (Mathiesen, 1984). The poet sang the hymn, held the intention to bring the divine aspect into concrete form, and the lyre was considered to become the expression of the divine.

Pythagoras was accredited with the discovery of the musical proportions, *Diapason* (Octave), *Diapente* (Fifth), and *Diatesseron* (Fourth), after hearing a blacksmith's hammer clanging on his anvil (Maier, 1984). Iamblichus, in his *Life of Pythagoras*, called the harmony in which the Sirens were, the *Tetraktys* (Afonasin, Dillon, & Finamore, 2012). This embodied the three musical intervals after Perfect Unison, Octave, the Perfect Fifth and the Perfect Fourth. Pythagorean music theorists, like Nicomachus in the first century, related the *Tetraktys* to the notes from the two main scalar systems of ancient Greek music (Nicomachus, 1652). Music held an important place in ancient thought and was understood to have enhanced the expression of the soul, something the ancient Greeks believed honoured the divine realms within and without.

Platonic thought emphasised that proper education provided an environment to bring out what was best in the soul. Education in music was a discipline, and music was important because rhythm and harmony found their way to the inner being. While rituals brought change to character, music transformed the inward movements of the mind, producing inner serenity. Whereas Pythagoras examined the mathematical ratios in music, Aristoxenus argued that musical intervals should be classified by their effects on listeners (Griffiths, 2004; Levitin, 1999). Music could be seen as a form of emotional communication. All art it was said derived from the mind and abstract representation (Levitin, 2008; Tooby & Cosmides, 1995); however, music was characterized by pitch, rhythm, timbre, tempo, meter, contour, loudness, and spatial location (Levitin, 1999; Pierce, 1983).

Ongoing research has offered compelling evidence that listening to music, performing, and composing engage regions throughout the brain, bilaterally, as well as in the cortex, neocortex, and cerebellum (Peretz & Zatorre, 2003; Platel et al., 1997; Sergeant, 1993; Tramo, 2001). Nan, Knösche, Zysset, & Friederici (2008) studied neural activation for native

and non-native music with findings showing that native music engaged the ventral-medial prefrontal cortex (VMPC), an area known to activate when an individual processes information with ease, or experiences a feeling of knowing. The use of Lyre music in this study was therefore considered to be of importance in combination with sacred text, as the effect of both was considered to be an appropriate way of inviting the psyche to reveal itself.

## 1.2 Theoretical Synthesis

Spirituality is a complex, multidimensional space in which individuals are located (Larson, Swyers, & McCullough, 1997). As an attribute of individuals, it can be broadly defined as consciousness (Helminiak, 1996) or as self-transcendence (Miller & Martin, 1988).

Transcendence depends on spiritual development that calls upon spiritual power through worship and ritual and a sense of contact with the divine and, or, creative energies outside of one's self (Fontana, 2003).

Lancaster and Palframan (2009) defined spirituality as "a dimension that is not socially dependent on religious doctrine but, rather, is based on a personally-constructed philosophy grounded in experience" (p.2). Whereas spirituality may be defined as consciousness or an attribute of individuals, religion is seen as a more organized social entity. People may be characterized by their religiosity, their particular beliefs and practices relative to religion, but religion and religiosity may interfere with spiritual development when it is lost in political and economic agendas. The historic purpose of world religions has always been the exploration of spirituality (Smith, 1976), as religious factors are concerned with beliefs that are prescribed by a body through rituals and practices. This differs, however, from spiritual factors that are more concerned with individual subjective experiences.

Disentangling religious and spiritual beliefs from a host of other variables is not an easy task; Capps, Rambo and Ransohoff (1976) offered a breakdown of six spiritual dimensions within religion, namely the mythological, ritual, experiential, dispositional, social and directional, to facilitate better understanding. Helminiak (1996) divided spiritual experiences into daily encounters of the sacred, exceptional spiritual and mystical experiences. He referred to the similarities between mystical experiences, whether transcendent or immanent, and the accounts given by those who suffer from cognitive disorders as opposed to psychotic episodes, as per the research of Fontana (2003). Mystical experiences are those of exaltation, awe, harmony, timelessness and an absence of negative emotions and cognitions typically experienced during psychotic episodes. Spirituality can be studied as it manifests in thought, expression, feeling and behaviour, in a manner consistent with conventional scientific methods. The search for the sacred is central to spirituality but also to self-development, where the search for a deeper intrinsic potential gives way to an ultimate

reality (George, Larson, Koenig, & McCullough, 2000). Furthermore, it is also the basic premise from which inner potential can be more readily understood.

In this study the application of myth is considered to lend insight into the process of integration and actualization. This includes learning more about the self and what is hidden in the subconscious that may emerge during the application. Furthermore the use of myth suggests that harmony can be reached and balance brought through allowing images and sensations to emerge. Transpersonal psychology suggests both an ancient and new vision of reality that honours all spiritual and religious traditions, thus moving beyond separateness and calling for systematic practice and exploration of the inner self that extends itself to include intuition as the essential nature of self-realization. The self begins to recognize itself through its divine nature that enables experiences of itself to transcend the human perspective, as argued by Mann (1984). Therefore, an important aspect of transpersonal psychology is to understand and embody the process of integration that allows one to experience union with the self, thus actualizing utmost potential.

The idea of the transpersonal was first born through James (1985) during his Gifford lectures at Edinburgh. He argued that radical empiricism was needed to investigate religious experience as part of psychology. In the 1960s, the term radical empiricism was used to refer to areas of human experience that moved beyond the ego and personality into the realm of the spiritual, mystical and religious. A seminal inquiry by Boucouvalas (1980) identified four levels or spheres: individual, relationships/group, societal and planetary/cosmic; this clearly suggested that transpersonal orientation was not limited to individual development since the development of the macro context in which individuals are embedded was of equal importance. This was of paramount importance as rituals and initiations carried out in ancient Greece occurred mostly in groups and not individually, which supports this claim. Hartelius, Caplan and Rardin (2007) studied 160 definitions of transpersonal psychology to isolate three key themes: an interest in states of consciousness and stages of development that go beyond I, a holistic approach that is concerned with the whole embodied person in the ecosystem of a local and global cosmos, and the individual and collective dynamics of human transformation. This study has attempted to locate myth within the context of research into states of consciousness and to embody a cultural system that may lead to human transformation. Through embodying ancient practice, this study suggests that archetypes are essential in assisting with the development of self in a holistic approach that is concerned with the embodied person. It also suggests that, as psyche is part of a greater whole, each individual may affect this whole by re-envisioning the role that myth plays in our evolution as a human race.

Archetypes as described by Jung (2008) were archaic, culturally imbedded images charged with strong emotional tones that attached importance to symbols and symbolism. There was a plurality of meaning associated with symbols that could have different interpretations in various cases. Jung saw symbols as being regressive as well as progressive, messages

coming from the unconscious that had value and purpose of a spiritual nature. Von-Franz (1995) described the awakening of consciousness in creation myths as movement from above to below and below to above. This upward and downward movement played an important part in myth, acting as a reminder of the downward directional movement into the lower unconscious and the ascendant direction towards transpersonal development (Assagioli, 2008); in development, as Assagioli pointed out, the lower was of equal importance to the higher, and becoming aware of both brought about a change in consciousness. All comprehension and all that was comprehended remained part of a psychic world where the archetype was not inactive but a real force charged with a specific energy, as Jung (2008) described it. This energy was what fuelled change and could often be misinterpreted unless integration became part of the process. Not only that, but integration could not occur in stages; it was more of a process, with later experiences drawing on previous experiences, thus requiring more multi-dimensional acts of interpretation. In this study, the choice of myth refers to both directional movements, inviting the participant and reader to note the importance of both, as was highlighted as well in *Homer's Hymn to Demeter* that was used in this study. It draws attention to the differences between lower and higher experience. The exquisite flower that Earth grew especially for Persephone suggested there was an essential need for a very clear understanding of the dark and shadowy lower world as well as the lofty peaks and noetic experience of Olympus. Full integration of both aspects of the metaphysical world must occur before union can bring transformation that occurs not only on an individual level but on a community and planetary level as well.

Myth acknowledged fate and necessity that in Neo-platonic thought was expressed as soul, which could mean both personal and world soul. The universality of archetypal images implied more than personal consequence. By raising the soul beyond its egocentric confines, the word archetypal pointed to something of value. There was both an intentional force, as in the case of Jung's (2008) instinct, and the mythical field of personifications, as in the case of Hillman's (2004) Gods. Archetypal images were animated like an animal or person whom one loved, feared, delighted in, and so on. The image was an affecting presence offering an affective relationship (Armstrong, 1971).

It can be argued that we create our worlds of vision in an ongoing process of integrating what has come before and what has not yet been revealed. This presence seems to bear prior knowledge and have an instinctive direction or destiny. However, although the archetypal image may be impacted with meaning, it is not given as revelation. It must be made through both image and dream work (Hillman, 2004). This is of particular importance in this study, where participants listened to the *Hymn* with lyre music playing in the background over five sessions, and were encouraged to keep a journal of dreams and thoughts that might arise in between sessions. Moreover, participants were asked not to judge what might arise or try to explain what might occur, to avoid deconstruction.

Symbolization is both reflexive and recursive, such that a whole can never come fully into view and if it does it cannot be understood as such. Silberer (1951) and Van Dusen (2001) have argued that retrospectively we gain perspective, as at the time of the experience we may lack the necessary understanding. It takes time for experiences to be understood, presentational language to be learned and the immediate subjective states slowly to be embodied into synesthetic form. Patterns become a form of art with symbolic references. The process of vision, however, cannot be seen and thoughts very often remain on the topic of what it was about and what it entailed (Natsoulas, 1981). This supports the notion that self-knowledge as a goal requires going through a process of self-education that is primary to any understanding of moving beyond, into transpersonal development.

Jung (2008) believed humans to be innately whole, stressing that the directed life was better, richer and healthier than a life lived aimlessly; this no doubt would depend on where the direction came from and it would be impossible to find criteria to base an argument on what is better and healthier. In his picture of the world, however, Jung saw man struggling between the vast outer realm and an equally vast inner realm, alternating between choosing one over the other. This choice is what impedes progress, as the myth of Persephone and Demeter suggests; it is apparent that both must be accepted and integrated accordingly. In wanting to know more about the psyche, Jung believed humans need to find their own individuality through the process of differentiation. The essential component of becoming whole is to become fully aware of the persona, the mask worn for the world, and the shadow, the undiscovered negative aspect of self, usually repressed and projected onto others. Myth portrays both, suggesting that to experience life fully entails moving closer to wholeness. This includes peeling away at the many layers within, in order to know the self and the sum of its parts. This is what Jung (2008) called self-realization, and it included embarking on an adventure into the unknown psyche of the unconscious (Rad, 2010).

Different from a conscious state, the unconscious was a no-man's land where what was subliminal held an entire store of memories, residual powers, impulses and knowledge that was potential at any moment of conscious life (James, 1902/1985). According to Jung (2008), the world existed as it was consciously reflected and expressed, making consciousness a precondition of being, inherent within the psyche. The individual manifested the psyche, which was considered to harbour archetypal forms that were considered to be the foundations of the psyche itself. Numinous in quality, they could not be understood intellectually and were ineradicable, in that destruction of manifestations simply meant they re-appeared in altered form. Jung (1959/2008) pointed out that self-knowledge had nothing to do with knowledge of the conscious ego personality. He considered a very small percentage of people in the world were aware of the contents of the unconscious and could be considered self-realized. This was supported by Maslow (1971). Jung (1959/2008) argued that as theories made claim to universal validity, the less likelihood there was of them being able to do justice to individual facts.

Underlying the need for experience, he believed self-knowledge could not be based on theoretical assumptions alone, as the individual was a unique unit that could not be known or compared with anything else. The centre of wholeness between the conscious and the unconscious Jung (1959/2008) called the Self, bringing a more mystical form to his explanation of human existence. Information about the Self he believed came through symbolism within active imagination and dreams.

In this study, attention was paid to the process of active imagination and how it emerged across five sessions and dreams in between sessions. Attention was also paid to the division that Jung made between the personal and the collective unconscious. Through using the combination of myth in sacred text and music as a tool that may assist the contents of the psyche to make themselves manifest, this study attempted to draw attention to what may be considered as a journey into the inner realm of psyche that may bring about initiation into a deeper understanding of self.

According to Rad (2010), the collective unconscious was identified by Jung through his work with dreams and fantasies that he believed originated from the primordial images and archetypes made manifest in mythology. Impatient with those who read mythology literally, Jung (1959/2008) believed wholeheartedly that myth was a primordial language that could not at all be formulated by intellectual means, as it would lose its richness. However, much in myth nowadays is actually read literally as a made up story of little consequence, and there is a need especially in education to underline the value of not learning literally but rather using critical thought to peel away at the layers and to discover the essence. This study has made an attempt to rectify this situation especially by inviting further research to be carried out that can further investigate this field.

Jung, as discussed in Segal (1998), saw the process of self-realization as intimately concerned with becoming rather than being. Providing a systematic overview of Jung's approach to myth, Segal (1998) supported the notion that all myth emanated from the collective unconscious and that themes in dreams could have archetypal content. This form of thinking contrasted with the more directed and logical thought process identified with reality orientation and ego functioning.

Kerenyi (1991), on the other hand, supported the idea that a multiplicity of figures sprang from *mythologia*, the spiritual activity that resulted from the combination of poetry and music. Segal (1998) argued that Jung's approach to myth occurred through archetypes that were psychological, whereas Kerenyi's mythologemes appeared to be more spiritual. Kerenyi drew on the ancient primary state of existence (*Arxai*), comparing them to the happenings of mythology (Jung & Kerenyi, 2002). As these were the foundations from which a new epoch began, each individual found the origin or beginning within that which countless others had known and experienced.

Being able to return to the original gave humankind a divine foundation from which to build on. This divinity gave reason to how the physical world was constructed; the depths and loftiest heights that are present in the *Hymn to Demeter* are brought into consciousness as the foundations of knowledge. Both Jung and Kerenyi urged the rediscovery of myth, Jung from a psychological point of view and Kerenyi from a spiritual point of view (Segal, 1998). This study acknowledged both points of view in making an attempt to locate myth within transpersonal psychology and as an educative tool in development.

Hillman (2007), on the other hand, used myth to experience the pathological side of the personality, suggesting one imagine oneself as all the characters in a myth. In mythical thinking, the experiences of events shift, but Hillman underlined the fact that they were not themselves events, reminding us of the difference between mythical and logical thought. The ancient Greeks embodied myth by later enacting it on stage and inviting the audience into cathartic experience, which was therapeutic.

Campbell and Moyers (1988) described the mythical journey as heroic and involving an intense search in which the hero/heroine discovered something important. This could be ascribed to the journey undertaken to discover something usually guarded by a dragon; facing, killing, or taming the dragon, always revealed the treasure. In this way, awareness of the shadow within allowed for an experience that gave support and empowerment, facilitating the process of self-development (Vaughan, 1982). The power of myth was as well exemplified by Campbell's and Moyers's (1988) study of the hero, as they brought back the essential nature to myth. Campbell referred to myth as a clue to the spiritual potentiality of human life. He described ritual and initiation as developing tools, likening the gods to motivating powers and metaphorical spiritual potentialities. Campbell's view of myth had a mystical function, similar to Kerenyi's spiritual function. Both recognized the pure mystical experience that occurred through deeper insight into the pre-monadic vision.

Segal (1998) believed Jung to be of the position that myths revealed the contents of the unconscious of particular cultures, which needed to be translated into a language that was understandable; archetypes were reliant on myths, and myths on interpretation, in order to convey meaning. If considering the premise that the source of wisdom is within, then laying emphasis upon health, emotional well-being, moral and spiritual development becomes a lifelong learning process for global citizenship (Adams, Monahan, & Wills, 2015). Individuals need to be educated in positive ways of thinking, how to listen to authentic feelings and to transcend negative environments and cultural conditioning in search for a better quality of life. The results of this study contribute to a re-vision of education that may include myth as part of self-education and the attainment of self-esteem.

Rad (2010) argued that the process of self-realization for Jung was a process of moving towards wholeness, realizing life as a combination of opposites; the dynamic psyche and base of personality that include archaic, primitive, innate, unconscious and universal components, need to be explored. Hougham (2012) argued that images within fairy stories

and Greek myths offered narrative for experience, and Bettelheim (1976) described the use of fairy tales as a way to confront or give form to fears, anxieties and longings. This suggests that the use of myth in a transpersonal perspective is essential both in psychology and education to facilitate self-knowledge. Using myth in its cultural context also contributes to a safe and wholesome journey towards authenticity.

Boucouvalas (1999) argued that the transpersonal shows temporary shifts of consciousness that transform world view and that transpersonal development may result from transpersonal experience, which includes self-reflective awareness. Using myth to focus on reflexivity therefore establishes a platform from which to explore consciousness. Radin (1997) explained that when perceptions change during shifts of consciousness, self and ego, brain and organism, social system and environment, culture and worldview become part of consciousness, which is their source. These ideas allow for greater understanding of human evolution that includes independence, detachment, a tendency to look within for guiding values to live by, and the belonging to a particular culture with other cultures as part of the whole human species (Maslow, 1962/2010). This educates humankind as to the precious, more real illumination available from within, showing that the human personality can change perceptions. Moreover, other aspects of identity can be utilized in encountering potential; Maslow (1962/2010) introduced a two-fold perspective of individual as well as collective growth, stressing that:

When the philosophy of man (his nature, his goals, his potentialities, his fulfilment) changes, then everything changes, not only the philosophy of politics, of economics, of ethics and values, of interpersonal relations and of history itself, but also the philosophy of education, the theory of how to help men become what they can and deeply need to become. (p.177)

This study may contribute to a process of development, emphasising the value of myth in individual growth. This can be experienced collectively as well and assist those on a path of self-understanding and knowledge to deepen their experiences. Moreover, re-discovery of the value of myth can heal the collective wounds that are carried by a culture torn from its roots, thus improving the quality of life of individuals who have lost contact with their basic foundations.

### **1.2.1 Statement of the Problem**

Although myth is considered to be of importance in the evolution of humankind, scientific research has paid little attention to the use of myth in self-development. As Jung (1959/2008) pointed out, scientific education based on statistics gives a rational picture of the world but an unrealistic rationality when the individual plays no role at all in it. As it is difficult to study empirically how myth may influence self-growth, there is a problem in

devising psychological studies that can effectively investigate claims about the psychological value of myth. Transpersonal psychology continues to experience a number of difficulties in relation to mainstream science, as the nature of transpersonally oriented empirical study may not always be considered to be as vigorous as befits scientific study. However, it provides a solution in attempting to bridge many existing gaps on the nature of human experience and philosophy of life.

Cunningham (2007) named different definitions and the lack of operationalization terms as having given rise to a conceptual uncertainty about the field of transpersonal psychology. Moving away from the spiritual and religious foundations of human existence, science has inadvertently made it extremely difficult to devise psychological studies that could effectively investigate claims about the psychological value of myth. As transpersonal psychology is not limited to a particular worldview, using different research methods and not limiting inquiry to a specific area (Walsh & Vaughan, 1993a), it addresses the many gaps and must be as thorough and diligent in researching these areas, which have been out of bounds for so long.

The term transpersonal psychology has been used in different ways, resulting in multiple meanings and experiences as it uses words like spirit, soul and psyche, which are all conducive to the study of myth. However, in general, the exploration of spiritual nature has been criticized as being unscientific (Ellis & Yeager, 1989), which is a clear problem when trying to ascertain how one can research the effects of myth. The problem therefore is not only one that highlights the difficulties of researching something like this, but as long as mainstream science does not fully embrace transpersonal research, gaps will remain. This is a call for acknowledging that the time has come for body, mind, spirit and soul to be recognized as equally important, complementary aspects of self. Myths may well facilitate this process, as more researchers pay attention to this lost relic that must be brought to life again through research that looks at the benefits of ancient Greek practise.

Literature reviews in transpersonal research do not necessarily follow the conventional approach, where the researcher only uses reports published in the past five to ten years. This is important for this study, as a number of primary sources were used to deal directly with the phenomena in question. Major differences were encountered between the original poems told by Homer and Hesiod and those told by the Alexandrian poets such as Kallimachos, from the fourth century onwards. This interfered with the use of literature that dealt with myth and the mysteries, as different figures emerged that had been added to the original myth over the years. I concluded these variations to have possibly robbed the original text of its purpose, especially as information not found elsewhere was suddenly being used that did not give a clear picture of the original meaning allocated to certain symbolic interactions (Athanasakis & Wolkow, 2013). An example is the inclusion of Dionysus in the myth of Persephone and Demeter in the Orphic tradition (Lopez-Ruis, 2006), where in the original Hymn a clear difference is made between the ecstatic Dionysian

mysteries and the more mystical Eleusinian mysteries. Demeter's refusal to partake in wine showed the distance she was taking from the Dionysian mysteries.

It was also difficult to simulate a practice that was carried out in an ancient past and to empirically investigate myth as a tool that may influence states of mind, while placing emphasis on inner archetypes. Claims cannot be made that myth in sacred text can influence states of mind; therefore, one can only investigate how participants experience myth and music. Self-education, through pre-epic poetry and music, may allow for a direct experience of the sacred in a liminal space, where the listener enters a space different to everyday reality (Turner, 1974). My choice to read the *Hymn to Demeter* in English with Lyre Music playing in the background was based on the understanding that essence manifests through value that is symbolic in the primordial realm. This is supported by Kerenyi's argument that Greek mythology depicts the nature or essence of the god/goddess (Jung & Kerenyi, 1951/2002).

## 1.3 Research Objectives

### 1.3.1 Purpose

The aim of this study was to investigate the experience that results from or accompanies the integrated use of lyre music in conjunction with the reading of the *Hymn to Demeter*. The participant was invited to enter into deep stillness and to observe what might arise whilst listening to sacred text and music. The purpose was to ascertain how the participant would experience the process during the session as well as in between sessions, across five sessions. The participant was encouraged to keep a dream journal and to be attentive to what emerged in between sessions, and to report on this prior to the next session, in order to provide a clear picture of the process participants were going through.

### 1.3.2 Objectives

The objective of the study was to investigate the application of ancient Greek myth and music in personal, professional and transpersonal development. A guiding thought was that if findings suggested that myth might facilitate self-knowledge it would provide a base for further research to be carried out on the effects of myth, ancient music as well as sacred text from other cultures. As the project was located within the Ashanti Quality Lifestyle project at Stellenbosch University, it was so designed to also contribute to the vision of a larger project that could provide for the creation of innovative trans-disciplinary community interaction, research and development sites in Greece and South Africa. The use of myth in self-education might enhance quality of life, promoting wellness across the lifespan. Findings of this research project might provide tools for development that could be used

and adapted in a research platform that could further investigate ancient practices. Community educational learning could allow for training of a community based protocol, ensuring all those involved in the project could be able to co-exist and share ideas as co-researchers. This stance supported Denzin's (2001) Interpretive Interactionism that was adapted by Sundin and Fahy (2008) as a methodology that was developed not only to bring certain experiences to the surface, but also to bring change to society.

Rashedi, Plante and Callister (2015) discussed the development of compassion in higher education through faith within a religious context through community projects that could revisit ancient practices. They argued that this might further contribute to the development of compassion and unity within a transpersonal context, rather than a religious context. Moreover, these might provide an additional transpersonal perspective to education, sociology, anthropology and psychology and psychotherapy, with special emphasis on researching new ways in which self-transcendence can be reached. As self-identity is central to the inter-subjective way of seeing other humans (Qizilbash, 1998), the claim that the capability approach supports, namely that individuals focus on effective opportunities to lead lives that are valuable rather than primarily focused on resources, is a major theme for future research (Robeyns, 2006). Subjective and objective aspects of quality of life, as well as social cohesion and sustainability, are important factors that need to be taken into consideration (Berger-Schmitt & Noll, 2000). Further research on myth can contribute much to revise cultural roots and re-establish them as foundational roots that humankind can draw upon to facilitate their self- knowledge, development and quality of life.

## **1.4 Research Methodology**

Qualitative research methodology and in particular Denzin's (2001) Interpretive Interactionist Analysis were used for a number of reasons in this study. Although there are multiple perspectives on interpretive approaches, Denzin's method is considered to be unique in that he focuses on moments that are revealing and life changing. This is in accordance with Denscombe's (2010) argument that qualitative research emphasizes the ways in which activities create meaning as humans shape the world they live in through their experiences. Interpretive criteria use moral and ethical focus on local, lived experience. They express an ethic of empowerment, give sacred status that imagines transformation and commit this transformation to community action (Denzin, 2001). The methodology focuses on an interpretive and existential point of view, especially within the framework of personal troubles and turning point moments in the lives of interacting individuals (Kotarba & Fontana, 1984). Denscombe (2010) emphasized the ways in which activities create meaning as humans shape the world they live in through their experiences. An attempt was made to make sense of phenomena according to the meanings given to

them as well as to carry out research that was pragmatic, interpretive and grounded (Marshall & Rossman, 2011).

Denzin (2001) acknowledged the symbolic interactionist paradigm, which emerged from American social psychological theory. This theory supported the fact that life is meaningless unless meaning has been made with what emerges through interaction. Through manipulating symbols, individuals give meaning to their physical world, create and reproduce culture, and respond to situations according to the meaning they give to their feelings and interpretations (Sundin & Fahy, 2008). Prus (2004), in addressing research that studies the human condition, stressed the profound methodological implications that must be involved in research, namely:

1. The ways in which people make sense of the world in the course of symbolic (linguistic) interchange.
2. The problematic or ambiguous nature of human knowing (and experience).
3. The object-oriented worlds in which humans operate.
4. People's capacities for developing and adopting multiple viewpoints on [objects]
5. People's abilities to take themselves and others into account in engaging [objects].
6. People's sensory-related capacities and experiences
7. The meaningful, formulative, and enabling features of human activity
8. People's capacities for influencing, acknowledging, and resisting one another
9. The ways that people take their associates into account in developing their lines of action
10. The ways that people experience (and accomplish) all manners of community

Prus (2004) drew a comparison between symbolic interactionism and classical Greek scholarship, pointing out that although some philosophers viewed everything in movement, few scholars have been concerned with examining how people enter processes in direct, meaningful and active ways. This relates directly to the present study that attempts to do this.

Sundin and Fahy (2008) updated and critiqued Denzin's (2001) methodology by arguing that it would benefit from drawing on critical social theory. Using Denzin's methodology for a nursing study, they drew attention to the effects that social structures and power relationships have, which can be described as oppressive. They concurred with the aim of Denzin's methodology that focused on making sense of ordinary people's lives during critical incidents and turning points, which Denzin (2001) called epiphanies. The implications of their

work will be further discussed in chapter three and how it related to this study. Moments of crisis are turning-point experiences that change one's life radically (Strauss, 1959). This promotes an evaluative approach that deals with real life problems, capturing emotions, actions and life experiences that radically alter and shape the meanings persons give to themselves and their experiences (Denzin, 2001). The challenge, therefore, is to evaluate the possibilities that power relationships are oppressive and to seek respite from these.

Personal experiences and epiphanies involved in transpersonal experiences are life changing, signifying an attempt to join traditional symbolic interactionist thought with critical forms of interpretive inquiry including reflexive participant observation (Blumer, 1969; Tierney, 2000; Tower, Rowe, & Wallace, 2012). Reality has always been mediated by symbolic representation. Capturing the world directly is impossible; therefore, it is necessary to study the ways people represent their experiences to others. Mills (1963) explains what this means:

The consciousness of human beings does not determine their existence; nor does their existence determine their consciousness. Between the human consciousness and material existence stand communications and designs, patterns and values, which influence decisively such consciousness as they have. (p.375)

As experiences can be represented in a number of ways and come in multiple forms, Mill wanted to challenge individuals. Having never discussed the methodology of his theory, Denzin attempted to join traditional symbolic interactionist thought (Blumer, 1969; Denzin, 1992) with critical forms of interpretive inquiry, feminist, cultural studies, and critical race theory (Ladson-Billings, 2000), case studies (Lincoln, Lynham, Guba, & Egon, 2000), and creative and active interviewing (Holstein & Gubrium, 1995), amongst others.

A postpositivist research method that blended the schools of hermeneutics, symbolic interactionism, ethnography, and naturalistic inquiry, Interpretive Interactionism seeks to show how change has occurred. Breaking away from the past and focusing on those voices that have not been heard, it also focusses on new ways of looking at how critical interpretive qualitative inquiry can change the world (Denzin & Lincoln, 2005a). There are many different ways of working with and expressing knowing. Latourette (1975, p.150) discussed Origen's approach, giving a different vision of research that was more holistic, and which complemented Denzin's approach as used in this study.

Origen recognized three approaches to scriptural meanings and interpretations; seeking literal, concrete meanings (*somatikos*); developing meanings through intellectual, logical, and associational means (*psychikos*); and seeking spiritual, allegorical, symbolic and metaphorical meanings (*pneumatikos*).

This was further exemplified by Schneck's (1980, p. 49), description of Ibn Al Arabi's forms of knowledge, which were similar to the five characteristics of organic inquiry, namely the

sacred, personal, chthonic, related and transformative mentioned at the onset of this study (Anderson & Braud, 2011):

Ibn Al Arabi recognized three forms of knowledge; through information, through experience and through being. He likened the first form to knowing a fruit through reading about it, the second form to knowing a fruit through direct experience of its qualities (its weight, texture, odour and taste) and the third form to consuming and assimilating the fruit into one's being.

This study, which looked at the application of ancient Greek myth and music in personal, professional and transpersonal development, was a qualitative interview study in the form of personal experience histories. It involved instances of phenomena and social processes (Tracy, 2013; Denzin & Lincoln, 1994), where meaning that was captured in interpretation was symbolic in that it moved in surface and deep directions at the same time. Thick interpretation attempted to unravel and capture the meaning present in the sequence of experiences. Denzin's Interpretive Interactionism also strove to understand interaction of individuals within culture and society, using ethnographic stories to understand experiences. It drew from Sartre's (1956) existential views emphasizing individual existence, freedom and choice.

#### **1.4.1 Participants**

Participants were recruited purposively, according to their professional background, interest in spirituality, and availability – so they had to be resident in Greece. Professional background was chosen as a criterion under the presupposition that professionals have a more realistic understanding of their own level of psycho-spiritual development (Anderson, 2015). Interest in spirituality was also considered a key criterion. This purposive recruitment occurred via e mail and telephone interviews with questions relating to the above mentioned features.

#### **1.4.2 Data Collection**

An initial interview was given to participants during the first session, with a tape-recorded interview lasting between 60 to 180 minutes. Questions were directed at epiphanic moments experienced through the participant's lifetime and personal and professional life in Greece. Further interviews were given to participants before and after each session, when participants described their dreams and experiences. Throughout the data collection, reflexive issues were ongoing and recorded in a journal by both participant and researcher. Transcripts were then played back, typed up, and analysis was carried out across the five sessions.

### **1.4.3 Interpretive Interactionist Data Analysis**

Analysis was largely conducted as an interpretive task. The epiphany was further understood not only as a social drama or rupture in the structure of daily life but also as a spontaneous eruption of a belief system in the form of experience (Anderson & Braud, 2011; Braud & Anderson, 1998). As an important aspect of the growing self, this provides the reader with a deeper understanding of the process that occurred across the five sessions. As emphasized by Denzin (2001) from his early work that focussed on epiphanies, not only are moments epiphanic that open the mind to further exploration of the self, but in their idiographic uniqueness the structure of the moment of existential crisis is revealed, which provides the reader with a sense of integration in the moment of looking at the epiphany as a form of transformation.

### **1.4.4 Ethical considerations**

Participants were provided with a Consent Form (see appendix). They were informed that all information would be treated confidentially, that they could withdraw from the study at any time and that they were not obliged to answer a question if they did not want to. They were also informed that their identity would be protected. At the end of the interview participants were debriefed and given a brief explanation of the study.

All appointments were made after ethical approval had been received from the Ethical Committee of the University of Stellenbosch (HS1103/2014). Power dynamics were managed by remaining as neutral as possible and participants were informed that there was an independent therapist on call who would be able to see them separately, should the need arise. There was also an independent therapist who consulted with me monthly, in order to ensure I was able to remain in the researcher's role and was not influenced by my therapeutic background. During interviews, I did not discuss experiences or move into a therapeutic role by asking the participant to analyse their experience. Reflections on this can be found in Chapter Five.

## **1.5 Foundational Concepts**

Reflective learning in social education helps individuals to face situations of uncertainty and to manage the risks of future professions with autonomy, creativity and professionalism;

learning is for the whole person, which means incorporating spiritual, intellectual, emotional and biological dimensions of the self (Zinn, 1997).

According to Capra (1991) absolute knowledge was a non-intellectual state of being, an experience arising from a non-ordinary state of consciousness called a mystical state. He claimed such a state existed, as it had not only been testified by numerous mystics but had also become apparent through psychological research. Physics began with the evolution of Western science from the mystical philosophy of Ancient Greece in the sixth century BC, when science, philosophy and religion were not separate. The later Cartesian division and mechanistic world view proved to be very beneficial in the development of technology, but unfortunately led to social, cultural and psychological fragmentation (Capra, 1991). The use of myth and symbol led to defragmentation, as the term, name, and pictures could be seen to possess a multitude of different meanings that added to and exemplified the conventional, more obvious meaning (Jung, 1959/2008). Notwithstanding, when there was no rationalization, the intuitive mode could bring an experience of unity, called a heightened state of awareness, non-ordinary or altered state of consciousness (Capra, 1991). Looking at definitions of consciousness that incorporated cognition (Matlin, 1998; Nairne, 1997; Solso, 2001), consciousness was defined as awareness of internal and external events. Natsoulas (1978) defined it as awareness of something but Pekala's (1991) definition included awareness of one's subjective experience, including the process of being aware and contents of this awareness. States of consciousness also have numerous definitions. Those given by Krippner (1972) and Tart (1972) provided a lens for this study. Krippner's (1972) definition was of a mental state that could be subjectively recognized by an individual as representing a different psychological functioning from what is considered to be a normal alert state. Tart's (1972) definition proposed that a person's awareness included a qualitative shift where mental processes were different in mental functioning patterns, as well as a quantitative shift including more or less alert, more or less sharper or duller visual imagery.

When using terms such as highest or ultimate potential, one is dealing with the nature of creativity itself, as understood by Maslow (1962/2010). Transformative experiences expand and extend normal creativity. They embody a learning process that includes creative expression, direct knowing, integral and intuitive inquiry, meditation, as well as transpersonal-phenomenological inquiry (Hart, Nelson, & Puhakka, 2000; Palmer, 1998). Reports about these experiences are usually positive with a transpersonal connection to self that brings greater meaning to life beyond the physical world (Braud, 2001). This is what the process of actualization and transcendence brings. Knowledge informs and influences perceptual memory and cognitive processes, allowing the character of the knowledge provided during transpersonal experiences to become the most self-validating part of the experience (Ferrer, 2002; Hastings, 1991). Human nature is not a finished product but the sort of consciousness meant to change, evolve, and develop. Thus, the traditional content of

psychology is enriched when viewed from a multidisciplinary approach that gains greater breadth and depth.

## 1.6 Historical Background

Harrison (1905) described myth as a bridge between this world and the unseen, and as a map in its service to classical Greek literature; she concluded that the study of Greek religion incorporated more than just mythology, which could be studied as part of the spiritual history of the world. It was important, however, to be clear about the historical background of myths, as much of the information had been distorted through the years, as previously mentioned. An example of this can be found with the Latin and Alexandrian nature of Eros, which was represented as the external mischievous, plump urchin with bow and arrow. The original context was the nature of Eros as an unwrought stone and natural force (Pausanias, 1918). In exploring divine reason as held in *logos* and epiphany, the invocation and dedication the narrative was built around was predominant. Dillery (2005), for example, described the remarkable texts of epiphany that spoke about manifestation as it occurred through dream and vision, pointing out the need to be mindful of existing definitions and time line versions of myth. As Carter Philips (1978) pointed out:

Homer, for example, is not folk literature, in spite of the oral tradition to which he belongs. He is a fully sophisticated poet whose poems are a remarkably complex blend of tradition and novelty. Moreover, neither the Iliad nor the Odyssey is "myth," although both contain numerous passing references to myths and folk tales and can often serve as a mine of mythical information. (p.159)

The myth of Demeter and Persephone revealed not only changes in power and relationship but was central to the celebration of *Thesmophoria* (Orlin, 2015). *Thesmophoria* was described by Harrison (1903) as a three day autumn festival that was practiced by women only in ancient Greece. The first day was called *Kathodos* and *Anodos* (moving down and going up), the second day *Nesteia* (fasting) and the third day *Kalligeneia* (Fair Birth). The mythological ritual of the going down and coming up of women was compared to Persephone's plunge into the underworld, her return and the final birth of Pluton, who came only after all those who had been initiated had taken their place with the gods and goddesses. This was the aspect of self that was reborn through the union of overground and underground figures.

Through poetry, art, philosophy, drama, and education, ancient Greek religion became potent and positive, sharing earlier development with other nations. Nature-gods, ancestor worship, family religion, tribal religion, and anthropomorphism all led to the formation of a pantheon with magical rites, purification, prayer, sacrifice and mystery. Its survival was an

important tool that deepened understanding of ancient Greek literature, dramatized life, and recalled important festivals in honour of the deities.

The work of Jung and Kerenyi (1951/2002) attributed the mysteries to holding the perfect embodiment of myth in ritual. This related not only to the nourishment that plants brought but also to the nourishment that came from understanding the cycles in life. The primordial figures in connection with the mysteries were not only particular to Greek culture but to human nature in general. Kerenyi (1967) spoke about the archetypal facts of human existence and the way men, women and children in the mysteries faced the feminine source of life. Scholars consider the *Hymn to Demeter* to have been written by Homer, around 600 B.C. The *Hymn* describes the myth of Persephone and Demeter and carries the story of the Eleusinian tradition. The use of the symbolic ear of grain in connection with all reference to this myth suggests that the mysteries may have emerged from the *Thesmophoria*, which in all likelihood was celebrated by the Pelasgian women (Baring & Cashford, 1991). It invites the observation of single pointed awareness on the process where the grain falls to earth and finds its potential readiness to sprout again (Jung & Kerenyi, (1951/2002). There is a process involved in preparing the soil, planting the seed, the roots emerging, growing of the plant and harvesting but there is also another process concerning the grain after harvest. The art of transformation is alchemical, and 'working the grain' clearly represents a change from a gross unrefined state to a more purified form (Gilchrist, 1991). The earliest methods used for producing flour involved purification of foreign objects prior to the working of the grain, which included a stone club striking the grain, or a cylindrical stone rolling against the grain. Once the flour was made it went through another process of purification and was then mixed with other materials before it was placed in the fire. This directly related to the preparation before initiations or celebrations that formed part of ritual and symbolically represented the preparation of mind and body for spiritual elevation (Eliade, 1971).

Alchemy as a spiritual discipline includes working on three levels at once: body, soul and spirit. The materials used by the smith have a sacred quality; therefore, one needs to consider the sacredness of the grain as well as the tools used to transform it to its final stages (Eliade, 1962). Alchemical operations were not symbolic but were carried out physically, and this leads to the possible connectedness between the ear of grain that was predominant in all representations of Demeter and the mystery of a process of the everlasting cycle of life. The process of working the grain is also potentially similar to the process of working with the self. This process of moving within, deeper and deeper into the self, promotes the emergence of something new each time, and it has a connection to what could be said to have sacred space within the context of the human psyche.

Nothing is actually known about what happened during the celebration of the Eleusinian mysteries, as one of the requirements of the initiate was to remain silent forever about what was seen and heard during the celebration; no-one ever broke this vow, making it even more powerful. The word *myesis*, with its Latin counterpart *initia* meant beginnings,

and *initiation* meant secret. As the verb *myeo* denoted action, the verb *myo* implied secrecy; *epopteia*, or initiation, which came during ritual procession through vision of that which brought understanding (Kerenyi, 1967). The mysteries were held for two thousand years, with a multitude of people initiated from all over the civilized world that belonged to all classes. Both Homer and Hesiod probably experienced initiation prior to their writings, as Kerenyi (1967) allocated the beginning of them, according to archaeological findings, between 1580 and 1500 BC.

Information available from both literary and artistic sources included that there were two parts to the mysteries of Eleusis. The first part of the celebration that we know more about was held in Athens during spring at the site of the *Agrai*, on the east bank of the river Ilissos. These were the lesser mysteries, serving as preparation that included purification and cleansing, the bearing of sacred vessels, dancing and singing. This information comes to us from the only document that can be definitely associated with the celebrations, the Ninnion tablet, which dates to the first half of the fourth century B.C. Due to uncertainty as to the real nature of the mysteries different scholars have offered different speculations as to what is depicted on the tablet. There are a number of representations including a seated goddess holding a phial in her right hand and a sceptre ending in a fleur-de-lis on the other ready to receive initiates. Svoronos (1901) has identified her as Persephone, but other scholars have identified her as Demeter (Farnell, 1895). The sceptre she holds identifies her as the Mother and there is an empty seat beside her, indicating the scene belonged to the greater mysteries. The upper scene on the tablet appears to be from the lesser mysteries (Mylonas, 2010). A young man accompanies a bearded man, and a woman believed to be Persephone holds two torches upright.

According to Mylonas (2010) the greater mysteries were held in the sacred month of *Boedromion*, corresponding to September and the beginning of October. Initiates included men, women, children, and even slaves from all over the Hellenic world as far as Egypt, Syria and Antioch. On the 14<sup>th</sup> day of the *Boedromion*, the *Hiera* or sacred objects of Demeter were removed from the *Anaktoron* by the High Priest, carried by the priestesses in a procession headed by the priesthood of Eleusis, and taken to Athens. The sacred objects were carried in sacred cists closed by red ribbons according to Plutarch, and the procession moved across a bridge located at the south eastern edge of the Thracian plane. The procession was met by the priests of Athens upon their arrival, who took them to the northwest corner of the Acropolis where the *Hiera* were deposited in a special sanctuary called the *Eleusinion* (Vanderpool, 1949), whilst news of their arrival was taken to the priestess of Athena (Mylonas, 2010).

On the 15<sup>th</sup> day, which marked the first day of the *Boedromion*, the magistrate of Athens, Archon Basileus, called the people to an assembly in the Agora. In the presence of the Hierophant (high priest) and *Daudouchos* (torch bearer), a proclamation was repeated and people were officially invited to be initiated. Those to be initiated had to have clean hands

(no guilt of homicide) and speak Greek. On the second day of the *Boedromion*, the *Mystai* went to the sea carrying a small piglet, in order to perform the rite of purification in the sea. Returning to Athens, the pigs were probably offered up to the goddesses, as on the third day some scholars believe that sacrifices were given to the goddesses and prayers held for the citizens of Athens (Harrison, 2012). The fourth day of the celebration was called the *Epidauria* or *Asklepia* in honour of Asklepios, who, according to Pausanias (1918), came late to the purification; this was a day of rest, as Aristotle (2004) tells us, with possibly additional sacrifices to the city, according to Philostratos, or a day of healing that was dedicated to Asklepios. On the fifth day, which marked the culmination of festivities in Athens, the great procession left Athens for Eleusis. Crowned with myrtle, the sacred wreath of the mysteries, the procession made its way to Eleusis, some fourteen miles from Athens. Walking along the Sacred Way initiates, priests and priestesses passed the Sanctuary of Apollo and the Shrine of Aphrodite, amongst others, making their way to the bridge. On the bridge, the descendants of Krokos carried out the *krokosis*, the tying of a saffron ribbon around the right hand and left leg of each initiate (Foucart, 1914). On the next bridge, called the Eleusinian *Kephisos*, masked men hurled insults at the initiates and, as Aristophanes tells us in the choral song of *Frogs*, the rest of the night was spent singing and dancing in honour of the Goddesses.

The Hierophant was the High Priest of Eleusis, a member of the Eumolpid family who held office for life. Only he could enter the *Anaktoron* and show worshippers the *Hiera* or sacred objects (Mylonas, 2010). His sanctity was extremely important in Roman times and his personal name never spoken. He called for the holy truce, sending messengers to the Hellenic world, inviting participation in the celebrations and tithes due to the Goddess. The *Hierophantides*, two priestesses devoted to the two Goddesses, were his assistants. The *Dadouchos* was the torch bearer, chosen from the Kerykes family. He could not enter the *Anaktoron* nor have a part in the showing of the sacred objects to the initiates. He was assisted by a priestess as well. The two families, the Eumolpids and Kerykes, held the right of apostolic succession, with the Kerykes holding secondary position. Scholars believed the second family was from Athens and connected after Eleusis came under the domination of Athens. The Eumolpids kept both privileges and succession until the end of the Sanctuary (Mylonas, 2010).

Attention is drawn to the fact that the journey setting off from Athens to Eleusis may well have been the enacting of a journey taken to reach the inner self, knowledge of which may have been embedded in the *Hymn*. The masked men who hurled insults perfectly describe the hidden subpersonalities that emerge once one sets off on the journey within to meet the different personas in the psyche. Moreover, the high priest/priestesses, torch bearer and other archetypal figures lend a sacred and profound aspect of respect to the atmosphere of a mystical ascent to the heights of Olympus, after having experienced the lows of the underworld. The epiphany emerges when knowledge of eternal life is known and not simply believed as it has been fully experienced.

### 1.6.1 The Homeric Hymn to Demeter

The *Hymn*, translated into English by Hugh G. Evelyn White in Sept 1914, appears in the Appendix. (All quoted material in this section derive from that source.) The story begins with Persephone cutting the Narcissus that has especially been grown by Earth to please Zeus. Its magnificence is known to affect both mortals and gods, and as Persephone moves to pick it, she is captured by Hades. Her mother Demeter follows the sound of her daughter's cries and experiences loss when she discovers that her daughter is in the underworld. She searches for her to no avail and so offers her services to the queen and king of Eleusis, introducing herself as a woman from Crete who escaped being sold into slavery. She rears their child as a god, performing initiations at night, but lack of trust on the queen's part breaks the initiation. There are grave personal and collective consequences, and as Demeter reveals who she truly is, she demands that a temple is built for her. She encloses herself in the temple and the earth lies barren. Numerous emissaries are sent to persuade her to give up, but she is relentless in her demand to see her daughter. Eventually, Zeus gives in to her pleas and sends Hermes to the underworld to release Persephone, who meets with her mother. She has eaten pomegranate seeds in the underworld and therefore cannot be reunited with her mother and father. She resides for a period with her mother and returns for an equal period to the underworld. Demeter brings life back to the land and initiates a number of males to carry the tradition of the mysteries that she now begins to teach in Eleusis. A more detailed explanation of the story follows.

The *Hymn* begins with the song to rich-haired Demeter and her daughter, whom Aidoneus snatched away as Zeus had given her to him.

Demeter is lady of the golden sword and glorious fruits and her daughter, who is not with her, is gathering different flowers with the daughters of Oceanus. Earth had made the Narcissus grow especially as a snare for the girl, to please the Host of Many, Aidoneus (Hades), and to comply with the will of Zeus. The flower is radiant and magnificent to behold, both by deities and mortal men; it instils awe as it has one hundred blooms and smells sweetly. Demeter's daughter reaches out to pick the flower and the earth on the plain of Nysa opens to reveal the Son of Cronos, with his immortal horses.

He has her in his golden chariot and takes her away. She calls out to her father, the son of Cronos (Zeus), who we are told is excellent and most high; but no one hears her, not even the olive trees, apart from Hecate, who is the daughter of Persaeus and is in her cave, and

Lord Helios, Hyperion's son. They have heard her call out to the son of Cronus who is sitting in his temple, receiving prayers away from the gods, thus allowing the Host of Many to take his own brother's child unwillingly.

As long as the goddess sees earth, heaven, sea and sun, she hopes that by calling out, through the heights of the mountains and the depths of the sea, her mother will hear her.

A great pain seizes her mother as she hears her daughters cries, she tears off the divine headdress from her head, draws down her dark cloak from both shoulders and runs like a wild bird across the land and sea looking for her daughter, but no-one will tell her the truth – not the deities nor the mortals, nor even the birds of omen. Queen Deo wanders over the Earth for nine days with flaming torches in her hands. She is so unhappy that she abstains from Ambrosio and Nectar, and she does not allow water to touch her body. When the tenth day comes, Hecate meets her, whilst holding a torch, and tells her the news:

“Queen Demeter, bringer of the seasons and good gifts, who has taken Persephone and made you so unhappy? I heard her but could not see who it was...this is all I know.”

Hecate asks Demeter what she intends to do, but the rich-haired daughter of Rhea does not speak.

Instead, Demeter goes quickly with her, holding torches in her hands to Helios, the watchman of both deities and men, to ask him to consider if she has ever made his heart or spirit cheerful. She explains how she has heard the cry of her daughter as though she had been taken violently, although she saw nothing. She asks if, with his beams of light that look down over the earth and sea, he has seen her child, and which deity or mortal has taken her against her and her mother's will and made off?

The son of Hyperion, Helios, tells her that he will tell her the truth because he respects and feels sorry for her. He tells her that none of the deities are to blame apart from cloud gathering Zeus who gave her to Hades, her father's brother, to be called his wife. He explains that Hades took her to his realm of mist and gloom but that she should cease crying and stop the unrelenting anger because Aidoneus is not an unfitting husband for her daughter considering he is her own brother and from the same stock, and who has also received the honour of receiving a third share when division was first made and has been appointed Lord over those with whom he dwells.

He speaks to her and then calls his horses that come to him like long winged birds.

Grief, however, and even more anger enters the heart of Demeter, and she is so angry with the dark clouded son of Cronus that she does not go to the meeting of the deities and high Olympus and, instead, goes to the towns and fields of men, changing the way she looks. Neither men nor women know who she is and so she goes to the house of Celeus, who is lord of Eleusis, and sits near the Maiden's well that is in a shady place where there is an

olive tree and where the women come and draw water. She looks like an old woman who is beyond childbearing; she has lost the beauty of Aphrodite and is like a nurse for King's children, or a housekeeper. The four, beautiful young daughters of Celeus who come to draw water see her; Callidice, Cleisidice, Demo and Callithoe, who is the eldest, do not recognize her because deities are not easily recognized by mortals, but they speak kindly to her.

"Old mother", they ask, "where are you from? Who is your family? Why are you far from the city and do not go to the houses where women who are your age, and others younger still, will welcome you?"

That is what they say and the queen among goddesses replies by saying.

"Hello children, whoever you are, I will tell you my story because it does not seem right that I do not tell you what you ask me to. My name is Doso and I come from Crete over the sea, not willingly but because pirates brought me by force. They docked at Thoricus and both the women and men landed on the shore and got ready to make a meal by the cables of the ship. As I did not want to eat I secretly fled across the dark country to escape my masters who wanted to sell me across the sea. I do not know where I am or who lives here but may all those who live on Olympus, give you husbands and children; take pity on me and tell me where I can find work, either as a housekeeper or as a nurse or teacher to women as to how to work.

Immediately the daughters of Celeus answer her that what the deities send, mortals have to bear, no matter that they suffer more than the deities who are stronger. But they will tell her the names of the powerful men who are honoured as they guard the city with their true judgements and wisdom: wise Triptolemus, Dioclus, Polyxonous, blameless Eumolpus and Diochlus as well as their own father. All the men have wives who will welcome her and not turn her away as she is godlike. They ask her to stay so they can go tell their mother Meteneira, who they are sure, will ask her to come to their home as she has a late born son, who is being nursed and needs upbringing. They mention how all the women will truly envy her because their mother will give her great gifts.

The goddess bows her head and they carry off their jars filled with water, tell their mother what they have heard, and she tells them to bring the stranger to her. They go back, skipping with their beautiful garments and their hair streaming behind them, to lead her to their home. She walks behind them with her head veiled and a long dark cloak, which waves about her feet.

They come to the house of Celeus where their mother sits by a pillar holding her son. The girls run to her but the goddess walks, and her head reaches the roof as she fills the doorway with a heavenly light. Meteneira gets up in respect and fear and offers Demeter her seat but Demeter, who brings the season and its perfect gifts, refuses as she stands

silently with her eyes down. Iambe places a seat for her and covers it with a silver fleece; she sits down but does not speak or eat because she is so sad, until Iambe makes her feel better with jokes, when she smiles and laughs, feeling better. Meteneira fills a cup of wine but she refuses to drink as it is not lawful, and instead asks for meal, water and mint to drink. Meteneira mixes the drink for her and so the great queen Deo observes the sacrament.

Then, Meteneira speaks by greeting her as nobly born with true dignity and honour in eyes that are as the kings' who deal justice:

"We as mortals are saddened by what the gods send us because it is like a yoke on our necks but now that you are here you can nurse my child and bring him up, that the deities gave to me in old age, a son who I prayed a lot for; and you will be envied by other women for the great gifts I will give you."

Then, Demeter answers her and says:

"May the deities also give you good things; I will definitely take your son, nurse him, not allowing witchcraft to ever harm him, nor the Undercutter, because I know a charm that is stronger than death and will keep him from sad witchcraft."

After she has spoken she takes the child in her divine hands and his mother is glad in her heart. So the goddess nurses Demophoon, Celeus' child who Meteneira conceived and bore. The child grows like an immortal being, neither fed with food nor the breast as he is anointed with Ambrosio during the day as if he was a deities' child and receives her soft breath as she holds him. But at night he is hidden in the fire, unknown to his parents, and it does such great wonders that he grows beyond his age and is like the deities face to face. And she would have made him immortal had not Meteneira become reckless and spied on her and the child. She starts crying because she is worried about her son crying out:

"Demophoon, this strange woman buries you in the fire and causes unhappiness and sorrow for me."

She mourns for her son, and the bright goddess who is crowned hears her and becomes angry; so she snatches Demophoon from the fire and throws him on the ground because she is so angry and tells Meteneira:

"You mortals are witless, unable to foretell good or evil – in your heedlessness you have made a mistake that cannot be healed – so be witness to the oath taken by the gods and the relentless water of Styx.....your son would have become immortal through me and he would have had everlasting honour but now he cannot escape death or destiny. He will still have honour because he lay on my knees and slept in my arms but as the years go by and he grows, the sons of Eleusis will wage war and argue continuously. I am Demeter who is honourable and is the greatest help and joy to the undying gods and mortal men. Now let

the people build me a great temple and altar below it and beneath the city and its walls on the hill above Callichorus. I will teach my rites from now on so you may perform them and win the favour of my heart.”

When she has said this, the goddess changes in looks and stature, throwing old age off her; she is beautiful, a lovely fragrance coming from her robes and a light radiating from her body while her golden hair spreads down her shoulders, making the house so bright as though it is filled with lightning, and then she leaves.

Meteneira cannot stand or speak for a long while; she forgets to pick up her son who is crying but his sisters hear him, pick him up, revive the fire and help her mother from her room. They stand around the child holding him, but he is not comforted because nurses and handmaids who are not skilful now hold him.

They try to appease the goddess in fear all night and in the morning tell Celeus what Demeter has asked for. Celeus summons the people and tells them to build a temple for Demeter and an altar on the hill; they do what he asks, and the child grows like an immortal being.

When they have finished building and return home, Demeter sits there on her own, longing for her daughter. Then Demeter causes a very cruel year over the earth which will not let seed sprout because Demeter keeps it hidden. The oxen draw the plough in vain in the fields and the barley that was planted does not grow, until the entire race of man would have died from famine and those who dwelled on Olympus would have been robbed of their gifts and sacrifices had Zeus not perceived this and understood it in his heart. First, he sends golden winged Iris to Demeter’s temple in fragrant Eleusis, who says:

“Demeter, Father Zeus whose wisdom is everlasting, asks you to join the everlasting tribes of the eternal deities ...come and please do not ignore the message I carry from Zeus.”

That is what Iris says begging her, but Demeter’s heart is not moved; so the father sends all the deities one after another, bringing gifts and offering whatever she wants, yet no one can persuade her. She vows never to set foot on Olympus again or to let plants grow until she sees her daughter with her own eyes.

When Zeus the loud thunderer hears this, he sends the Slayer of Argus, whose wand is gold to Erebus, so he can persuade Hades and so lead Persephone to the light from the gloom. His intention is for her to join the deities and be seen by her mother who can then stop the anger. So Hermes obeys, leaves the house of Olympus finds Hades with his reluctant bride who is pining for her mother who is also pining because of what the blessed deities have done. Hermes says:

“Dark-haired Hades, ruler of those who have gone, father Zeus has asked me to take fair Persephone to the deities from Erebus, so her mother can see her and stop her dreadful

anger with the immortals. She plans to destroy the weak tribes of men born on the Earth, by keeping the seed hidden under the earth, ending the honours of the immortal deities. She is so angry she does not speak to the deities and lives in the rocky hold of Eleusis.”

Then Aidoneus, who ruled the dead, smiled grimly and obeyed the king Zeus, saying to Persephone:

“Go now Persephone to your dark-robed mother – go and do not feel unkindly in your heart towards me for I shall not be a bad husband to you, as I am brother to father Zeus. While you are here you shall rule all that lives and moves and have the greatest rites among the immortal deities. Whoever does not respect you, or defrauds you or does not pay homage to you with gifts, will be punished forever.”

When he has said this, Persephone happily jumps up and he secretly gives her a pomegranate seed, taking care for himself that she does not stay all the time with serious, dark robed Demeter. Then, Aidoneus gets his deathless horses ready and his golden chariot, and the strong Hermes, slayer of Argos, takes the reins and whip and takes them to the place where rich haired Demeter has her fragrant temple.

When Demeter sees them, she rushes like a Maenad down a thick wooded mountain and Persephone runs to her and they embrace. But while Demeter holds her, she is worried that her daughter has been tricked; so asks if she has eaten anything below, because if she has she would have to dwell in Hades for a third part of the season every year and for two parts she could dwell with her mother and the other deities, but if she has not she can return to Olympus and live with her father and mother and be honoured by all the deities. Then Demeter asks her to tell the story of what has happened.

Beautiful Persephone answers her by telling her that when ‘luck bringing’ Hermes, swift messenger of her father, comes to take her back from Erebus, so Demeter can see her with her eyes and stop being angry, she springs up with joy but he secretly puts a pomegranate seed in her mouth, forcing her to taste it against her will. Then she promises to say how he took her away according to the plan of her father, the Son of Cronus, and carried her off under the depths of the Earth.

“We were all playing in a lovely meadow, Leucippe, Phaeno, Electra, Ianche, Melita, Iache, Rhodea, Callirhoe, Melebois, Tyche, Ocyrhoe, Chryseis, Ianeira, Acaste, Admete, Rhodope, Pluto, Calypso, Styx, Urania, Galaxaura with Pallas who rouses battles and Artemis delighting in arrows; We were gathering sweet flowers irises, hyacinths, rose-blooms, lilies and the narcissus, which the earth caused to grow yellow as a crocus. That I plucked in my happiness when the earth parted and the strong lord the host of many sprang forth and in the golden chariot bore me away unwillingly and I cried out. All this is true even though it grieves me to tell the story.”

The two embrace happily and Hecate comes to them and often embraces Holy Demeter's daughter; from that moment on, Hecate becomes minister and companion to Persephone.

All seeing Zeus sends Rhea as messenger to Demeter to join the families of the Deities, promising to give her what rights she chooses amongst the other immortal deities and agrees that her daughter should go down to the darkness and gloom for a third part of the year but for two parts live with her mother and the other immortal deities. The Goddess Rhea does not disobey, leaving the peaks of Olympus and going to the plain of Rharus, which had once been rich, fertile corn land but then in no way fruitful because Demeter has hidden the white grain. But afterwards, as spring leaves it will soon be waving with corn, she arrives and both are glad to see the other. Rhea says:

“Come my daughter for far-seeing Zeus the loud thunderer calls you to join the families of the deities, promising to give you what rights you please amongst the immortal deities and has agreed that a third of the year your daughter shall go to darkness and gloom but for two parts be with you and the other deathless deities. He has bowed his head so please obey and don't be too angry with the dark clouded son of Cronos but rather increase forthwith the fruit that gives men life.”

Demeter does not refuse Rhea's words and makes the fruit spring up from the rich lands, so that the whole earth is covered with leaves and flowers. Then she goes to the justice kings – to Triptolemus, Dioclus, Eumolpus and Celeus, leaders of the people – and shows them the conduct of her rites and teaches them her mysteries; she goes to Triptolemus, Polyxenous and Diocles also – “awe” full mysteries that no man may transgress or pry into or utter for deep awe of the gods' checks his voice. Happy is he among men on earth who has seen these mysteries. But he who is uninitiated and has no part in them, never has lot of like good things once he is dead down in darkness and gloom.

When the bright goddess has taught them all, they go to Olympus to the gathering of the other gods. They dwell there beside Zeus who delights in thunder “awe” full and reverend goddesses. Blessed is he on earth who they freely love; soon they receive Plutus as a guest, Plutus who gives wealth to mortal men.

And now queen of the land of sweet Eleusis and sea circled Paros and rocky Andros, lady, giver of good gifts, bringer of seasons, queen Deo be gracious, you and your daughter, all bounteous Persephone, and for my song, grant me happiness.

## 1.7 Discussion

The *Hymn* to Demeter was the only Homer poem from Greek oral tradition, apart from the *Iliad*, whose narrative dealt with sorrow, anger and return. Our literate understanding of the *Hymn*, the pattern's principal theme which was honour, and the journey of withdrawal

brought the notion of community to the fore. The result of withdrawal endangered the community until the withdrawn figure could return. According to Nickel (2003), what was taken away had to be restored and position in the community reconfirmed.

The story pattern developed around the theme of honour, with Demeter's wrath related to extreme situations, namely, famine and drought that fell within the realm of the fertility goddess and the Divine Feminine as Gaia. It also alluded to a period of dormancy when creativity had somehow been stifled. However, there appeared to be more than just wrath, withdrawal and the return pattern, than was accredited by Nickel (2003). There were relationship issues based on trust, and relationships between the masculine and feminine that emerged. The *Hymn* described a process that dealt with sudden change and the ability to sever connections through anger and rage and to block progress, rather than to build and learn; however, at the end of the *Hymn* the learning lesson prevailed.

Weeks (1990) advocated caution in attempting to dismiss the myth of Demeter and Persephone as a disguised nature cult, as Demeter and Persephone were worshipped at Eleusis as the mother and daughter, giver of the corn and single kernel of corn. As she explained, the worship at Eleusis was directed at both mother and daughter. Demeter was also not seen as a personification of nature, as Gaia was present in the myth (Weeks, 1990). Evans (2006) further explored the notion that Eleusinian practices focused on female experience while at the same time directly addressing the relationship between divine and human. Humans in this case included both male and female, and it was, according to her, the initiate's experience of the Eleusinian mysteries that constituted the central theme of being in Plato's *Symposium*. Evans (2006) suggested that Plato evoked Eleusinian language and images because the central rituals and revelations at Eleusis challenged conventional notions of hierarchy in Athenian society. She went on further to suggest that Plato's allusion to Demeter and her mysteries referred to the relationships between male and female inherent in the myth and rituals of Demeter, familiar to all Athenians (Evans, 2006). The mysteries were by far the most important mystic celebration during Plato's time and throughout most of antiquity. Assumptions were made that some of the motifs present in the Homeric *Hymn* to Demeter correspond to the initiation rite (Burkert, 1987; Foley, 1994; Mylonas, 2010). The masculine and feminine aspects related to Jung's (2008) anima and animus as well as to the alchemical process that was used to describe mystical union. Included in this study is the view that Demeter and Persephone may have symbolized the creative principle and esoteric meaning given to the *Hymn*, where esoteric means, as exemplified by Voss (2006), "a tradition of religious philosophy which embodies an initiatic mode of teaching – a promise of access to hidden meanings deep within the fabric of the world which will eventually lead to a condition of *gnosis* or unity with the source of all being" (p. 1).

The Greeks made Apollo, the son of Leto, god of medicine and prophecy; however, according to Graves (2011) there were two Apollos. The Hyperborean Apollo, who came

from the North, was the god who presumably took over the oracular shrine of Mother Earth at Delphi, by killing Python and presumably his mate Delphine; it appeared that northern Hellenes, who joined forces with Thraco-Libyans, took over the oracle at Delphi in the name of their god Apollo Smintheus (Graves, 2011). Artemis, Apollo's twin sister, was one of Persephone's companions when picking flowers. Her title was also Triple-Moon Goddess therefore her position was beside Apollo. In the hymn this reverent position was also kept in the figures of Helios and Hecate.

In classical times, Apollo was accredited with music, poetry, philosophy, astronomy, mathematics, medicine and science. He stood for moderation in all things and was worshipped as the sun, whilst his sister was worshipped as the moon. Apollo's lute was connected with the seven vowels of the later Greek alphabet (Graves, 2011). The Greek Alphabet was connected to the Fates, who apparently invented the first five vowels and the consonants B and T. Palamedes apparently invented the remaining eleven consonants, but Hermes reduced them to characters, according to Graves (2011).

The Pelasgian Alphabet was taken to Egypt and later returned to Boeotia, which Evander of Arcadia introduced to Italy. It was there that his mother Carmenta apparently formed the fifteen characters of the Latin alphabet. Simonides of Samos and Epicharmus of Italy apparently added to the alphabet but the two vowels, the long O and the short E were added by the priests of Apollo to his Lyre (Graves, 2011). Emphasis was placed on the names in the text, and although the mysteries of Demeter generally related to the story of the abduction of Persephone, as Bowden (2007) pointed out, a single story can generate a range of secrets. Even though information during the ceremony was secretive and initiates well known, they abided by the secret oaths given for two thousand years and never revealed them. This exemplified the power of the mysteries and their effect on the lives of those who had been initiated into something that held deeper significance and that was epiphanic.

The above information is important to this study because it explains how reading the sacred text, with the background information inherent in the researcher's consciousness, may affect both reader and listener. Initiation and healing in the ancient past also paid a lot of attention to dreams. Deities usually appeared in dreams to perform healings. Tick (2001) gave an interpretation of how important dreams were, supporting myth through them:

Dreams are profound soul experiences in themselves, not to be merely interpreted for meaning and guidance. Since they occur at the foundational layers of our psyches where everything is mythic, they can profoundly reveal, rearrange, affect, and transform the very organization of imagery that has its life at that foundational level. Thus, quite literally, through our souls' adventures in the inner world, dreams can change our minds. When and how to seek and purposefully use dreams for transformational work in our psychic foundations is taught by both the myth and the practices of ancient Asklepian work. (p.36)

This study looked at how participants experienced the myth and, therefore, attention was paid to dreams in between sessions not as separate events but rather as part of the process that individuals went through from the time that they began the study until the end. In the next chapter, the literature review for this study is presented.

## CHAPTER TWO

### LITERATURE REVIEW

Although most scholars would not consider Homer's hymn as a possible tool for self-development, when we listen to the *Hymn to Demeter* we journey with Demeter as Mother Goddess, Corn Goddess and Goddess of Esoteric Mysteries. The journey in particular deals with deep emotions of loss and grief that block growth and development. This study attempted to investigate the amplification of images by means of myth that could lead to depth through imagistic reading. The past was brought into the present in a way where it could bring movement and as Hillman (1991) suggested, the polytheistic aspect of consciousness "permits the coexistence of all the psychic fragments and gives them patterns in the imagination of Greek mythology" (p.27). As myth was part of religious doctrine in ancient Greece, it answered to a deeply felt spiritual need to return to the source and restore original integrity (Van den Broek & Hanegraaff, 1998). Looking back makes it possible to move forward as forgotten archetypes are revived through active imagination. This chapter places the study in context, providing a literature review that crafts a lens through which to understand the background of this study. I explain the background of my decision to simulate the reading of the *Hymn to Demeter* accompanied by Lyre music in order to look at experiences participants may have, and which may contribute to personal, professional and transpersonal growth and development.

### 2.1 Historical Background

The field of Ancient Greek Mythology is so vast that it was deemed essential to focus on that which was most predominant in the ancient world. The myth of Demeter and Persephone was part of the practices carried out during the Eleusinian mysteries that lasted for two thousand years. Men, women, children and slaves were initiated into the mysteries believed to bring eternal life, elevating the practitioner to the level of deity after death. What was then considered to belong only to the gods and goddesses in their divine form became available to mortals. In order to place this study in context, it is important to understand how important the deities were in the ancient world and how much of an influence they had on everyday life. It is also deemed relevant for the reader to understand that for those who still practice the old religion, the gods and goddesses are revered nowadays as they were then.

According to Herodotus, the early inhabitants of Greece were the Pelasgians who on occasion called upon deities (*theoi*) without name. Sophocles, in Plato's *Cratylus*, described them calling upon the sun, moon, earth and stars, thus underlying the honours that Pausanias (1918) argued were bestowed on nature. This in particular was on trees and unwrought stones with pillars, like the sacred stone in Delphi (Pausanias, 1918). Herodotus described the Hellenes, who came from the north, as those who received the deities and their names and those who slowly transformed sacred pillars and stones into statues (Harrison, 1905/2005). Voss (2006) pointed out that the creation of statues was believed to have brought the hidden aspect of the cosmos into view. Statues were also believed to embody the essence or essential nature of the divine that worked through the sculptor. This essential nature was also supposedly received by the poets. The earliest records of epic poetry acknowledged the works of Homer and Hesiod, who unveiled the deities in their poetic accounts of them.

The Muses in epic tradition were the nine daughters of Zeus and Mnemosyne, who, according to Homer in the *Hymn to Apollo* and the *Hymn to Hermes*, delighted the assembly of gods with dances and their sacred voices, accompanied by Apollo's Lyre. Although not directly linked to mystical rites, they catalysed the intellectual and artistic activity of the poets by playing a revelatory role; mystic initiates celebrated the sacredness of the deities in secret ceremonies, invoking not only the Muses but the divinities whose presence bestowed blessings, wealth, peace and health (Athanasakis & Wolkow, 2013). The Muses, who gave the poets the gift of verse and song, gifted them with a divine source. As Dodds (1951) concluded, the Muses had the power of true speech, even though they did not always speak the truth clearly, as they told Hesiod on Mount Helicon. They demanded deeper insight into *logos*, warning that their words should not be taken literally, so at certain times the poet was expected, like the oracular priests at Delphi, to act as interpreter for the entranced Muse. The nearer the deities remained to the nature-gods, the more revered they were; Poseidon was the rolling splendour of sea and river, Hephaestus the blazing glory of fire, Zeus the thundering majestic sky god, and Demeter the giver and taker in her role as Earth Mother (Harrison, 1905/2005). These manifestations were understood through the form they took and their elevation through mystical rites, symbols, hymns and prayers.

As Uzdavinys (2009) has pointed out, the statue was ceremoniously born with divine materials by artisans playing the role of the gods and goddesses in a process of assimilation; the image was assimilated to the archetype through the ritualized descent of Form. Statues and objects believed to hold the essence of the deity were used in rituals and in particular the mysteries, which included initiation into a higher order. Plato in *Phaedo* was clear when he mentioned the Eleusinian mysteries and described the uninitiated, as those who would lie in mud as opposed to those who had been purified and initiated for they dwelt with the gods. From the little that we know about these secret ceremonies, purification took place, sacred food or drink was tasted, sacred objects were handled and something was seen, or heard (Mylonas, 2010).

Plato in *Phaedo* continually pointed out in his dialogues that as the senses were known to distract the soul from acquiring truth and knowledge, experience beyond the body was essential to bring knowledge of self, which was a mysterious but deep process.

Harrison (2005) emphasised the mysterious nature of the rituals carried out during the myth of Demeter and Persephone; she described the new grain, which Demeter drank when she refused wine that was offered to her and which was used specifically during the initiation, as a forbidden food. The *Kykeon*, as it was called, has been debated by some scholars to have been a hallucinogenic potion that brought about altered states of consciousness; *ekstasis* meant flight of the soul and it was not impossible to imagine that at the peak moment of initiation into the greater mysteries, the initiate tasted a hallucinogen that gave access to other realms (Wasson, Hoffman, Ruck & Smith, 2008). They pointed out that the experience at Eleusis was both a physical and mystical experience, drawing on references from Christian writers after the storming of the temple by the Goths. Mention was made of a large cake made of barley and wheat that was shared and may have contained hallucinogenic alkaloids, such as found in ergot.

However, *ekstasis* was also known to occur once the deity was invoked. Calling on the deity with awe and respect was believed to invoke its divine presence that facilitated a changed state of consciousness. According to Euripides, as mentioned by Wasson et al. (2008), initiates had a vision in Eleusis presumably of Persephone that was an experience of immortality; they referred as well to the claims made by Heracles in Apollodorus, who thought he had no reason to be initiated as he had already seen Persephone when he had gone down into Hades. *Ekstasis* was also known to occur through the rhythmic calling of the deity's name, and may have also been induced by repeating the name and the use of symbols.

Demeter's name in antiquity was analysed as *de* (a variant of *ge* or earth) and *meter* (mother or womb), so she was worshipped as maiden, mother and crone. In the Orphic fragment 399, she was addressed as Earth mother of all, a role she shared with her own mother, Rhea (Athanasakis & Wolkow, 2013), and yet she is goddess as well. Plato in *Cratylus* constructed philosophical etymologies for the names of the gods using a different name for Persephone, alluding to her attributes and indicating that the goddess was wise (Ademollo, 2011). *Pheromena* described things in motion, was (*ephaptomenon*) that touched and understood through (*epaphôn*) touch that brought wisdom. Pherepapha was the correct name of the goddess because she was wise and touched that which moved (*epaphê tou pheromenou*), and this is why Hades, who was wise, consorted with her. As the name Pherephatta was feared, however, the name was changed to Persephone. This description showed the importance behind *logos* and the names given to the deities, which may also have had hidden esoteric meanings. Plato acknowledged the wisdom of the Poets, commending them for their choice of names, giving them much greater status than that of ordinary men.

Cline (2010) asked if the poems and hymns of the past came dictated to the poet by the Muse or were simply a mirror of the poet's interior consciousness. It may be important to consider that the poet's interior transpersonal consciousness may have been awakened by the Muse and that the entire purpose of ritual and initiation was to awaken what was within, to move beyond the personal into the transpersonal. Uzdavinys (2009, p. 136) cited a passage from Plotinus' *Enneads* where emphasis of the inner world was made apparent:

How then can you see the sort of beauty a good soul has? Go back into yourself and look; and 'never stop working on your statue' (*tektainon to son agalma*) till the divine glory of virtues shines out on you till you see 'self-mastery enthroned upon its holy seat.' (Enn., 1.6.9, 7ff.)

Here, the 'statue' was something that was being perfected in the inner world; the soul, when perfect, was seen to be perfect only after it had been constantly worked upon and, which understandably raised the perfected soul/body to godliness. Numerous examples of divine inspiration abound in ancient literature, supporting the notion that inner consciousness was awakened through the deities. In Delphi, the priestess received the voice of Apollo, and Orpheus sang through the Orphic Hymns. Cline (2010) described the transcendental experience of the poets as a shaman's song, a silence that passed into sound with language and meaning that was the movement from chaos to *poesis*, bringing a new and interesting aspect to the role played by the hymns in altering states of consciousness.

The *Hymn to Demeter* was a song that described a journey towards celebration and mystery. The deepening process of catharsis and self-reflection was enacted on stage when the Greek playwrights alluded to different rituals or paid homage to deities. Cline (2010) described the shaman's song, as it occurred through Euripides' play *Ion*, offering a clearer view of how sacred text can work.

The shaman's song, existentially liminal, is enmeshed in social liminality as it travels further underground to surface in traces of the poets' tales. *Ion* provides us with a clear example of the ways in which shamanic divination and utterance is exacerbated by the political/philosophical/scientific/religious/cultural matrix of classical Greece and the transitional zone, or liminal space, in which these practices existed. *Ion's* protagonist plays a foundational role in the formation of Greek culture; he is one of the founders of Apollonian Greece, Ionia, and the Ionian dialect in which Homer composed his epic poetry. *Ion* is a particularly apt demonstration of the intimate connection between shamanic séance, divinatory utterance, and epic and lyric poetry as Euripides sets the play at the shamanic threshold of the temple of Delphi and makes oracular interpretation its central focus. More crucially, however, the play does not just express this connection through its motifs but enacts the very process of poetically interpreting divinatory utterance. That is, the play itself is the movement of the shaman's song resounding over Parnassus, echoing through Pan's cave, reverberating in the heart of Kreousa, and finding poetic expression in the pen of Euripides. Once written, the lyric drama is then presented

for the people of Greece who integrate its mythemes and magic into their cultural perspective. The poet becomes the acknowledged legislator of the Otherworld. (p. 179)

Cline (2010) introduced speculation that the poets were chosen especially to render the unseen world, so the playwrights could then describe this world of divine utterance. Their interpretations were then adapted to dramatic performance and the entire notion of catharsis that presumably took place during the plays enacted on stage came through what the audience was being taught about life and the divine essence, which became more apparent during the performance. He clarified that the poet was the source of divine inspiration, acknowledging the primary state of consciousness and thus enabling manifestation to take place.

Lancaster (2002) argued that consciousness was the primary manifestation that in turn birthed the physical realm; in other words, consciousness created different forms. What the ancients believed, based on Platonic thought, was that the perfect form existed in the realm of higher consciousness. This higher consciousness manifested through the poet, the musician, the playwright and the artist who created statues of the deity. The challenge was to fully emulate the perfection of the upper realms in physicality, in order to realize divine status through life, rather than death.

There were differences between rituals of the different mysteries celebrated throughout the ancient world, especially differences between the Dionysian and Eleusinian mysteries. Dionysus led those who followed him into *ekstasis*, through the cathartic outbreak of manic dancing, collective hysteria and possession (Dodds, 1951), whilst it is apparent that the initiation at Eleusis was far more mystical. Demeter took clear distance from Dionysus in the *Hymn* when she refused to drink wine offered to her, preferring to partake in the *Kykeon* as sacrament bringing a more mystical approach to her teachings. *Kykeon*, in the *Hymn*, was a mixture of barley, water and mint. Dionysus was also not given status as a god, even though he was twice born and son of Zeus through his second birth. His shamanic background kept him close to Pan, who was also not given god status (Graves, 2011). It should also be noted that epic tradition did not represent the poets as frenzied, which suggests that their experiences were more mystical than those that included dancing and wild movement.

Democritus described poetry composed with inspiration and holy breath, thus setting the poet apart from others due to an inner experience and poetry as revelation that is beyond reason (fr. 17, 18, 21). It becomes apparent then that the Dionysian mysteries may have been quite shamanic. Over the years, differences between Dionysus and Demeter have been overlooked, as he was often incorporated into adapted versions of the *Hymn*. This may have played a role in the subsequent replacement of the Mother/Daughter archetype with the Father/Son archetype, as was introduced through Christianity, representing the shift from matriarchal to patriarchal power schemes. Although the Eleusinian mysteries paid particular attention to the divine feminine, many leaders of the Roman Empire sought initiation as did many prominent male figures in ancient times, which clearly outlined a

difference between the mysteries celebrated with Dionysus and those celebrated with Demeter.

Carol Christ (1998) looked at the ethic of goddess religion, describing it as a feeling of deep connection to people and other beings. This connectedness was a way of ethical living, rooted in nature. She believed that manifesting power of the goddess was the same as nurturing life. Her call for transforming personal relationships, social and cultural institutions to the natural world, was another way of affirming existence; in particular, her arguments acknowledged the goddess in the form of maiden, mother and crone.

Acknowledgement and respect for the mother/child archetype was fundamentally the same as worshipping or paying homage. This clarified understanding of self, enlightening the mind to the specific role played by each cycle, where child became maiden, maiden became mother, and mother who grew in wisdom became crone or grandmother. It was suggested that Crone was the Great Mother as she held the child; the maiden, and the woman within her were also represented in Kore (daughter or maiden); she was the rightful heir of wisdom, for she had been thrice born to her divine status that gave her access to both priestess and goddess status.

Cline (2010), on the other hand, pointed out that the feminine intuitive insight of the priestess also required a male counterpart who translated what she uttered, pointing out that Apollo's killing of the python at Delphi equated to the shift from a matriarchal to a patriarchal society. The Hierophant and Torch bearer were patriarchal figures who played a very important role in the mysteries. I suggest that the *Hymn* may describe a period when balance of power was actually established between masculine and feminine, and that the dual roles of priestess and goddess were amalgamated into a figure of spiritual teacher. Graves (2011) referred to the maiden, nymph and crone as the green corn (Kore), the ripe ear (Persephone) and the harvested corn (Hecate). He described the Hellenic trinity of gods who married the pre-Hellenic triple goddess as reference to the takeover of the female agricultural mysteries by men. The *Hymn*, however, described a truce between Zeus and Demeter, which suggested that they acknowledged equality between all. This was perhaps why slaves and their masters found equal footing when entering the realm of initiation and mystery; not only that, but men, women and children all experienced the same thing. At the end of the *Hymn*, Demeter recognized the wisdom and deep understanding that there was much more to be achieved through teaching the proper way of life. Rather than retaliation, this wisdom, given to her by Rhea, was the embodiment of the true crone who as daughter had become mother and grandmother, thus enabling her to present wisdom to her own child, who would become mentor or guide.

Teaching through the mysteries apparently came primarily through the symbols that were carried in the baskets during the ceremonies. These were sacred symbols and a number of different suggestions have been made by scholars and early Christian writers as to the contents of the baskets that were closed during the procession. The only known symbol of

the mysteries that has been found on numerous vases is a stalk of wheat connecting Demeter and Persephone. As the *Hymn* is being interpreted here very differently from that suggested by the majority of scholars, the symbolism of the stalk of wheat could refer to the process initiates had to go through. The process that initiates needed to go through was both physical as well as spiritual. They fasted and were expected to follow very strict rules; there was an obvious process that the grain had to go through before it could be eaten. This entire process can be seen to describe the work entailed in mastering the self, but also a sacred ritual where the fruits of the earth (grain) would pass through fire in its final stages in order to be cooked. The grain as well was carried by Triptolemus across the globe in a golden chariot, suggesting once again that Triptolemus' teachings may well have been of a mystical nature.

Myths in general described both positive and negative behaviour patterns beginning either with a gradual ascent from the depths, or a descent from the heights to the depths. In order to fully understand and integrate the nature of divinity, it is apparent that the initiate was required to experience the depths and the heights presumably to overcome both and to experience divinity in union of both directions. Wasson et al. (2008) compared Mexican and Eleusinian rites, suggesting that all senses and emotions were involved in the Great Vision. The apparent dual nature of embodied experience was one further exemplified by the differences between the gods and goddesses as they were joined together in the Orphic tradition. Apollo, however, remains an enigma as Graves (2011) has argued that there was not one Apollo but two. I propose that the second Apollo may have replaced Artemis, as she was clearly depicted with a bow and arrow, was powerfully connected with animals, portraying a shamanic background and according to Graves (2011) gave the Delphic site to her brother.

Graves (2011) described Leto's son as the grounded Apollo who birthed Asclepius; however, there was also Apollo Smitheus, the Hyperborean, who was identified with Horus (21.1-21.4). The Hyperborean Apollo (who I suggest may have been Artemis) fully exhibited shamanistic traits, as he banished pestilences, predicted earthquakes, composed religious poems, fasted so well he had no need for food and, it was said, could ride upon an arrow (Dodds, 1951). Apollo as Leto's son was a more refined version of the Hyperborean Apollo, and the one may have described the descending nature and the other the ascending nature. Both natures suggest shamanistic and mystical elements as suggested, that Dionysian mysteries were shamanic and the Eleusinian more mystical in nature. Furthermore, if the second nature was connected to Artemis, the moon and the sun would represent the lunar and solar elements inherent in the psyche. According to Pausanias (1918), the Muses were not only seen to be nymphs but were also considered to be the Triple goddesses in their orgiastic aspect and who received the first fruits of autumn and were known to have dual natures. Athanassakis and Wolkow (2013) also described Hermes as having a wide range of duties that were dualistic in nature. Not only was he able to fly, but he was a guide and famous trickster both in the upper and lower worlds. As god of minor divination he was

known to look over those who watched over animals, was god of language, and most of all guide of the dead.

Attending to this ascending and descending version of divinity and morality, it is not impossible that Demeter in her descending nature became Persephone and that Persephone in her ascending nature became Demeter. Zeus, the all-powerful supreme god, may have been Hades in his descending nature whilst Poseidon the lunar aspect of his nature. What is being suggested is that not enough research has been carried out to study the nature of myth as much has been hidden behind the stories that are taken for granted in modern society. Exploring different ways of reading myths and sacred text may unravel a different side of ancient Greek wisdom that connects with the famous words that greeted the traveller who went to Delphi to seek an oracle. If self-knowledge was so important to the ancient Greeks it is more than likely that they were aware of different techniques that assisted in learning more about the self.

It is apparent that the ancient Greeks who worshipped Demeter had moved beyond tribal shamanistic practice into sacred worship that ultimately brought union and a deeper understanding of the nature of the upper and lower worlds. Moreover, there was clear reference to how the hierarchy in the natural world emulated that of the universal world, and that the law of cause and effect was relevant in both worlds. Deities and mortals were exemplified in their creative and destructive modes and, as both were incorporated into a refined vision of self, the healing properties of the divine nature became more prominent.

The healer in ancient times was an *iatromantis*, a prophet who acted as a mouthpiece for the divine, using incantations, techniques of breath control and incubation; according to Kingsley (2010), there was little doubt that the poems sung by the poets were not descriptions of journeys, but what made the journey occur. The poet was initiator and healer, which may be the reason why Plato venerated them. Baring (2013) suggested that Parmenides (ca.515-ca.450BC), under divine inspiration, wrote a poem that revealed how inner experience of union with the upper world drew individuals into the experience of other states of consciousness.

In the *Hymn to Demeter*, both speaker and listener were invited to journey in the presence of numerous deities, besides Persephone and Demeter. Each held their own position as though in a dramatic play, where the tone and pitch of their individual essence could be traced through their apparent characteristics. Athanassakis and Wolkow (2013), when talking about the Hesiodic catalogues and the Orphic Hymns, clearly state that, “when the tone of voice of the reader is clear with an imposing pitch that keeps to the rhythm, the religious character of the catalogues come to life even today” (p.xix). Keeping this in mind during the reading of the hymn, I was conscious of tone and rhythm, something that emerged naturally when intention had been clarified. Therefore, the reader, with clear intention and respect for the purity of essence, may trigger certain experiences in the listener, enhance the senses and simulate an atmosphere conducive to active imagination.

Although Demeter has been constantly linked to her role as goddess of agriculture, she was also considered to be the healer of humankind through her mysteries.

There were also stages of different journeys within the myth that provided mysterious foundations that culminated in union and initiation into a higher order. There was the journey that Demeter took towards Hecate and Helios after hearing her daughter's screams when she was a grieving seeker; the journey Persephone took towards the bliss of true Beauty through a flower she longed to possess in an ascending path; the loss of Beauty in Hades which represented the descending path; the journey that Demeter as Doso took from Crete to escape being sold into slavery, which suggests that the mysteries freed everyone, even slaves; the inner journey taken when waiting at the wishing well and the journey that led her to the palace where she played the role of initiator and nursemaid to Demophoon. Her revelation as goddess came next when she embarked on the journey that took her away from the palace and into the temple. In the temple she was withdrawn and undertook a journey into anger and revenge against both mortals and gods, who had both betrayed her. There were numerous descending and ascending journeys taken by a number of deities who acted as mediators until Hermes descended to Hades. Persephone ascended with him and then both Persephone and Demeter undertook the journey toward union. There was Rhea's descent and wise counsel that initiated the journey Demeter took to the kings who dealt justice (Triptolemus, Diocles and to the leaders of the people, Eumolpus and Celeus); next came the teaching of mysteries, a greater journey that culminated in everlasting life. There was ascension to Zeus by the kings, the leaders and Polyxenus once they had received the teachings, and the final descent of Pluton, the giver of wealth.

1. Descent from divine status (Persephone and Demeter)
2. 9 days fasting and searching for Core
3. Meeting with Hecate and Helios
4. Journey to the well and meetings at the well
5. Journey to the palace and meetings at the palace
6. Initiation
7. Revelation
8. Journey to the temple and meetings at the temple
9. Ascension from Hades
10. Union
11. Meeting with Rhea and journey to the kings

## 12. Teaching of the mysteries and ascension

## 13. Descent of Pluton

Although the journey that participants in this study were invited to take was one of psychological intention, by imagistic and poetic means that were likely to release intuitive insights (Hillman, 1991), it also simulated an intentioned journey into an unknown depth. With lyre music playing in the background and clear intention, the participant was invited to journey into self-discovery through active imagination. Platt (2007) explained what may be presumed to be occurring in the brain during this song of ecstasy by citing Persinger and Makarec's (1992) findings, in their Factor Analytic Verification of the Muses:

The creation of poetry and prose, then, because of their strong semantic affect and the novel and unusual combinations of words, would evoke the strong electrical firing in the left hemisphere necessary to engage the right amygdaloid hippocampal complex and from here into other (homologous) right hemispheric structures, which would produce the sense of presence and a possible message of seemingly cosmic significance. (p.222)

The 'Muse Factor' was also correlated with the wounded mind in search of enhanced personal meaning and stabilization of self. This search was reflected through the myth of Chiron that described the centaurs' wounding by an arrow from Heracles' bow, and his subsequent recognition as a healer. Asklepios the Greek God of Healing in turn learned all that he knew from Chiron (Larisey, 2012). Demeter became the healer and teacher after her own wounding and also through the descent of Persephone into the underworld. Beyond appearances and into the roots of existence everything merged with its opposite and the myth and mysteries served as reflections of the passage from the lower to the higher and the higher to the lower, the internal to the external and the external to internal.

This wounding apparently lent itself to a process of purification that changed perception and brought wisdom. As names were considered important, it was not by chance that some scholars traced the root of the name Asklepios to the word *askeo*, which meant to practice or train; as Tick (2001) pointed out Asklepios, son of Apollo, was able with words to alleviate a soul's torment; Apollo, with music, medicine and reason, brought a perfect balance that invited individuals to train and practice opening up to vision, allowing their own body and mind to heal through the connection made between mortal and God.

The world of the ancient Greeks appeared to be filled with inner processes that unfolded through poetry and music and an attempt was made through this study to exemplify this. In the Homeric *Hymn to Hermes*, the tortoise became a lyre and, as Tzifopoulos (as cited in Bungard, 2011, p. 150) argued, "Hermes is interested in the tortoise as something that will sit on either side of spell-casting. Alive it wards off spells, but in death as a lyre, it becomes the spell-caster." The emphasis here again was on overcoming one state through transformation and metamorphosis into the next. Lingas (2004), described Mathiesen's

Types of Music and their Function as being divided into three main categories: music for Gods, music for Theatre and music for Mortals. Francis Bacon (1605) stressed that the poets united music and medicine under Apollo to tune the human body and restore its harmony. In primitive cultures, the shaman learned to exert a direct influence on nature by perceiving inner music. According to Romano (1999), this inner music was an internal essence that expressed a particular reality. Schneider (1970) claimed that each being received an individual song or tune from the Gods that expressed an individual rhythm; this was a fundamental sound that was used as an ultimate personal reality.

The ability of music to decode emotions or of emotions to decode themselves through sound had much deeper roots. Connected to man's spirituality, according to Luban, Delli, & Ielmini (2005), existential consciousness made possible by music was a manifestation of the psyche that was revealed through sounds that were originally part of it. Hodas (1991) argued that the experience of listening to music and verse may have created altered emotional states and evoked a sense of spirituality. Phrases and ideas may have provoked reflection, moods may have changed and there was, on the whole, an improvement in self-image and understanding of self.

Mazza (1988, 1993) provided overviews on music and poetry in psychotherapy and Gladding (1985) integrated poetry into family therapy whereas Hodas (1993) described the sharing process between therapist and client who shared a song or poem as a "therapeutic sharing ritual" (pp. 3-4). In this study participants were invited to journey along a sacred way, whilst listening to the Hymn to Demeter accompanied by Lyre music. Although remaining in the role of researcher it was obvious that a therapeutic sharing ritual may have spontaneously occurred, due to my background as a therapist. The connection made in therapy between therapist and client contributes to the healing process that may occur whilst listening to calming music and soothing script. However, placing the study in its historical context suggested that this might have influenced results as it brought depth to a process of working with the self.

In the Neoplatonic tradition of Ancient Greece, the soul was the first principle between matter and nature, empirics and spirit, logic and idea, something that Lopez-Pedraza (1977) called Hermetic consciousness. The Hermeticist knew that the senses pulled the soul into a state of forgetfulness and sleep, obscuring awareness of its divine origin. Kerenyi (1976) described Lethe, the river that was part of the underworld that was called the Lethian fields or house of Lethe. Mnemosyne or memory gave lethe or *lesmosyne* (forgetfulness of sorrows and cessation of cares) through the Muses, who as mentioned before were originally three; they were, according to Kerenyi, part of the poet's practice and not from mythology, as their names stood for practising, remembering and singing. This suggested that practice invoked memory that invoked inspiration of logos. The underlying message of Hermes in Poimandres was for humankind to awaken from sleep (Van den Broek & Hanegraff, 1998).

For Plato, learning was a progress into recollection, as souls in their pre-natal state had seen all Ideas. He believed that a vision of Ideas was only possible after the epistemological path of naming, definition, image, insight and science had been completed. As Plato's hierarchy of existence had at its peak the Ideas serving as original patterns for the empirical world, with ideal numbers derived from the Pythagorean tradition, the most important goal of education was to enlighten people about themselves. This study aimed at changing consciousness and allowing personal and professional development to evolve into transpersonal development through myth, bearing in mind the premise held by Plato. It also attempted to provide a base for self-education that could lead to actualization and transcendence, suggesting that as an individual experiences the subconscious in conscious form potential may be released. Becoming aware that myth was a reflection of the inner world suggests that using myth invited training and practice. Furthermore, it suggested that searching for a different way of interpreting myth began an inner process that invited myth back into the place where it originally, supposedly, emerged from.

## 2.2 The Application of Myth and Music in Changing Consciousness

Lancaster (2004) described two faces of transpersonal psychology. One was that which looked for transformational paths and practices that have largely belonged to mysticism and religion; it presented a more modern approach where diverse cultural backgrounds could be incorporated, underlining spiritual potential as a means of evolution and self-transcendence. The other, shared a common ground with mainstream psychology, as it attempted to understand the construction of identity, perceptions, emotions, memory through cognitive neuroscience. In this study I have looked at myth as a possible tool for expanded awareness of self, development of self and possible evolution and transcendence of self.

The importance of non-ordinary states of consciousness for ancient cultures was readily seen through the elaborate procedures that ritual entailed. Grof (2010) talked about technologies of the sacred, being meticulous in his differentiation between altered states of conscious and non-ordinary states of consciousness, preferring the latter to the former due to emphasis on distortion. He coined the term "holotropic" (from the Greek word *holos*, whole, and *trepein*, moving in the direction of something) to describe movement towards wholeness (Grof & Grof, 1992). He went further to describe anomalous phenomena, experiences and observations during holotropic states, as those that assisted in the discovery of true identity and cosmic status (Grof, 1998). Innate healing intelligence, the existence of the collective unconscious, the role of Jung's *anima mundi*, all added to the dimensions of the human psyche and the archetypal realm.

Jung's archetypal realm supposedly harboured mythological figures, themes and realms of all cultures and ages (Jung, 1959a). In Jung's view, the psyche was not a product of the brain

and, therefore, he believed it was impossible to achieve intellectual understanding of it. It was not only Jung but other prominent scholars who saw the psyche as the creative and generative principle of the cosmos (*anima mundi*). Their contributions have been instrumental in this study's hypothesis that stimulating the inner world through ancient Greek myth and music could provide an excellent tool for inner development. As active imagination mediated between the conscious ego and the Self, using symbolic language may have resulted in symbolic images. Hillman (1991) postulated that active imagination was not a spiritual discipline, nor an artistic endeavour, nor a mystical activity, nor a psychological activity of *theurgy* attempting to work images by and for human will. He saw it rather as aiming at the healing process that was *uroboric* in narrative through voice and vision. Holism, however, came from recognizing many parts that belong to one aspect of being; therefore, active imagination opened the door to the ineffable.

James (1985) described the ineffable as a quality that must be directly experienced, not as something that was understood but something that was felt. This study suggests that sacred text in the form of hymns and sacred music may well have contributed to shifts in perception. These shifts may, in turn, have brought vision and images of what lay hidden in the subconscious. Working with the self, required accepting those aspects of self that were personal, which inevitably led to an experience of the collective. However, as James pointed out, states of insight into depths of truth were illuminations and revelations that needed to be integrated, until a sense of union with a higher power was experienced. Experiences of this sort were usually transitory but when they did occur, subsequent emotions, thinking and re-construction of identity could take place.

Jung (1959/2008) believed the Self or supra-ordinate personality to be the central archetype and this he saw in the figure of Kore, the name associated with Persephone. Jung's main archetypes were the shadow, the wise old man, the child, the mother and her counterpart, the maiden, the anima in man and the animus in women. According to Jung (1959/2008), Earth Mother was a supra-ordinate personality; therefore the figures corresponding to Demeter and Hecate were supra-ordinate. James Hillman's (2004) archetypal psychology also belonged to the realm of culture, imagination and all forms of human activity. For Hillman, the study of human nature required mythology, religion, art, architecture, epic, drama and ritual as the "poetic base of mind" (pp.14-15). He mentioned Henry Corbin, whom he considered to be the second father of archetypal psychology, when he brought to mind the *mundus archetypalis* or *imaginalis*, a distinct field of imaginal realities whose value lay in their theophanic nature and potentiality.

As the method of archetypal psychology was imaginative, Hillman (2004) believed that Corbin concluded that its exposition must be rhetoric and poetic, rendering the aim of therapy as the development of a sense of soul. This sense would be considered to be the middle ground of psychic realities and the method of therapy the cultivation of imagination. This supported the notion that reading poetry that is rooted in myth allowed for richer

imagery to possibly emerge from the psyche. The roots of archetypal psychology also traced back to the theory of alchemy. Arising from the suffering, death and resurrection rooted in mysticism, processes of purification and initiation took place that continuously referred to birth, death and rebirth. According to Jung, alchemy was about the psychological development that occurred within the practitioner that led him to project his inner world onto the outer (Hanegraaf, 1996).

Empedocles (c.500-430BC), in his poem "On Nature", wrote about the four root powers, namely Fire, Air, Water and Earth in a particular mixture, with conflict and love separating them and bringing them into new configuration. The root powers were the invisible basic qualities of solidity, fluidity, vaporosity and combustibility. According to Hanegraaf (1996), the fourfold scheme was supplemented by Aristotle who added the *quinta essentia* that was known as ether or *pneuma* by the Neo-Platonists, which regulated the correct mixture of sublunar elements with the *prima materia*. Sulphur represented the masculine sun and was linked to fire whilst Mercury, the feminine moon, was assigned to water and the union of masculine and feminine as the elixir for producing gold in the *Turba philosophorum* (9th – 10th Century). This was later extended to include Salt, denoting the principles of matter and thus extending to body, mind and spirit. In psychological and mystical terms, alchemy expressed a supreme spiritual endeavour of endless purification to reach an ultimate goal. The actual experience of *unio mystica* belonged to a few. Although alchemy did not recognize the direct spiritual intervention of man on matter (Hanegraaf, 1996), Grof (2010) described the immanent divine experience as one that occurred when objects in the environment were seen as unified fields of cosmic creative energy and there was an experience of the transcendental divine. This was the ineffable experience that occurred as an epiphany that changed the way self, the divine and other was perceived.

Von Franz (1997) noted, however, that the word sulphur in Greek was *theion*, which also meant divine, questioning whether or not the word really does mean sulphur or whether it was used to describe what she called the God-mystery. This invited reflection on what the gods and goddesses represented and how the elements that each deity represented enabled those on a journey towards purification, self-knowledge and evolution to experience them. Furthermore, Von Franz (1997) supported the claim that alchemy was really the work done on one's own personality and not just the external mixing, underlining the fact that only when one transforms internally can one transform the outer. This transformation was readily seen through the different stages of journeying that Demeter went through in the *Hymn*, and the ultimate union that she experienced with Persephone. In this case, Persephone may have represented the archetype of duality that emerged from deep within, in order to experience unity and thus bring wholeness. However, she may also have symbolized the soul that descended into the void, which was endless and timeless, and Demeter, the measure that was essential for the soul not to forget its divine origin. The divine was experienced through initiation during the mysteries, with emphasis not on the

personal but on communal growth patterns, as is evident from the fact that only group initiations took place; this suggests that all was meant to be experienced as one.

During the mysteries there was revelation through epiphany that was so powerful, Plato referred to it in *Phaedo*. This sudden insight into the nature of divinity was an epiphany that shifted perception to include a metamorphosis from one state and into another. Although this study in no way emulated the mysteries, it carried the mysteries within its journey, inviting initiation to take place. Acknowledging the mysteries and initiation during the set-up of the study and the intention all became part of the process of preparation; the field work, subsequent analysis and writing up the thesis all contributed to this process. Shifts may occur as well, when participants read the thesis or these shifts may come much later in life; however, what is established here is that an attempt has been made to re-vision the role that myth plays in awakening the contents of the psyche.

Eliade (1958) described initiation as a change of existential status and revelation of the world and life. In the three categories of initiation that Eliade discussed, he distinguished between types comprising the collective rituals whose function it was to affect transition from childhood or adolescence to adulthood, types of rites for entering secret societies, and those that occurred in connection with mystical vocation on the level of primitive religion. Initiation might also have occurred as a spontaneous eruption of inner aspects of the soul, when listening to myth in sacred text accompanied with the music of the lyre. This study drew on the ancient past that the Greek philosophers used to begin their discourse, to bring logic and reason into maintaining that the soul or essence within was immortal.

This study was conceived in order to explore the effects of music and myth in sacred text. Could the approach employed here, using myth and music, bring about the kinds of effects that seem to have been intended in the original setting—bringing about expanded states of consciousness, or even a sense of being initiated into non-ordinary experiences? The hypothesis was that there is an aspect of psyche that manifests in involuntary psychological ways, and that this aspect could be studied as one searches for truth to explain existence (Von Franz, 1980). This may have been enhanced by personal spiritual tradition and/or interest in ancient Greek practice. These initiations may lend themselves to nadir, plateau or peak experiences; however, what is important is to understand how the participant experienced the music with sacred text.

The peak experience was considered by Maslow to be a little death and rebirth whereas the plateau experience one of enjoyment and happiness; Thorne (1963) defined the nadir experience as an experience of the lowest points in life. Plutarch's description of apparent experiences during the *Mysteries in De Anima* included fearful passing through darkness and then a light that received one with song, portraying the dual words of sorrow that led to bliss and bliss that led to sorrow. Maslow (1964) described peak experiences as those connected to better integration, self-worth, creativity and connection to a real identity with the emergence of an observing self; but he also included plateau experiences, when talking

about the peak experience, describing them as the serene calming response to the miraculous and sacralised. For Maslow, plateau experiences had a noetic, cognitive element that was not always true for peak experiences, which could contain an element of surprise or shock. Maslow considered the experience of Unitive Consciousness was a lifelong effort that usually incorporated the time, work, discipline, study and commitment to a spiritual discipline. Following a spiritual discipline was deemed extremely important as it provided information relevant to the experience itself. Although some experiences might be frightening or traumatic, according to Palmer and Braud (2002), they served as opportunities or occasions for “either positive (potentiating) or negative (de-potentiating) further reactions on the part of the experiencer; the latter would depend upon context, predisposition, interpretation, and so on.” (p.54)

A journey that is transformational can at times become a crisis, in which changes are sudden and inner states so demanding that people find it difficult to integrate these changes, which may be positive as well as negative (Grof, 1990). Crisis may occur after a sudden peak experience where absorption of light takes place, bringing bliss. This bliss may reach its zenith, which immediately invites the trough to manifest as an opposite that then may become too much to handle. If there is a flood of images and information the recipient may lose touch with the physical world and receive images from the collective unconscious. Discretion and guidance is needed during these experiences, which can become overwhelming. Therefore, integration of experience is of utmost importance, and drawing insight from a tradition can be particularly helpful. Finding a technique that offers a gradual ascent and descent may alleviate the sudden onset of peak or nadir experiences.

Van Dusen (2001), a Swedenborg scholar, described exceptional experience as “our inner memory of everything sacred. . . [our] personal treasure of spiritual understanding. . . [our] sacred personal collection of little realizations of heaven” (pp.97-106). Palmer and Braud (2002) referred to exceptional experience as non-ordinary and transcendent experiences that go beyond understanding of space, time, and identity and can trigger transformative change. Ongoing research has shown positive changes in health, well-being, beliefs, attitudes, motives, values, meaning, and spirituality, which brings the transformative nature of the experience to light (Doblin, 1991; Waldron, 1998). Palmer and Braud’s findings suggested that exceptional human experiences were associated with increased spirituality, openness and purpose which, when worked with, benefitted health, well-being, quality of life, the expressive arts and education amongst other. Palmer and Braud (2002) noted the following:

The distinction between the more transient—albeit impressive—anomalous or exceptional experience and the more profound, pervasive, and persistent changes associated with transforming the former into true exceptional human experiences, parallels the distinctions others have made between the peak experiences and the plateau experience described by Maslow. This difference is also noted between

transcendent and transformative experiences, between translations and transformations, and between the more transient states and the more enduring traits, stations, or structures of consciousness and being (many authors). In each of these comparisons, the former may have the character of a gift or of grace, whereas the latter may develop through repeated experience, effort, work, discipline, study, commitment, time, and aging. (p.54)

According to the ancient mystical tradition, the divine may be found in inner solitude and silence. Evelyn Underhill (1911) divided Western mysticism into three broad stages with numerous sub stages. She called them: nature mysticism (a lateral expansion of consciousness to embrace the stream of life), metaphysical mysticism (culminating in formless cessation), and divine mysticism (dark night and union). These are similar to Wilber's nature mysticism, deity mysticism and formless/ nondual mysticism (Wilber, 2000). McGinn (2006) described the Dionysian Corpus, often criticized for its Platonic ideas that explain transcendence as renunciation of all things, as being "borne on high". Moving on to describe why certain practices cannot be disclosed to the uninitiated, especially those who did not believe in a super-essential reality, the mysteries were described, as being beyond the understanding of people who drew on the lower order of beings, denying there was something above the statues and images they created. The essence of this tradition was the apparent need to move beyond attributes, which were to be transcended. It is proposed in this thesis that experiences prompted through the hymn that describe the myth of Persephone and Demeter and introduce the Eleusinian mysteries with Lyre music may have included all three stages that Underhill (1911) described. Nature, deity and a type of formless mysticism related directly to the individual's inner world with emphasis on the nature of emotions, and how growth occurred once withdrawal, anger or mistrust had been integrated.

Nature and deity mysticism brought flow, and a type of inner transformation that restored harmony to both worlds through a changed perception of life resulting in union. The individual readdressed what had taken place, changed perception, and moved from the personal into the collective. The intensity, however, with which one journeyed beyond form and into purity necessarily called for three stages: *aphaeresis* (stripping away), *agnosia* (unknowing that takes place in the darkness), and *enosis* (union) which is the ultimate goal (McGinn, 2006). The individual embarking on the short journey in this study is obviously unable to move through the entire process, which takes years of hard work, although it is suggested that information received through images and dreams during exposure to the *Hymn* could be used to improve quality of life and aid development of self. Regression appeared to occur only through ignorance and fear, and Maslow firmly believed that not having, what he called core religious experiences, led to the inability to become a fully functioning being. He believed, however, that orthodox religion could easily de-sacralise life by dichotomizing it and not allowing the complementarity of sacred and profane, religious

and spiritual to emerge. This may well have been the reason that the mysteries lost their importance over time and myth was treated as a relic of little use.

As education has taught, ethical and moral ways of living qualitatively in life are essential aspects that need to be included within such a system, as a method of understanding self, related to Western thought. Maslow (1964/2014) concluded that, “an education which leaves untouched the entire region of transcendental thought is an education which has nothing important to say about the meaning of life” (p.69). Loss of soul in the twenty first century is something that has robbed education of its deeper meaning, and it is suggested in this study that in emulating what the ancients believed to be important to self-knowledge, a glimpse of the inner world may contribute to well-being, a more balanced way of life, and render to education what has been lost over time.

### 2.3 Myths, Dreams and Visions

Jung and Kerenyi (1985) described mythology as an art, in the form of pictorial language and music, and as the meaningful expression of voice on its own; they concluded that there was a special ear needed for it, like the ear that listened to poetry and music. Whereas the philosopher pieced the world of appearance together, the poet stepped into the primordial experience of authentic manifestation, grounding the foundation of being. This included absolute beginning as well as relative being, where the *mundus* was both and one was not sacrificed for the other (Jung & Kerenyi, 1985. Bryon, (2013) described her personal journey of exploration into the objective psyche, as “a process of weaving, a search to find ways of connecting Jungian depth psychology and shamanism, modern and indigenous culture, left-brain and right-brain understanding, soma and psyche” (p.258). It could be valuable to add mysticism, alchemy, myth and music to this list, favouring the characters of myth and fairy tales as evolving archetypes, and poetry as the song they sang.

Although shamans were known to master and control supernatural spirits, through a portal known as the *axis mundi* (Eliade, 1976), it should be noted that the oracle and poets were given voice with which to speak. Both, however, share similarities in preparation, induction into an altered state of mind, and a journey that had to be undertaken (Walsh, 2012); as Walsh pointed out, shamans were not the only people to journey; similar journeys occurred across all major religions. Walsh concluded that the deep structure of a wide range of spiritual journeys was analogous to the shamanic upper world journey; however, details of journeys were culture specific. Moreover, Walsh (2007) described the variety of preparations that included fasting, solitude, sleep deprivation, pharmacological intervention, rhythm, ritual and spiritual purification and prayer. These preparations were in full agreement with those that were used in ancient Greece. Intention, added to the above, was the presence felt in the heart, which according to Corbin (1969) was the seat of gnosis

and the divine mysteries and everything to do with esoteric science. Intention was based on the desire for the self to reveal itself as a pantheon of gods and goddesses that mirrored aspects of self. Power was drawn from the self in this way and the deities became the beloved aspects of self (Robinet, 1989). Using the power of imagination in ritual and following a specific tradition took time and required discipline. Journeys into different realms provided knowledge but often required years to accomplish. Kohn (1993) used a classic Taoism text to describe this process:

To practice the Tao excursion to the seven stars [of the Dipper] first summon the Jade Emperor and his nine lords and let their mysterious essence radiate within your body. Block off the root of death, calm your mind, and darken the room... Concentrate your mind and make a strong effort to control your thoughts. Visualize the gods in creative imagination, but do not fall asleep. Practice this for seven years; then a jasper carriage with a flying canopy and cinnabar shafts will come to receive you and take you to ascend through the Heavenly Pass. (pp. 257-258)

Dreams also played a much greater role in the past. In particular dreams were known to be healing, prescribing what needed to be done, and were also considered to be ways in which the deity could manifest (Tick, 2001). Lucid dreams were those dreams where individuals had partial control of their experiences, and these could also be undertaken as conscious journeys. As Walsh (2007) pointed out, there was an increase in the experiencing of altered states through lucid dream states and spiritual practices like shamanism, yoga and meditation. He supported this claim by arguing that the West was gradually moving towards a polyphasic culture, which recognized and utilized multiple states. Whereas in shamanism journeys between worlds were believed to be real, with animals as helpers and souls of ancestors as living on another plane, contemporary science viewed these worlds as products of a shaman's psyche that had been created by active imagination (Jung, 1961). However, gods and goddesses might have reflected attributes of self and active imagination. This may have influenced self-development and identity through them, which was the purpose of this study. As Hillman (2004) pointed out, active imagination was not a spiritual discipline, or an artistic endeavour. Rather, one worked with images as they came up, with each image amplified by myth. For the Greeks, the Olympian deities were believed to have dominion over the natural laws, so their presence was in everything. Nature was therefore sacred, as it abounded in deities who in turn enriched the lives of those who honoured them. Ritual was so much a part of ancient life that it became a natural process of becoming. This study attempted to underline the value that such processes have, not in their apparent religious connotation but rather in suggesting that they might be highly beneficial for self-knowledge and healing of the psyche.

Kingsley (2010) described the practice of *Hesychia*, an ancient practice connected to silence, as the moving into a deep, deliberate calmness that was like an incubation where healing could take place. This incubation took place in a cave or room where one lay in utter

stillness, waiting for the healing deity to appear in vision or dream. *Hesychia* as practice is also used nowadays in Orthodox psychotherapy, with a form of chanting. Metropolitan Hierotheos Blachos was the first person to use the term "Orthodox psychotherapy," which included the repetition of the Jesus Prayer as a divine institution in psychotherapy (Chrysostomos, 2007). As it was grounded in the Holy Scriptures, invoking the name of Jesus was believed to change personality, as Jesus was believed to have an ontological reality (DiLeo, 2007). *Hesychia*, best described as stillness in Bouton (2004) and DiLeo (2007), was practiced with *Nepsis* and *Ascesis*, including prayer, fasting, the reading and study of Holy Scripture, Divine Worship, the participation in the Holy Mysteries and the remembrance of death and final judgement (Bouton, 2004). Vujisic (2011) also described *Hesychia* as focus on personal prayer. Analogously, it can also be proposed that promoting a deep inner silence conducive to active imagination, might deepen spiritual commitment. Singing that includes repeating the names of deities may offer solace and joy, especially when used by those who have moved away from religion. It is of interest to note that many of the names that were used for deities, now honour Christian saints.

Hexameter was the oldest rhythmic verse used in ancient Greece, and when read there was a regular breathing pattern to it. This may have suggested a harmonious influence that was induced that not only influenced the speaker but the listener as well. Hart (2014) described the gift poetry brings, and how the poets supplicated the muses, by paying tribute to their inspiration. He compared the roots of the Greek word *Eukharistia* (thanks-giving), with that of the Eucharist, which facilitates communion with the mysterious, focusing on the spiritual nature of upliftment. Watchfulness (*Nepsis*) is a vigilance of the *Nous* (intellect, mind, eye of the heart) as spiritual alertness, constant attentiveness and readiness (Vlachos, 1993; Ware, 1979). Inadvertently this practice focuses on *Logismoi*, which are thoughts, rational suggestions, mental images and fantasies (Romanides, 2007). The Orthodox faith does not consider *Logismoi* in the same way it is considered in psychological practice, as knowledge is believed to come only through the experience of God and not the self. However it is proposed in this study that intention to experience Source in its many vast and unknown attributes may be revealed only when full knowledge of the inner self has been recognized. Myth may facilitate this process.

If arguing that experience of God cannot come through any other means apart from the self, this information helps to broaden our understanding of why some individuals choose to draw on eastern cultural belief systems such as Buddhism and Hinduism, even though they have been baptised in the Christian tradition. As one has not been encouraged to embrace and know the shadow within the unconscious in the Orthodox Christian tradition, the practice of watchfulness is judgemental with belief in powers outside of the body and self that could interfere with the individual. This area is one that could be further developed and researched in Transpersonal Psychology, especially as some practitioners do believe that psychic defence is an essential necessity when exploring the depths. In this study participants were chosen according to their openness towards spirituality, and they were

encouraged to remain watchful in a non-judgemental manner and to enter into silence during the reading of the *Hymn*. It was suggested they walk the sacred path throughout the study, by intending to learn more about their inner being and to be open to what, if anything, emerged. I held the intention throughout the study however, to create a safe space for my participants and ensured that I remained aware of the sacred space during the session.

It is impossible not to notice many similarities between the ancient mysteries and Orthodox practice, even though they are not being compared here. It can even be argued that the origins of Christianity represented an attempt to introduce Greek mysteries into the proto-Judaic matrix from which Christianity grew. Carus (1900) has placed Christianity in its historical movement and explained the usage of terms, such as mystery and *elephsis* (arrival), drawing on the mysteries:

The word *mystery* is mentioned not only in the Epistles, but even in the Gospels (Matt. xiii. 11), and in Revelation (i. 20, xvii. 7). In the days when the New Testament was written, the term had no other meaning than that of the knowledge of a person initiated into the rites of some deity, Demeter, Dionysus or Orpheus; the modern and more general sense of secret was developed after the Greek Mysteries fell into disuse, when the significance of the term was no longer understood. (p.90)

The most celebrated Mystery-festival took place at *Eleusis*, the trysting or gathering place. The same word was used in the New Testament to denote the advent of Christ, the coming of the just man *H Eleusis Tou Dikaiou* (Acts vii. 52). The *Hymn* actually heralded the birth of Plutus after a while, who would bring abundance, emphasizing spiritual renewal. As Eliade (1981) has argued, the secret nature of the mysteries increased the value of what was being learned, and the subsequent burning of the sanctuary by the Goths may have marked the official end of paganism however, the mystery remained alive in all those who had experienced initiation. The ingestion of a sacrament, the need for initiation (baptism) to ensure immortality, the sending of Plutus as guest to his great house, and the union between mortal and divine were powerful aspects that appeared not only in the mysteries, but later became an essential part of Christianity.

Plato and Aristotle considered a First Cause from which the cosmos emanated, and according to Armstrong (1994), Greek rationalism influenced much in the world. In particular she described the worship of Yahweh by the Greeks alongside Dionysus and Zeus, and in particular the use of the name *Iao* for Yahweh. As this apparently occurred in the fourth century it is not surprising that at this time, Dionysus was identified with Iacchus, the child who represented birth during the mysteries. This supports my insistence on using primary sources that are not tainted with subsequent practices that have been adapted to the changing times. This is what Orthodox Christianity considers to be of utmost importance as well and what separates it from other religions. However, there is a major difference between not changing practice and refuting all other in order to support this. Brandishing a

number of seekers of truth as heretics has done nothing to promote unity, and has inadvertently sent a number of practitioners into eastern religions in search of their freedom.

Naturalists have argued that myth has natural explanations, and Plato distinguished between allegory and myth but denied any explanatory value to myth. Aristotle showed little interest in myth and it was only after the fall of Constantinople that myth began to influence the west, as it lent so much knowledge to literature and art. However, mythology was absorbed by ethnology in the nineteenth century, and the church played a role in suppressing it. Due to the efforts of Jung and Campbell amongst others, myth found a niche in psychoanalysis.

According to Sansonese (1994), myth has always found itself linked to mysticism, although much of its purpose has been distorted and lost. It is of importance that myth be re-considered as a valuable tool when attempting to understand more about the psyche, and especially as a tool that may contribute to transpersonal psychology and transpersonal education. The mediaeval German mystic Meister Eckhart, cited as one of Jung's most cherished mystics (Jung & Baynes, 1921), used the term 'essence' to refer to that point where the divine and human coincide in human nature in time and eternity. Jung imbued humanity with a natural sense of the sacred (Jung, 1938), grounding the argument that experience was essential in reducing intellectual and technological superficiality.

As argued by Sanford (1987), depth psychology held that a myth was fundamentally the product of the unconscious mind; its full meaning had to go beyond the present state of awareness, into an essence or ground not only for those who had read the myth but for those who told the story of the myth as well. In their participatory approach, Ferrer (2002), Heron (1992, 1998), Heron and Reason (2006), Lahood (2007, 2008), and Heron and Lahood (2008) called for a humbler field that drew more on Buber's I-Thou relationship than on I-am. The truth remained that true community could not develop only because people had feelings for each other; it developed because all stood in a living centre, in reciprocal relationship to one another (Buber, 1996). Of importance was that all shared a foundation common to human culture.

William James (1890) described two aspects in the study of one's self, namely the 'I' and 'me'. The spiritual aspect of 'me' he described as the core and sanctuary of life that included a concept of soul that was also possibly connected as well with the 'I'; the individual 'I' functions consciously and objectively in that it maintained a sense of self across time, by connecting the different 'me's. Spiritual identity was formed in relation to the 'I', especially when it incorporated the idea of a greater and vaster soul. Present day Greece has forgotten this greater and vast soul. This affects its people who no longer consider the ancient Greek past relevant to their current status. This study has attempted to pave the way for a renewed interest in the wisdom of the ages and in particular the benefits that ancient Greek

music and myth in sacred text may bring to personal, professional and transpersonal development.

## 2.4 Myth and Spirituality

The importance of spirituality can be found in its potential for improving individual and communal life. Walach and Reich (2005) chose not to rob spirituality of its essence, defining it in the following way:

Spirituality can be understood as a direct inner experience of reality, or transcendent being. By experience we mean a holistic type of understanding, implicating at the same time cognitive functioning, emotional-affective functioning, and motivation. Transcendence implies transcending the physical and the biological, so that it makes sense to speak, for instance, of the transcendence of art. It is the experience of transcendent being, which is the heart of spirituality and is also at the core of many institutionalized religions. (p.428)

Whereas empirical science looked at the senses as proof of reality, spiritual experience looked at consciousness. Walach and Reich (2005) suggested that symbolization, rites, religious imagery, and texts opened the way for spiritual experiences to occur. Moreover, they talked about the reluctance on the part of the Christian church to adopt more modern scientific explanations, giving the example of Pierre Teilhard de Chardin who at the beginning of the twentieth century tried to bring evolution into theology and was considered heretical; unfortunately, this is still ongoing in twenty-first century Greece.

The term spirituality may also be defined as a universal feature that was embedded in human experience, as it primarily addressed a feeling of a transcendent force or presence; this need not be framed within a theological system but could instead be clearly based on the individual's experience (Farias, 2008). There are a growing number of people who have no ties to institutional religion but who nevertheless, search for meaning and spiritual essence in development; Zinn (1997) calls them unbound spiritual seekers. The terms spirituality and religiosity have often been used with spirituality containing religiosity (McSherry & Jamieson 2011). In this study an attempt is made to move beyond the religious belief in the deities and to present them as archetypal figures. At the same time, consideration is given to the fact they may also be projections from the transpersonal field of consciousness, and that treating them as aspects of a particular belief system insures that they do not lose their essence to a mixture of deities belonging to different cultures.

Views from both transpersonal and depth-psychology have implied that human development follows a spiral course. Here, the deep psyche is taken to be the source of essential life; in the transition from the pre-personal to the personal stages of development, the deep psyche is believed to have become dormant; in the stages leading from the

personal to the transpersonal, the deep psyche is then re-awakened which can lead to whole-psyche integration (Washburn, 2003).

Cognitive development theories have suggested that the 'I' helps one make meaning of the world, one's relation to it and one's experiences giving coherence to the self. This 'I' may need to create a more spiritual self especially in relation to a world beyond and experiences that are spiritual or transpersonal in nature (Kegan, 1979). Research has suggested that spiritual schemas enable individuals to make sense of traumas that have occurred outside of their control, allowing them to separate from the trauma to find connection with Source (Bjorck, 1995). Washburn (2003) described the child's experience of the caregiver as the Great Mother, possessing not only outwardly derived human features but archetypal guises, instinctual auras and magical powers. Once connection had been made with this Great Mother, Father or Source the child was no longer a child but rather was invited to begin to find a way to integrate this timeless being into three dimensional spaces (Washburn, 2003). Spiritual identity was what fostered growth and the material and social self, invited finding ways in which to express this spiritual self.

In this sense, I have suggested that we are drawn to follow particular traditions because they resemble the inner identity that has been structured through our experiences of the Source. Ontologically, Source has been described as a separate, divine essence beyond understanding that could be likened to consciousness in its primary manifestation. As Armstrong (1994) pointed out, Aristotle must have understood the importance of mythology and religion. However, the factual accounts of events that were historical were not of particular importance, but rather the hidden truth that was usually a philosophical presentation of the universal held most significance. There was a need to find similarity in the more mundane world of reality through symbolic, mythical or ritual presentation. The search for fulfilment constantly shaped spiritual identity in relation to the material and social self.

Robertson (1990) has proposed that individuals link their life stories to the narratives of a religious community system in order to achieve spiritual identities. This is considered to be part of life continuity and one's sense of a spiritual self that could be partly unconscious and symbolic, and partly conscious and schematized. Using the multiple journeys that were taken by Demeter throughout the *Hymn* allows participants to locate their personal stories within a larger framework. The myth also challenges participants to recognize their own particular process as they identify with the protagonists in the myth.

Sacred texts have always been studied rigorously, as sources for essential life and as the basis of different traditions. Unlike other religions, ancient Greek sacred texts were not only the poetry of ancient times but their spiritual heritage too, as there were no other texts until later. As Rabbinic texts trained the mind when used in their traditional sense, and Buddhist practice trained attention and will through meditation, ancient Greek poetry may be seen to invoke images from the internal self, through *Hesychia*, or sustained silence, and

*Nepsis*, watchfulness. This was the reason why the coined term *Nepsychia* was used which incorporated focussing of attention on images that might arise.

Wallace (2000) distinguished between vision-induced and imagination-induced methods that sustained attention. Both were used to illustrate the Mahayana tradition, where attention was focused in a single-pointed mindfulness. Mindfulness involved paying sustained attention to ongoing sensory, cognitive and emotional experiences (Kabat-Zinn, 1994), but focus was on returning to the breath and letting these images go. In the Islamic mystic Sufi tradition, the body became the link between the internal and the exterior dimensions of reality, and unity was supposedly found in the heart (Abenante, 2013). In introducing *Nepsychia* as a western approach, it is suggested that by remaining vigilant through the process of watchfulness, the heart may be opened.

The Mevlana Order, started by Rumi, was known through the ‘Whirling Dervishes’ who performed their worship in the form of the dance and music ceremonies, called the *Sema*. The dervishes turned around continuously, with open arms, the right hand facing the sky and the left hand the earth. *Sema* comes from the words to hear and to listen (Mirdal, 2012), allowing for a single pointed awareness to move into ritual. The body moved quickly to the sound of music and singing, for hours on end, usually in a room that was dimly lit, with incense burning; detachment from sensorial perception occurred and a state of non-ordinary consciousness was then experienced. This transformative process through movement oriented body perception to the experience of the world, altering sensations. It was not viable to say that the dancer listened only to the music and song, as one was transported beyond the senses, experiencing an essence that was transpersonal. It moved beyond the body and mind; the body was free to whirl and the sensation of unity was such that it changed consciousness. The turning movement of the body and the music was, according to Douglas-Klotz (2002), what reinforced the impressions of transcendence to different states of consciousness. Abenante (2013) described this fast repetition of body movements with the sound of music in a candle lit room, with incense burning, as movement that induced detachment from everyday sensorial perception, promoting a feeling of presence that brought a new orientation to the senses. In this study it is suggested that, by using the *Hymn*, mythical themes may have promoted active imagination; the music may have complemented the mythical impact, and an environmental condition (lying down in a room that is used for therapy) encouraged relaxation and imaginative engagement.

Mevlana Jalal-ad-Din Rumi’s poems were religious, moral, mystical, allegorical, and like all poetry, possessed something beyond the literal. This something alluded to a spiritual awe instilled in the heart; when one read poetry talking about divine love, nothing else existed apart from the bliss that came through the unitive experience, or desire for such unity. As Douglas-Klotz (2005) pointed out, “Sufism is not a religion, a philosophy or even a mysticism; it is a way of experiencing reality as love itself, the purpose of which would be to gain wisdom” (p. xviii). Mirdal (2012) talked about the re-interpretation of practices to fit in

with the psychological and spiritual needs of modern society, using Kabat Zinn's (2003) mindfulness based therapy as an example. We must be cautious, however, that the richness of ancient tradition is not lost when adapting and reinterpreting ancient practice. It is this loss of connection to the past that robs the practice of its essential nature. In a key note presentation at the 16th EUROTAS conference in Crete, Les Lancaster (2014) addressed the point of losing the sacred context within a spiritual context through the simplification of practices; he gave an example of the differences between the traditional meaning of *samsara*, which was 'withdrawal' from the everyday world, and its more modern 'adjustment' to the world (Samuel, 2014), that rendered a difference in meaning.

To dialogue on the spiritual essence of being as it occurred in education and psychology, it is of utmost importance to look at the main traditions. In attempting to find truth, it is also important to respect and recognize the value of different teachings despite particular traditions one may choose to follow. The fundamental essence of the spiritual may be enough for humankind to dwell on and to further seek resonance in being. Inter-religious conflict should not be allowed to undermine spiritual insight. Spiritual creativity originated from the physical and both are of the same essence (Rilke, 1992). To renew myth is to find a universal language that can transport humankind towards the invisible realms of being that poetry exposes us to, through its aesthetic and linguistic corridors. Slattery (2005) brought purpose to both mythology and poetry in realigning consciousness along a myth-poetic axis of insight and understanding. Hunt (2010) saw Transpersonalism as a contemporary spiritual movement due to the focus on the numinous core of religions as well as self-realization. The intricate lattice-work of being had as its core the numinous, and this gave a much deeper sense of identity (Hunt, 1995; 2010). According to Jung (1963) religious myth gave humanity inner strength and security; however, it was essential that the mystery and numinous nature of myth was not lost to the impersonal and mechanical. Ferrer (2000,2002) described the aim of contemplative traditions as ways of knowing, and Lancaster (2004) argued that the aim should not be to have the experience but rather to realize and participate in these special states that allow one to discern (Lancaster, 2004).

As the focus of transpersonal Psychology is not restricted only to human experience but to knowledge of the how or why, it looks at different forms of consciousness as well as methods used to reach different higher states. As Ferrer (2002) pointed out, the alternative vision that allows understanding of inter-religious relations with the nature of spiritual phenomena must be ascertained. This is extremely important for the future of Transpersonal Psychology, which should not be seen as a religionist psychology but rather as a perspective that moves into the framework of transformation of self, relationships and the world.

## **2.5 Myth, Self-Actualization and Self Transcendence**

Maslow's hierarchy of needs pointed to that which was basically essential to ensure quality of life, with self-knowledge and transcendence at the top of the hierarchy. As more and more people were displaced in the 21st century, there was an even deeper call of 'will to power'. Rollo May (1994b) used this phrase, which he took to mean self-actualization, as a call for humankind "to affirm itself in its existence with strength and commitment" (p.79). Transformation of self and the myth of change has been going on since the beginning of time and yet, unfortunately, humankind is no nearer to living the true self (May, 1991). Humankind appears to have lost soul and psyche, and change as a continuing process has brought with it de-individualization through technological advancement and social media. In this study attention was drawn to the possibility that myth and sacred text may enhance actualization and transcendence by teaching people more about their nature, and that this in turn might lead to a deeper understanding of the nature of the divine.

According to Reber and Reber (2001), addressing self-actualization and transcendence required that the phenomenal properties of consciousness were studied, such as the visual, mental imagery, body image and time state; phenomenal here was taken from the term 'phenomenal field' meaning, "absolutely anything that is in the total momentary experience of a person including the experience of self" (p.532). Furthermore, it was argued that total momentary experiencing of a person implied conscious awareness that could emerge as an altered state of consciousness. Krippner (1972) described an altered state of consciousness as a mental state that could be subjectively recognized by an individual (or by an objective observer of the individual) as representing a difference in psychological functioning from the individual's 'normal' alert state. This is the description that will be used in this study.

Transpersonal psychology examined states, stages, and aspirations beyond conventional ego consciousness; Hartelius et al. (2007) referred to it as the psychology of the individual, the person who was embedded in community, culture, and cosmos. As a psychology that emerged from Maslow's Humanism, it studied religious, mystical and spiritual experiences and the effects these experiences had in transforming individuals. Lancaster (2004) argued that it also attempted to explain perception, emotion, memory, thinking and the construction of identity, thus supporting two branches of research; this included an empirical study of altered states of consciousness, using different techniques for expanding mind and theoretical work that distinguished a hierarchy of levels in the psyche. In particular, Lajoie and Shapiro (1992) emphasized the presence of transcendent states that were unitive and spiritual in their definition of transpersonal psychology.

Walsh and Vaughan (1993a) defined it as those experiences in which identity extended beyond the individual or personal to encompass humankind, life in general, the psyche or cosmos. Transpersonal psychology sought to identify different levels of consciousness through cartographies of consciousness. Grof (1975) described his as a holographic worldview based on interconnectedness and Wilber (1984) described his as a hierarchical ontology of perennial philosophy. Wilber (1979) outlined a process of psychological

development, with each higher order more complex than the previous. As each higher order structure was introduced to consciousness, the self, identified with the level, only to dis-identify as it reached higher levels, and so on. Wilber (1979) recognized that “in advanced evolution, a deity-form emerges and is introduced to consciousness directly (in the high-subtle), wherein the self identifies as the deity and operates from that identification” (p.9). His psychological development based on higher-order structure was best described in the following way:

(a) A higher-order structure emerges in consciousness;(b) the self identifies its being with that structure; (c) the next higher-order structure then eventually emerges, the self dis-identifies with the lower structure and shifts its essential identity to the higher structure; (d) consciousness thereby transcends the lower structure and becomes capable of operating on that lower structure from the higher-order level; (e) all preceding levels can then be integrated in consciousness, and ultimately as consciousness. Each successively higher-order structure is more complex, more organized, and more unified – and evolution continues until it reaches a complete unity or integration.

Grof (1993), on the other hand, was mostly concerned with altered states of consciousness. He argued that pre-industrial cultures held non-ordinary states of consciousness as powerful sacred realities. They provided great sources of artistic expression and extrasensory perception, radically changing the more traditional ways of looking at reality and existence. Looking primarily at the changes that had occurred in understanding of consciousness and the nature of reality itself, Grof (1993) paid less attention to the trigger of these states; meditation, near death experiences, spiritual emergency, breathing or ingestion of a psychedelic substance represented some of the different techniques that brought the feeling of expanded states of consciousness that transcended the limitations of time and space. It is suggested that the results of this study might contribute to this list of techniques, adding myth in sacred text and music to it. Accordingly, Grof (1993) claimed consciousness played an active role in creating its own reality rather than passively reflecting the objective material world. He referred to two domains that shape life. The first was the perinatal domain, the region of the unconscious containing memories which were related to the birth process, divided into four experiential clusters; each represented an opening into the historical and the archetypal collective unconscious. The second domain was the transpersonal, containing an array of experiences where consciousness transcended the body-ego and usual limitations of time and space. Experiential identification was with ancestral, racial, collective, phylogenetic and karmic memories. Archetypal transpersonal experiences included mythological figures, themes and realms; and in its farthest reaches, human consciousness could identify with the supra-cosmic, meta-cosmic void, primordial emptiness and nothingness, that was conscious of itself. The vacuum that was devoid of concrete forms was also considered to be a plenum, as it contained all of creation in potential form (Grof, 2010).

Transpersonal literature focused on individual human development with research on reaching non-ordinary states of consciousness that were spiritual, meditative, non-ordinary, drug-induced, or exceptional. However, this was not just of the brain, body, mind and emotions. It was a perspective including the deeper psyche of society, looking at an entire spectrum of culture that included ancestors as well as living systems in the natural world (Friedman & Hartelius, 2013). There was no doubt that individual development was essential to social development, and even more so when development was concerned primarily with self-identity. This was of particular importance when looking at cultural practices that were similar to those used in this study. Investigating the types of experience that cultures have had may be an important indicator of how particular practices influence the culture.

## 2.6 Transpersonal Education and Myth

Paul Tillich (1957) argued that ultimacy was the goal of holistic education. In its broadest sense, Forbes (2003) used 'ultimacy' to describe the highest state of being a human could reach in his or her development or as a moment of life when an epiphany reveals understanding. The epiphany was a turning point experience, much like the Epiphany celebrated on the 6th of January marking manifestation in the Christian religion (Denzin, 2001). Maslow (1971) called epiphanies 'peak experiences', and supported the idea that they resulted in a deeper understanding of something sacred that brought a sense of purpose and potential to the fore. The classification of Maslow's hierarchy of attitudes characteristic of the different levels of education were divided into five stages: (a) training, a parallel to thing-orientated science; (b) dominating, based on authority and security needs; (c) mutual, centres on good performance under democratic leadership; (d) intrinsic, preparation for self-responsibility, the capacity for improvisation, and inner resources; (e) transpersonal, focuses on the cosmos rather than the human dimension (Maslow, 1971). Thomas Moore (1975) corroborates the first three stages in the following way:

At the first level education centres around information and objects the concern of most schools from first grade to graduate school. At the second level humanistic educators focus attention on the person, on body, feelings, and relationships. The third level, concern for the transpersonal, includes the first two synergistically; that is, it substantiates them in the very affirmation of its own concerns, but it goes further and considers the person in relation to that which is part of him, yet beyond him. Transpersonal education has to do with this kind of universe; it embraces more than objects, more than the ecosphere, more than psychology. It is concerned with the whole. (p.28)

The process of experience and integration offered an innate nature that was both revealing and moving; it brought tears of wonder and deep gratitude to the fore. Reports about these

experiences were mostly positive – with feelings of deep connectedness to something that was beyond words which brought development and evolution. There was a transpersonal connection to a deeper aspect of self, with gratitude, cleansing, feelings of release and relief that brought an understanding of a greater perspective and meaning to life beyond the physical world. Braud (2001) argued that this is what the process of actualization and transcendence brought, as exemplified by different terms such as cosmic unity (Sutich, 1980); the highest state of consciousness (White, 2012); maximum or optimum consciousness (Walsh & Vaughan, 1980); consciousness of the awakened one (Boorstein, 1980); cosmic consciousness (Havens, 1982; Keutzer, 1982); divine ground and eternal self (Huxley, 1993). Knowledge informed and influenced perceptual, memory and cognitive processes, allowing the character of the knowledge provided during transpersonal experiences to become the most self-validating part of the experience (Ferrer, 2002; Hastings, 1991).

This supported the practice of ancient Greek ritual that aimed at self-knowledge in the past, emphasising the importance of education through matters relating to body and mind. In *Phaedo*, Plato described those who established mystical rites as experts who underlined the importance that self-discipline, purification and discipline were imperative to the experience of divinity.

In search of understanding, it is legitimate to look at an individual's intellectual creations and archetypes, as this rescues an individual from isolation, restores self-image to wholeness, and develops a greater understanding of human potential (Wulff, 1991). This is of primary importance not only in the field of Transpersonal Psychology, but also as a transpersonal vision (Walsh & Vaughan, 1993) that applied to the allied disciplines of Education, Anthropology, Art, and Music amongst others. Human nature was not a finished product, but the sort of consciousness meant to change, evolve, and develop. In this way, the transpersonal perspective enriched the traditional content of psychology and, viewed from a multidisciplinary approach, allowed it to gain greater breadth and depth. However, it was not enough to start and stop with Psychology. Psychology in its traditional matrix addressed individuals who were struggling to maintain equilibrium in a changing society; with a transpersonal perspective, it enhanced education as it addressed societies as a whole. The focus had to include re-establishing parameters when looking at how education needed to focus on perception not only of one's place in the world but of the world at large.

Maxine Greene (1971) challenged the system of education with her visionary goal for educators to develop awareness and the capacities to challenge the given. Greene (1971) dared us to confront and directly address how the habitual, numbing, and the controlling, can be seen as imagined and enacted differently. Added here is also the challenge to purposively seek out remedies for current global problems that individuals must face; an understanding that as the world changes, so must perception of education be revised. As development concerns the psychology and education of individuals, it primarily becomes a

social cause. Most forms of modern education have enculturation or preparation for work as its goal today, rather than also cultivating a philosophy of life that transcends boundaries.

The definition of education must change to incorporate as its goal the fullest possible human development and quality of life, within a global society. This includes a different relationship to the environment and consciousness that would necessarily include a more holistic approach with self-reflection, self-inquiry and a mindful attitude, amongst other tools used to re-educate individuals within society. With less emphasis on competitiveness, education should aim at a quality of life that sees the sacred in transpersonal development towards personal and professional adequacy. Of equal importance is the teaching of diversity as the multifaceted potential that leads to wholeness and that embraces the notion of union. Moving beyond opposites into that which is constant is the challenge of transpersonal education, and much of this is part of ancient Greek philosophy.

## 2.7 Myth and Symbolism

Jung and Kerenyi (1969) argued that "the occurrence of the child motif in the psychology of the individual signifies as a rule an anticipation of future developments, even though at first sight it may seem like a retrospective configuration" (p.83). In Jung's process of individuation, preconscious fantasies became conscious as dreams or could be made conscious through the process of active imagination (Jung, 1959/2008). Among the archetypal motifs was that of the child representing the potential future, a symbol uniting opposites, a mediator and healer. The child motive brought wholeness, and it was this wholeness that Jung called the 'Self'. This child motif was of great importance in the *Hymn to Demeter*, as what is happening to Demophoon, instigates fear in Meteneira. Initiation occurred around the child, as did the subsequent withdrawal of warmth and divine love and grace. It was the child that led to the building of the temple and the subsequent union of mother and daughter (another child motif), suggesting that the myth was full of symbolic references to the self and attainment of something greater.

The goal of individuation included the symbols of wholeness that appeared at the beginning of this process; in other words, there was a priori existence of potential wholeness, and thus the individuation process was one that entailed returning to what originally had always been. When the child had been separated and isolated from its background, which in this case was the mother, the child was forced to move towards independence. Consciousness and insight were produced through separation, detachment and confrontation through opposition (Jung, 1959/2008). Psychologically, the child represented the pre-conscious and post-conscious essence, and this was the role that Persephone as Child played in the *Hymn to Demeter*. The child was also recognized as a hero/heroine, whose main endeavour was to

celebrate the triumph of consciousness over unconsciousness. In the case of Demeter and Persephone, we are introduced to a new concept other than the one where light triumphs over the darkness of the subconscious. We are reminded that both are necessary and fully recognized within the *Hymn*. The child in this case still possessed soul and had not lost it, but rather gained wisdom through ruling the subconscious. Able to move between the worlds, Persephone reached the status of priestess, or shaman, having become invincible. Her helplessness was transmuted because she had the power to rule over the underworld. Persephone achieved a different, new state, a pre and post conscious essence in the analogy of life and death (Jung, 1959/2008). She mastered this wild and unruly realm of shadows and took her place as the charioteer, who mastered the black and white horses that pulled the chariot.

The Earth mother, according to Jung (1959/2008), was a chthonic character related to the moon, her principle colours being black or red. She was the grounded aspect of Earth that emerged as Demeter, Hecate and Rhea. As supra-ordinate personalities, they described the self, partially expressed by human figures like mother and daughter. Through Demeter and Persephone, feminine consciousness was extended upward and downward. Not only was the archetype of a woman's fate in general restored, but the lives of all, both in a mortal and a divine sense, were fully replaced with wholeness. Over the years, Jung observed numerous symbolic associations that manifested as active imagination that led him to believe that man's anima may have found occasion for projection in the story of Demeter and Persephone, whilst the mother-daughter relationship shut the man out. Jung compared the psyche with the matrix, or mother, whilst the father was the dynamism of the archetype. The Mother of the mother is even greater as the Great Mother, assuming attributes of wisdom that we see evident in Rhea's visit to Demeter at the end of the myth, encouraging her to make peace with Zeus. There was an inevitable flow of balance through this move to advise Demeter not to hold on to anger because here was a shift in power. Urged to use what resources she had to give humankind knowledge, she did not withdraw her support, sustaining both worlds. Both Rhea's and Demeter's teaching was to focus on what remained and not on what had been lost.

No matter if Persephone had gone to the underworld she would be reborn in the spring, as nothing ever dies completely in nature. Transformation was not a miracle because miracles could not possibly exist; there was no such thing as a miracle, when a miracle was considered to be something above or outside of natural law, something that was impossible to be. This naturalness and connectedness to what was essential became the key to opening the door to the wealth provided for by Pluton. Furthermore, as concerned Demophoon, the message was clearly given that lack of trust broke the bonds between divinity and mortality. This sudden disruption led to a new beginning, but it also had personal as well as collective repercussions.

Jung (1968) described a symbol as an image or word that implied something more than had obvious meaning. Having an unconscious aspect to it, it required exploration, which never fully explained it; however, symbols urge us to take the journey and to develop consciousness. According to Jung, primitive humans had a 'bush soul' that was incarnate in trees or animals and with which they had some kind of psychic identity. As primitives manifested the reactions of the wild animal in untoward events, modern humans had erected barriers and moved into denial. The gods and goddesses in ancient Greece represented a higher psychic identity that was anthropomorphic but divine because this is what elaborated their normal history (Jung, 1968).

Hermes was originally the god Thoth in Egypt, having been conceived as the bird principle, which recovered its chthonic nature as serpent in ancient Greece. His caduceus or winged staff supported entwined serpents and wings, which symbolized spiritual transcendence. He was the 'flying shaman' who had attained transcendence to a transpersonal reality, embodying the development that led to extraordinary spiritual and mental prowess. Kerényi (1976) described the birth of Hermes, whose mother was called Wise Woman or Maia (Midwife) and lived in a dark cave on a mountain. The only evidence of her existence came through Homer's *Hymn to Hermes*, which described Hermes' birth and how he invented the lyre. He was the first to light a fire and was the culprit who stole Apollo's cattle. He gave Apollo his lyre whose sound was to bring joyfulness, love and sweet sleep.

If all the deities were within, and the task was to recognize their essence and utilize it, then the *Hymn to Demeter* invited union between the upper world and lower world, the male and female, the darkness and the light. Reminiscent of tradition that led to spiritual insight and realization of celestial nature, the *Hymn to Demeter* supported all the archetypes that symbolized the journey towards enlightenment. Neumann (1954) argued that symbols comprising original myths were not the product of philosophical speculation; moreover, Von Franz (1995) supported the notion that original myths presented the unconscious and preconscious processes, which described the origin of man's conscious awareness of the world rather than a description of the beginning of creation. Jung (1966) suggested that we encounter and engage with the psyche through the images of fantasies and dreams. If behaviour was linked to fantasy, as Jung argued, then the raw material of human experience was within us as images that reflected cultural ancestry.

The Transpersonal perspective allows for three stages in human development. Washburn (2003) named them as pre-personal, personal and transpersonal; the pre-personal was set between the ages of birth to five and a half, the personal stage from the psychoanalytic latency stage and extending to middle adulthood, and the transpersonal occurring with spiritual awakening. Jung (1961) supported the notion that both the pre personal and transpersonal expressions were inherent in the collective unconscious, but he did not see them as stage specific. Jung's (1952) collective unconscious was filled with experience, pre-human and animal ancestry in the form of archetypes that gave us major structures of the

personality, namely the ego, the persona, the shadow, the anima, animus and self. Whereas the ego represented the core of the conscious, helping in structuring and analysing experiences, the persona was the mask projected onto the social world; the shadow encompassed everything repressed, including all tendencies, desires, and memories deemed different from and rejected by social standards; the self, emerged through fusion between the conscious and unconscious. The self was borne out of an alchemical union of opposites (Jung, 1952; 1958a; 1958b) and psychological maturation was a lifelong process whereby the human being was driven to become the ultimate potential whole (Efthimiadis-Keith, 2010).

## 2.8 Myth and Music

Current research on different states of consciousness focuses on perceptual changes, body image changes, disturbed time sense, alterations in cognitive functions, but also experiences best described as mystical or ineffable (Kjellgren, 2003). A variety of techniques have been studied for accessing different states of consciousness such as sensory isolation (prayer, meditation), sensory overload (rhythmic drumming), physiological methods (long distance running, hyperventilation) or by psychoactive substances (LSD, Ayahuasca) and Psilocybin which has shown the most potential therapeutic benefits up until now, in terms of the amount of contemporary research studies that have been done and shown positive results – especially in terms of reliably inducing mystical experiences in appropriate therapeutic contexts. Whether or not all the above mentioned tools bring about altered states of consciousness is a contentious issue (Krippner, 2002); however, ancient cultures have used consciousness altering techniques and several scientific studies indicate positive healing effects for methods such as meditation (Kjellgren & Taylor, 2008), sensory isolation in flotation tanks (Bood et al., 2006; Kjellgren, Sundequist, Norlander, & Archer, 2001), yoga (Kjellgren, Bood, Axelsson, Norlander, & Saatcioglu, 2007) and psychedelic drugs in a spiritual or clinical setting (Johansen & Krebs, 2009; Kjellgren, Eriksson, & Norlander, 2009; McKenna, 2004; Morris, 2008) and Psilocybin occasioned mystical-type experiences (Griffiths, Johnson, Richards, Richards, McCann, & Jesse, (2011). The use of sacred text and music therefore offers a more natural approach to uncovering the depths of psyche and possibly bringing about non-ordinary states of consciousness.

Monotonous drumming, chanting, rattling, and rhythmic movement, have been used for centuries in healing rituals. Literature on the effect of music on health has shown that it affects heart rate and electrodermal activity (Hodges, 1980, 2009). McClary (2007) talked about the archetype of music that used sounds and silences from the environment to make music for the people. She went on to describe the benefits of music to alleviate the psychological stress of work and discussed Orpheus who expressed the depths of his sadness through his music. The self-soothing quality in music was seen to have assisted

Orpheus when he sang to Persephone and Hades in seeking entrance to the underworld (Bulfinch, 1855). The Goddess and music came together with drums, the lyre, the flute, cymbals and, during worship and spiritual healing, music and dance were powerful components of the psychological process (Cox, 1990). However, there was simplicity and calmness to music during Plato's time, who found music an important part of education, as written in the *Republic*:

. . . more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace . . . because omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music . . . he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good. (Republic c.381BC/2016p.401d–e)

The attribute of Asclepius, the god of medicine was the symbol of a healing snake that was coiled around his staff or behind the god, at the same level as him. An essential part of the healing rite of Asclepius was *ekoimoseis*, the sleeping in his sanctuary with music that produced healing dreams. Plato, in *Phaedo*, tells Simmias:

You could say that in the tuned lyre the tuning is something unseen and incorporeal, a thing beautiful and divine, whereas the lyre itself and its strings are material bodies, corporeal, composite, earthly and related to what is mortal. (In Symposium, c.385BC/1998, p.171)

Music was likened to the soul in the ancient world as the soul was considered to be divine. Plato also referred to the divinity of the poet Homer, pointing out the difference between the personal body and the divine soul. Based on this argument, the use of music and sacred text emerged from a field of potential that may be called in this sense transpersonal.

The underlying neural network of the harmonious ordering of parts involved the frontal lobes, the temporal lobes, and the inferior parietal lobe. Free-flowing activity of the inferior temporal lobe powerfully stimulated the limbic system and might also have stimulated parts of the lateral hypothalamus to generate a concomitant feeling of exaltation (d'Aquili & Newberg, 1993). Neuroimaging techniques, including positron emission tomography [PET] and functional magnetic resonance imaging [fMRI]), have enabled researchers to see cerebral areas activated in response to musical stimuli, revealing the way different cerebral regions allow the perception of music and emotions to be evoked. The right hemisphere perceived the timbre and melody while the left analysed rhythm and pitch, interacting with the language area (Binder, Frost, Hammeke, Cox, Rao, & Prieto, 1997; Blood & Zatorre, 2001). This was considered to be an oversimplification as music listening, performing, and composing engaged regions throughout the brain, bilaterally, and in the cortex, neocortex, paleo- and neo cerebellum (Peretz & Zatorre, 2003; Tramo, 2001).

As Montinaro (2010) pointed out, there was an elementary perception of the auditory musical stimulus when music was heard that was followed by the structural analysis of the intensity, rhythm, duration, timbre and pitch and then the identification of what was being played. He described the healing music of ancient Greece as the analytical listening to what lay behind the word, with focus on the music of essence. This gave music a communicative power, known to open nonverbal communication channels. This provided a link between the ability to perceive the self and the ability to perceive that which one was not fully aware of. In this way, music evoked and stimulated reactions; as Montinaro (2010) pointed out it belonged to the soul, and therefore was the language of the soul. In particular, he drew attention to the ability of music to decode emotions and to pave a way for the psyche to emerge.

When music was presented with audio-visual stimulus, the amygdala showed increased activation in a study carried out by Eldar et al., (2007). The fact that music represented a dynamic form of emotion was further corroborated by Dowling and Harwood (1986). Listening to classical music was known to evoke strong emotions (Krumhansl, 1997; Sloboda & Juslin, 2001), an experience often accompanied by physical responses such as thrills, chills, shivers, and changes in heart rate (Panksepp, 1995).

## 2.9 Myth and Transformation

In this thesis, development was considered to be primarily an internal evolution, and therefore defining it allowed room for the definition to grow. It considered balance and re-visioning the soul as an internal essence primarily engaged in reaching full capacity – transcending those boundaries that are not steeped in consciousness and development. Human development should be allowed to introduce a transpersonal orientation not only to psychology and education but to other fields of professional practice and study, like transpersonal anthropology, transpersonal social work, transpersonal sociology, and transpersonal ecology (Boucoulalas, 1999).

Transpersonal anthropology, sociology, and ecology were identified as emerging transpersonal disciplines by Walsh and Vaughan (1993); Wilber's (1995) overview additionally recognized transpersonal art, ethics, and philosophy; furthermore, Boucoulalas (1999) selected new areas for the transpersonal, inviting dialogue for transpersonal literature, transpersonal acting, transpersonal law, transpersonal business and entrepreneurship, as well as those areas mentioned above. She did not invite dialogue for transpersonal psychotherapy, counselling, and education, believing them to have their own history central to the unfolding of Transpersonal Psychology itself as a field. However, it may be essential that dialogue begin again primarily with education, in terms of development, as it is the key to unfolding a new way of perceiving human development that includes using Myth and Fairy Tales in the context of archetypes.

One of the aims of this study was to invite dialogue and further research to take place that incorporated myth as a tool for achieving a breakthrough of the transpersonal, primarily into education at all levels. It invited greater emphasis to be laid on the inner development of humankind as part of the curriculum at schools in general and as part of personal and professional development programs.

Bohm (1985) described the wholeness of the universe in his theoretical physics, and after meeting with Krishnamurti (1984/2016) expressed the need for humans to think in a completely new way that would bring a more holistic framework to fragmentation. Human's way of thinking was fragmentary according to Bohm (1985) and therefore, by becoming aware of it, one could bring wholeness to it. Awareness that came through education and using myth was a means to draw attention to the unconscious; this was something that could ensure a more transpersonal approach to education. Bohm's (1985) theory assumed wholeness within the universe that rendered implicit order. Campbell (1972) called separation 'mythic dissociation,' resulting in changing political systems having lost their ability to cope with the growing problems in today's society, because they were unable to re-invent their past foundations.

Hegel in his epic work, *The Philosophy of History* (2004), observed that universal history belonging to the realm of spirit and including the nature of both the physical and the psyche. James Joyce (1968) saw all world mythologies as inflections of one story, and Cousineau (1968) rendered this one story a philosophical reading of the unity of humankind's spiritual history composed of unchanging principles and events. He went on to comment on Campbell's (1972) *Hero with a Thousand Faces*, prompting understanding of the full power of mythological figures. Not only did he see them appearing as symptoms of the unconscious, but he also saw them as constants in the development of individual, nation and society. Hillman (1991) argued that developments were truths lived unconsciously and perceptions that were relative. Looking at the world of buildings, he equated the development of cities that had been developed and planned after their initial destruction through war. He persuaded human kind with his rhetoric, to really look at what development means and to re-evaluate it.

Transpersonal education, highlighting inner potential as an intrinsic value of the individual through self-reflection, must re-invent the sacred. Personal development should be taught as essential to the maintenance of professional competence, with Interpersonal skills that include the ability to listen and be empathic with others. Cognitive skills need to include critical thinking, problem-solving abilities, and intellectual curiosity. Affective skills need to include tolerance, understanding of interpersonal conflict, and reflective skills, the ability to examine and consider one's motives and effects on others (Hatcher & Lassiter, 2007). As Maslow (1966) explicitly told us:

The fully developed (and very fortunate) human being working under the best conditions tends to be motivated by values which transcend his self. They are not selfish anymore in

the old sense of that term. Beauty is not within one's skin nor is justice or order. One can hardly class these desires as selfish in the sense that my desire for food might be. My satisfaction with achieving or allowing justice is not within my own skin . . . . It is equally outside and inside: therefore, it has transcended the geographical limitations of the self. Thus one begins to talk about trans-humanistic psychology. (pp. 3-4)

Hunt (1995) argued that human consciousness was social and dialogical in form. However, higher states of consciousness could be researched in individual contexts, but they could also be experienced collectively since they were already social in their inner structure. This could be done as integrative numinous experiences or dissociative hypnotic states (Hunt, 1995; Whitehead, 2008). Durkheim (1995) believed exaltation could be experienced collectively when the intensity of group life reached a certain threshold, which supported the notion that epiphany was great when experienced by all those who attended initiation in Eleusis. Whilst both Tart (1986) and Swanson (1978) spoke of a collective hypnosis that formed the experience of daily life and was part of a social group, Durkheim (1995) used the fullest access to collective consciousness, a term used by Jung (1968) that referred to the universality of myth and psychic events in time and space, that came through subjective experience based on collective representations.

The deeper aspects of being, which rested on the premise of spirituality and religiosity as paramount importance in a person's life, led to the working definition of psycho-religious and psycho-spiritual problems in DSM IV and V (Lukoff et al., 1992). Jung (1970) believed that a client's religious attitude was central to therapy, especially when considering consciousness that has been altered by numinous or transformative experiences. Lukoff et al. (1992) gave a working definition as follows:

Psycho-religious problems are experiences that a person finds troubling or distressing and that involve the beliefs and practices of an organized church or religious institution. Examples include loss or questioning of a firmly held faith, change in denominational membership, conversion to a new faith, and intensification of adherence to religious practices and orthodoxy. Psycho-spiritual problems are experiences that a person finds troubling or distressing and that involve that person's relationship with a transcendent being or force. These problems are not necessarily related to the beliefs and practices of an organized church or religious institution. Examples include near-death experience and mystical experience. This Z Code category can be used when the focus of treatment or diagnosis is a psycho-religious or psycho-spiritual problem that is not attributable to a mental disorder. (p.44)

It is important to unify experience and explain it in transpersonal terms, in order to break away from the notion that spiritual, religious or mystical experiences may be manifestations of mental disorders. As Zamar (2003) pointed out, the exploration of spiritual concepts such as trust, harmony and values need to replace separation between personal and professional identities. Myth may very well act as a bridge between self and other, allowing new

archetypes to rise up and evolve according to the changes facing modern civilization. It may as well be used to bring enhanced understanding of self and ego and facilitate the union of human beings who belong to different religious backgrounds.

According to Reisetter et al. (2004), professional identity is a view of self as a professional that includes professional competence. This is integrated and results in a personal and professional view. Auxier, Hughes and Kline (2003) equated professional identity to a therapeutic self, which was a combination of professional and personal selves; the community which one belongs to helps to maintain the expectations, rules and standards, creating an interpersonal and intrapersonal process of development. As Gibson, Dollard, & Moss (2010) stated, the professional community is involved in shaping new professionals; however, we must be aware of how narrowing a process this could develop into, with a stereotype method of socialization into what is expected and what can be expected. Personal identity would then be traded in for a new identity with self as professional. When new identity was tested via feedback from others (Auxier et al., 2003; O'Byrne & Rosenberg, 1998; Reisetter et al., 2004), findings suggest conformity to what the majority wants is the norm.

Rollo May (1994b) talked about the 'outer directed' man as one who identified with others and gave up his power in order not to be ostracized. Here, the real threat is non-acceptance and losing the group through fear or lack of security. In this case, demands from the outside can force a person to choose to block off awareness of something known deep within. Cultural stereotyping often diminishes human qualities, and the growth process demands a constant willingness to take risks and break old habits.

On the basis of recent empirical research (Dall'Alba, 2004; Dall'Alba & Sandberg, 2006; Dall'Alba & Holmstrom, 2002; Sandberg, 2002; Sandberg and Pinnington, 2009), it appears that an embodied understanding of practice formed the basis for professional skill and its development. The understanding of the transpersonal as a holistic practice that moves beyond religiosity might enhance one's personal development into expansiveness, bringing about positive growth and change. Autonomous adults are more likely to recognize the possibilities of change and the most likely to affect transformation (Lewin, 2007), especially when they consider how the transpersonal affects their quality of life. Individuals belong to cultures in societies, and experience quality of life not only with the absence of disease but concern with well-being, belonging, and balance in their spiritual, emotional and mental lives. This provides a more holistic aspect of growth that must be considered to be of equal if not greater importance.

Using Myth in an attempt to bring personal and communal transformation is an innovative way of attending to the heart in a society where the mind rules and focus is on the literal meaning of Plato's intellectual rendition of the good, the beautiful and the true. In the *Symposium* however, the real good was love as described in explicit detail by Diotima; this love was for what was good and beautiful, however, it was not a shallow love. In the end,

what was taught was that whatever is done is based on belief; therefore, suggestion was made to rationalize in order to change beliefs. Opinion in general of the power that has lived in *logos* would suggest, that as one cannot read the bible literally, neither can one read the works of Plato and other great philosophers literally. The challenge appears as a profound need to re-educate and change perception through re-visiting myth in its context and looking for the deeper, underlying messages that may be found pertaining to the evolution of humankind and its understanding of ontology and epistemology.

## 2.10 Summary

In this literature review, a number of arguments were used to support the use of sacred text and myth in development. Spirituality that has been revealed through self-enquiry was the direct experiential access to transpersonal realities (Grof, 1975). Working with ancient Greek deities, one is called upon to rediscover the divine elements within, to recognize weaknesses in the gods and aspire to be greater than these figures that evolved in their purer forms. Moving towards the aesthetic entails becoming conscious that spirituality emerges during self-exploratory work and cannot be compared with mainstream religions, beliefs, rituals and dogmas. As religions advocate divinity outside of the body, spiritual self-exploration looks at the divine element within (Grof, 1975). Drawing on practices within traditions, an attempt has been made to unite spirituality with its religious component, focussing on unity rather than separation. As this study took place in Greece, every effort must be made to fully comprehend the nature of self-knowledge within its ethnographic background. As Orthodox practice is absolute, individuals may turn to alternate spiritual practices even though there is much of the transpersonal to be located in Orthodoxy. An attempt has been made to bridge this gap through the practice of *Nepsychia*.

The seeker of truth can no longer be discouraged from descending into the underworld of personal truth. Through building, developing and expanding self-capacities for spirituality, wisdom, creativity, connectedness, love and compassion, there has always been an implicit value to human experience that can connect it to existential meaning, purpose and identity. This has challenged the human race to aspire to shift perception, look deeper at the fabric of creation, and draw on ancient wisdom that can facilitate this passage.

There are assumptions underpinning transpersonal psychology that realities of the human experience transcend the material and personal, complementing the idea that a higher state of being will incorporate a transformation of humanity and the world. Quality of life cannot be seen only to fulfil the first three basic needs on Maslow's hierarchy but needs to include all needs as well as self-education, which leads to self-actualization and self-transcendence. Myth may provide a tool to reach these states of inner harmony that need to be reflected in the outer world. If oral traditions preserve a culture's identity and worldview, focus must also be on what is latent; concepts and symbolism allow for the experience of divine

energies that change one's experience. As music has a therapeutic function and power that originates from sounds but then transcends them, we may conclude that opening non-verbal communication channels through music and sacred text may bring us into an awareness of those parts of ourselves we are still unaware of.

As the mythological underworld is within an individual this may emerge through the creativity that is enhanced by an individual's dream life and inner visions, and Hades may well be perceived as the black horse of irrationality that attempts to absorb the rational. Awakening to the power that is inherent in every member of the human race to create or destroy is what is relevant, and looking for ways to harness this energy is what is of greater importance. Jung (1970) clearly pointed out that the mythological concept of the dying and resurgent god was a metamorphosis, inviting old attitudes and perceptions to die and a waiting period to herald the birth of something new. This is what released new potential for the manifestation of something greater than was before, and yet transpersonal psychologists still struggle to take their place in the mainstream. Jung believed that humans lack the creativity necessary to consciously transform the profane into the sacred, unless sacredness already exists within, and yet his work has been largely neglected. His belief that deities were psychic phenomena projected on nature is obvious, as it is impossible that a myth be solely conditioned by outside events. There are a number of difficulties that face the researcher, who wishes to further understand the inner nature of human kind; the lack of literature available for studies of the nature such as mine are challenging, however this is an important area that invites a more concerted effort to research what already exists and has worked in the past.

The experience we have of the world is understood via the symbolic representations through our circuits of neurons. In dreams our consciousness can be very rich without any input from the outside world, as dream consciousness relies on brain activation in sleep, and dream divination was a highly developed field of knowledge in ancient times. Incubation was used to describe phenomena ranging from the quest for visionary dreams to dream classification as a systematic understanding where dreaming and waking appear as virtually the same thing. Jung (1968) believed that when dealing with dreams, the dream should be treated as a fact and seen as a specific expression of the unconscious, which consisted of thoughts, impressions, and images that influenced the conscious mind. According to Jung (1968), dreams informed the dreamer about the inner and outer life. The intimate relationship between myths and dreams described the use of myth as conscious mythmaking, which highlighted the fact that the ancient world was recoverable. It is modified and changed according to how we treat it and perceive it.

From the famous words at the entrance of Delphi 'Know Thyself' and 'Nothing in Excess' to the goal of ancient Greek tragedy in drawing cathartic emotions from its audience, physical, psychological and spiritual healing and development were fully emphasised in ancient Greek

tradition. This underlies the importance of this study. In the following chapter, the methodology and design employed in this study are outlined.

## **CHAPTER THREE**

### **RESEARCH DESIGN AND METHODOLOGY**

In this chapter I elaborate on the research design and the research methodology that was briefly outlined in Chapter One. The study is embedded in qualitative research methodology with Denzin's interpretive interactionism approach (Denzin, 2001), including Sundin and Fahy's (2008) updated critical, post-structural interpretive interactionism. Metaphorical, philosophical and aesthetic interpretations are made in this study where connections to prior events and life experiences are made; messages are isolated and highs and lows during the experience of the reading are tracked (Leland, Ociepka, & Kuonen, 2012).

The purpose of this study was to explore the application of myth in sacred text with lyre music playing in the background, as would have been typical in ancient Greece, as a possible tool that might enhance personal, professional and transpersonal development. I place the study in context by providing a theoretical outline of interpretive interactionism and an explanation of why this research paradigm is best fitted for this study. This is followed by a description of the research approach used as well as data collection methods and data analysis.

#### **3.1 Design of Study**

In the next sections I discuss the research paradigm, research approach and research design used in this study, in accordance with Denzin's (2001) Interpretive Interactionism Approach. This approach was designed to focus on interactions and turning point epiphanies, and it was located in the symbolic interactionist paradigm. According to Denzin (2001), researchers magnify patterns in social life and community living, according to the context of the experiences that individuals have. Symbolic interactionists assume that:

- Individuals manipulate symbols to reproduce their culture

- Meaning is given to feelings in social context
- Response is based on individual interpretation and meaning
- How the individual responds is what illuminates social structure.
- Social structures are illuminated through the epiphany.

Sundin and Fahy (2008) have pointed out that there are humanist assumptions in symbolic interactionism, overlooking the cultural and contextually formed assumptions. Furthermore, they consider that individuals do not always choose their response to situations. Therefore, their modification of Interpretive Interactionism includes:

- Post-structural insights that look at power imbalances that occur in interaction.
- Macro structures that have an influence on people's suffering.
- Inclusion of gaps and silences and what has been unsaid.

### **3.1.1 Research question and aim of the study**

The primary research question of this study was as follows: How do participants experience the applied use of ancient Greek myth in sacred text and music? An attempt was made to track movement across five sessions when participants were exposed to the *Hymn* and relate experiences that participants had to their life epiphanies that were discussed during the initial interview. The epiphany was considered to be a life changing event or moment of deep understanding.

The research question was identified not only based on my work as an educator and transpersonal psychotherapist, but as a life researcher who attempts to understand human development. The inclusion of personal, professional and transpersonal draws on spiritual motivation towards what Maslow (1962/2010) called self-actualization and self-transcendence. This study explored whether there was a foundational starting point to investigate, when using myth in sacred text. The literature review of this study revealed the importance of myth in personal and transpersonal development, clearly indicating, however, that a gap existed with regard to the use of myth as an educational, developmental and catalytic process. Of importance is the added dimension of exploring an ancient context with intentionality, as a sacred inner journey was undertaken whilst listening to the *Hymn* to Demeter with lyre music playing in the background.

My aim was to investigate how myth could enhance the search for deeper understanding of self. This was prompted by a deep interest in the work of Jung, Hillman, Eliade and Von

Franz amongst other scholars and into the dynamic role that myth plays. It was evident to me that the existing archetypes that Jung (1959/2008) had developed had played an extremely important role in self-development. However, there was, as I discovered, an apparent existing gap between the work of those scholars such as Jung (1959/2008) and Hillman (2007) and current research on myth and music as potential tools for self-exploration and development. This gap is being addressed in this study. Additionally, it is also important to ascertain how sacred text with lyre music playing in the background might bring about deeper reflection. To achieve these aims, as discussed in Chapter Two, relevant literature on the role myth plays through the unconscious was reviewed, including the role lyre music played in ancient Greece as therapeutic intervention. Current alternative practices known to alter the phenomenological properties of consciousness towards self-actualization and transcendence were also discussed.

### 3.1.2 Research Paradigm

I embraced a transpersonal interpretive paradigm, suggesting that transformation occurs for participant, researcher and reader when the enhancement of personal growth and self-awareness, psycho-spiritual growth and development incorporates social, economic, political, ethnic and gender structures (Anderson & Braud, 2011). The central theme of a transpersonal orientation included transformation of an egoic, self-centred existence into a more valuable condition, as it primarily deals with human spirituality. In this case, spirituality may express itself as a religious impulse, but it is, as Daniels (2005) points out, different to religion. As Hillman (2007) has suggested, the reality of myth lies in its power to seize and influence psychic life, pointing out that the Greeks did not need depth psychology and psychopathology because they had myths. This argument is well supported by May (1991), "In ancient Greece, for example, when the myths were vital and strong, individuals in the society were able to meet the problems of existence without overwhelming anxiety or guilt feeling." (p.16)

In this study, I explore how use of myth in sacred text may reveal inner patterns of growth and development using *Homer's Hymn to Demeter*, which is a text still considered to be sacred by those who follow the religion of ancient Greece (Athanasakis & Wolkow, 2013). As exemplified by Hillman (2007), "The psyche creates reality every day" (p. 158); this supports the ongoing process of self-awareness and development that may result from being exposed to a combination of myth in sacred text and music.

Personal transformation involves changing one's life view, where change is persistent, pervasive and profound. This means there will not be a temporary shift reverting back to its original form nor will it be confined to isolated aspects of functioning, but there may be an important life impact (Anderson & Braud, 2011). Change occurs in perception, understanding, attitude and way of being in the world through transformation that opens

the door to a deeper understanding of the nature of life and the role played by transpersonal psychology and education.

The choice to use Denzin's (2001) interpretive interactionist approach with Sundin and Fahy's (2008) update as a research methodology was considered appropriate in as much as it related to a transpersonal perspective for a number of reasons. It places the researcher both locally and historically within the process being studied (Denzin, 2001), as the researcher is not a neutral and objective observer. This allows for potential transformation and encourages the use of intuition and applied states, such as dreams and work with symbols and reflection, to play a role in the research project. This also enables the researcher not only to learn about the topic but about the self and others as well (Anderson & Braud, 2011; Braud & Anderson, 1998). It is important, however, that the researcher not focus on internal processes to the extent that attention shifts away from the participant, and special attention must also be paid to identification with the participant, projection, and unconscious reactions (Warin, 2011). The methodology also recognizes the impact of emotions, social construction, and the results of interactions, recognising the role that social institutions play in the lives of the participants. Using qualitative research methods highlights the fact that there is no one self and no single reality (Sundin & Fahy, 2008).

Biographical, interactional and historical information lends to the study of how the immediate world of experience connects to public issues, as well as how the meaning of experience, beliefs and values between people and communities is transmitted (Agger, 2000; Lemert, 1997; Tower, Rowe, & Wallace, 2012). In this study, the importance of the myth of Demeter and Persephone was enhanced by the fact that the Eleusinian mysteries, public initiations lasting for two thousand years, were mentioned in the *Hymn to Demeter*. Holding a sense of mystery, they invited a link to be created between the past and the future.

Transformative paradigms aim to influence social, economic, political, ethnic and gender structures; they also enhance personal growth, self-awareness, psycho-spiritual growth and development (Braud & Anderson, 2011). In this study, myth was approached through sacred text as a potential to enhance growth and development, providing an opportunity for transformation to take place. As Hillman (2007) suggested, the reality of myth lies in its power to seize and influence psychic life. In this study, I look for evidence that using myth in sacred text may influence and reveal inner patterns of growth and development. As exemplified by Hillman (2007), "The psyche creates reality every day. The only expression I can use for this activity is fantasy....fantasy therefore, seems to me the clearest expression of the specific activity of the psyche." (p.158)

Construction of self occurs in different ways and the self's ability to negotiate balance is considered optimal; this occurs through a reflexive process of interaction between I and me, the personal and social, between individuality and social connectedness (Campbell, 2009; Coates, 2013). Awareness of one's subjectivity develops through internal processes

supported by external activities, both of which are aspects of reflexivity (Probst & Berenson, 2014). Reflexivity is the influence that the researcher has on what is being studied and the influence that the research has on the researcher, thus incorporating a set of mind, action, process and concept (Ben-Ari & Enosh, 2011; D’Cruz, Gillingham, & Melendez, 2007). In this study, it is obvious that as a therapist I may influence the setting of the research study through my mannerisms, way of approaching the participant, the way I read the *Hymn* and how I stress certain words over others, my assumptions, reactions, cultural positioning, debriefing and other specific actions, which may have been favourable.

### **3.1.3 Research Approach**

My approach to the research methodology is a qualitative approach that focussed on the evaluation of a technique being used in a simulated setting. This also included recording the experiences of participants, as well as understanding the themes that emerged and focusing on the epiphany. Interpretation occurred in conjunction with examining life epiphanies and movement across five sessions. This was in accordance with Denzin’s (2001) Interpretive Interactionism Approach which is an emic approach that has as its base, aspects of deductive reasoning but is also a bricolage that attempts to create a whole (Tracy, 2013; Denzin & Lincoln, 2005). It is not a naturalistic inquiry in that an environment was created where the study took place. It could also be called an ethnographic approach, as it deals with a specific cultural tradition within a cultural setting, and is primarily an interpretive approach that uses Denzin’s (2001) methodology. Due to the above, this was not a case study research design.

Although there are multiple perspectives on Interpretive approaches, Denzin’s (2001) method was considered to be unique in that he focuses on those moments that are revealing and life changing, bringing experience to bear on the changes needed in society. This is in accordance with Denscombe’s (2010) argument that qualitative research emphasizes the ways in which activities create meaning, as humans shape the world they live in through their experiences. The research approach influences the research design in that it provides the opportunity to consider how various approaches contribute to, or limit, a study (Cresswell, 2009). Denzin’s seventh moment is a term used in qualitative inquiry to describe the trend, following a period of postmodernism, to new ways of studying human behaviour (Krueger, 2006). Lincoln and Denzin (2000) describe it in the following way:

A period of ferment and explosion, it is defined by breaks from the past, a focus on previously silenced voices, and a concern with moral discourse, with critical conversions about democracy, race, gender, class, nation, freedom, and community.(p.1048)

This seventh moment, as introduced in Chapter One, indicates a form of participatory research that includes a transformative commitment not only to the individual but to the community as well. The criteria used in what Denzin (2001) called the seventh moment is moral and ethical, where; “wisdom is derived from local, lived experience, folktale and myth” (p.4). As it is apparent to me that the use of myth as a tool in self-development has not been well researched, this is a fairly new area for research. The combined use of music and sacred text was used in the past as tools for invoking the deities, and it is still used in current religious practice. This supports the notion that this study falls into the exploratory research category. Tracy (2013) argues that:

Qualitative researchers frequently consider their own personal stories or experiences as spaces for further exploration, examination, and representation. A particular joy, tragedy, or experience is especially fruitful for study if it is rare or understudied, if it connects up with larger social narratives, or if current research on the topic is lacking in personal standpoint. (p.6)

Focusing on those life experiences that radically alter or shape meaning of lived experience, it typically involves gathering information from a smaller population sample, seeking to show rather than tell (Denzin, 2001). The goal is not to produce standardized sets of results but rather to illuminate the description of and perspective of the situation (Tracy, 2013). Denzin’s (2001) Interpretive Interactionism Approach uses a praxis based on phronetic approach (Tracy, 2007, 2013). The ancient Greek concept phronēsis can be translated as a type of practical wisdom, which would come from knowledge gained through observation and application that is not value free (Aristotle, 2004). It is holistic in that it offers understanding of a process and focuses on lived experience, placing it in context; furthermore, it interprets participants’ experiences and stories, documenting the flow between events and explaining how this may have occurred (Tracy, 2013).The focus is on personal experiences and the epiphanies involved in transpersonal experiences, which can be life changing.

Denzin and Lincoln (2008) stressed the demand for critical, interpretive qualitative research to focus on morals and ethics, blending aesthetics (referring to theories of beauty), ethics (referring to theories of ought), morality forms of cultural practice and epistemology (referring to theories of knowing). The aesthetic dimension of research was not ignored; as Camic, Rhodes and Yardley (2003) point out, even though critics will argue that knowledge of sensory experience is influenced by values and beliefs and therefore there is no objective experience, there must be understanding that causal processes are bidirectional and therefore necessitate a systemic view; human behaviour is predominantly characterized by intentionality, and causal relations operate at multiple levels (Camic et al., 2003).

Focus in this study was on the participant's life perception and experience up to the time of the field work and the qualitative data that was captured through exploring the interactions between the participant and their experience, which was also influenced by my role as reader. Lakoff (2004) argued that frames define mental structures that shape and influence the way we act and see the world. This would mean that frames are not only present in the language used in texts we read or hear, but rather they are created through our interaction with the text and how we interpret it. This would also include the intention set prior to embarking on the study. The preconception that the *Hymn to Demeter* carried religious purpose from the past and therefore veneration, allowed for the *Hymn* to carry a different meaning; not only was meaning obtained from the words contained in the language used, but the interaction of the reader with the text and the interaction of the participant with the text was exemplified. Kucer (2008) has suggested that instead of describing readers who comprehend words, it may be more accurate to talk about readers who interpret texts within particular situations. In this study, I acknowledged the sacred context in which the study emulated a situation that in the past was considered to be of such great importance that it became part of a mystery initiation. I read with clear intention of paying my respects to the archetypal field that had been so prominent in the ancient world. Furthermore, I treated the deities as examples of semi evolved figures, who were in a process of actualization themselves.

It can also be suggested that the listener interprets the text according to multiple frames that would include atmosphere, intention and emotion. Their thoughts about myth and their personal opinions about life and religious practice would also influence the way in which the listener would be open to experiences that emerged from listening to the text.

As Lewison, Leland and Harste (2008) pointed out we also need to pay attention to what lies beyond the text. This suggests that the text may act as a catalyst for revealing real life problems, capturing emotions, actions and life experiences. These are what alter and shape the meanings persons give to themselves and their experiences (Denzin, 2001; 2010). The text may also provide the listener with a self-exploratory map that can only emerge after analysis and interpretation. Basic research strives to extend knowledge and may inform practice, but applied research aims to improve the quality of practice for a particular discipline. A form of applied research includes data collection and appraisal for its value as a program, process, or technique. In this study, I have looked at how participants experienced sacred text and music; therefore, the value of the technique in personal, professional and transpersonal development is being appraised and therefore there is an emphasis on evaluation.

Related to a transpersonal framework, focus was on how participants would experience sacred text and music in a setting where both researcher and participant approached the study consciously. This required creating a space where participants could experience the

journey within the myth. Therefore the *Hymn to Demeter* was divided into five stanzas, with each stanza read to the participant over five sessions.

As Patton (2002) explains, “When one examines and judges accomplishments and effectiveness, one is engaged in evaluation; when this examination of effectiveness is conducted systematically and empirically through careful data collection and thoughtful analysis, one is engaged in evaluation research.” (p.10)

This is concurrent with Merriam (2009) who highlighted the fact that engaging in this process evaluates the value of something. The research aim was complemented by the procedure that incorporated different viewpoints and angles. Searching for different perspectives completed my understanding of what I was examining. Braud and Anderson (1998) call this “respect” defined in the following way: “When we respect someone or something we look again (re-spect), we pay special attention, we honour....Both imply a fullness of attention, with minimal distortion, minimal filtering, minimal projection, minimal denial and minimal preferences or biases.” (p.26)

### **3.1.4 Research Design**

Engaging in a systematic inquiry about practice, in this case looking at how myth in sacred text can influence the way in which we perceive self, involved choosing a study design that corresponded with my worldview, personality and skills (Merriam, 2009; Tracy, 2013).

As mostly all qualitative research designs are interpretive, Tracy (2013) referred to the basic qualitative study with constructionism underlying it, focussing on individuals who construct a reality as they interact with their social world. This gives meaning to experiences, understanding and attaches significance to them (Hood, 2016). Denzin’s (2001) Interpretive Interactionism highlights interaction, and in this study participants interact with the world of music, myth and sacred text, constructing a reality through their experiences.

Qualitative research and in particular Denzin’s approach focuses on the stories people tell about their experiences. The use of semi-structured interviews give the opportunity to the researcher to focus on what was being said but also what was hidden behind the words used and in particular what was not said (Tracy, 2013). Through interviews participants can share their experiences and opinions, and tell stories and narratives in order to convey their beliefs and opinions, thus lending to text that is rich and thick. The qualitative design signifies an attempt to join traditional symbolic interactionist thought with critical forms of interpretive inquiry including reflexive participant observation (Blumer, 1969; D’Cruz et al., 2007; Tierney, 2000; Tower, Rowe, & Wallace, 2012; Tracy, 2013).

Interpretive Interactionism is part of the reformist movement of the seventies (Schwandt, 2000). Qualitative inquiry became popular in the 1990s, paying attention to ethnography.

The Greek word *ethnos* means "folk, people, nation" and *grafo* "to write", bringing the study of people and culture together. Critical cultural studies take place with the researcher observing society from the point of view of the subject of the study. They allow for performance texts, moral discourse and critical views on democracy, nation, community, and gender, amongst other (Denzin, 2010; Lincoln & Denzin, 2000). To identify and analyse values contrary to the researcher's is essential, in order to show how appeals to objective knowledge reflect moral and historical standpoints and make an appeal to a participatory ethic. As mentioned before, the researcher brings preconceptions and interpretations to what is being studied, seeking new standards and tools of evaluation (Denzin 2001; Gadamer, 1975; Heidegger, 1962; Willig, 2013). This is in accordance with ontology, epistemology, human nature and methodology, which shed light on research philosophy (Denzin & Giardina, 2008; Denzin & Lincoln, 1994). When one studies the experience of a particular phenomenon, this necessitates phenomenological, interpretive and ideographic contexts that provide critical and conceptual commentary (Larkin, Watts, & Clifton, 2006; VanScoy & Evanstad, 2015). Furthermore, as these scholars point out, a Husserlian approach would argue that research cannot be interpretive and phenomenological, as the two do not come together. However, to my understanding, phenomena come as appearances that are interpreted by the perceiver, thereby joining both in process. This is further supported by Fade (2004).

Interpretivist epistemologies are based on the argument that interpretation constructs knowledge. Based on interpreting social actions, they do not attempt to make statistical generalizations but are rather concerned with individual, societal and other rich and complex factors (Creswell, 2009). The suitability of interpretivist epistemology in this research study will be explained in detail in section 3.6.

## **3.2 Research Method**

Interpretative phenomenological research is a qualitative method, seeking to bring knowledge about quality, texture and meaning of an experience within a particular social and cultural context (Willig, 2013). Qualitative research in general is undergirded by a phenomenological philosophical foundation, in that it is the phenomenon or the subjective experience as it appears to the participant that is considered valid data. Consequently, in this study, effort was made to create an environment where the experience of the participant was honoured, respected and allowed to emerge.

### **3.2.1 Interpretive Paradigms**

An interpretive paradigm suggests it is necessary to understand the perspective participants' personal experience as well as their culture, society and history. As the aim of using an interpretive paradigm is to construct thick description, the researcher interprets the participants' interpretation and attends to the analysis of how culture is constructed and reconstructed. In other words, as Tracy (2013) pointed out, a web is spun. This continuing process of interpretation aims at bringing change to society. In attempting to understand the world through the participant's eyes, it is necessary to make every attempt to empathically understand the participant (Tracy, 2013), and to my understanding, the culture the participant is part of. The experience of the participant, the texture and the quality of the experience is what the phenomenological orientation underlying qualitative research is concerned with. Moreover, attempting to understand more about the meaning behind the experience necessitates moving between a descriptive and interpretive lens, extracting the essence of the experiential quality of the experience. In this case attributed meanings are not brought in from the outside (Willig, 2013); however, the experience taken at face value is placed in a wider social, psychological and cultural context as well.

Interpretive Interactionism also incorporates symbolic interactionism, which suggests that the use of symbols and signs mediate participants' reactions. Opinions of the past and the future are thus constructed (Tracy, 2013). *Phainomenon* is a Greek word that implies what is apparent. It is not difficult to trace this back to the overall perspective of essential features of experience and the essence of these experiences, which include the intuitive experience of phenomena (VanScoy & Evanstad, 2015).

A realist approach to knowledge assumes processes that determine the thinking of participants that can exist and may be identified. Seeking out patterns that can generate valid knowledge about a psychological reality may either be uncomplicated or critical where underlying structures may need to be interpreted (Willig, 2013). Giving voice to experiences that are of a transpersonal nature reflects the need for acknowledging a social reality that is often overlooked. Although primarily focus is on the direct relationship between the evidence and the reality one wants to understand, it is also necessary to explore the underlying factors that may have influenced the participants' experiences (Willig, 2013). For the purposes of this study, initial intake data was obtained not only on demographic characteristics but also on epiphanic moments in the lives of the participants, along with their understanding of the transpersonal.

### **3.2.2 Ethnography**

As Denzin's (2001) Interpretive Interactionism seeks to understand the essence and underlying structure of the epiphany, it also strives to understand the interaction of individuals within the culture and society as ethnography. This uses the stories people tell to understand their experiences as revealed in their narrative, as well as focusing on raising

consciousness and empowering individuals to bring about change. This process tends to be holistic, open ended, individualistic, ideographic, and process oriented, allowing for an assessment of spiritual reality, where richness of information is of particular importance (Tracy, 2013).

As quantitative techniques are based on the assumption that observable and recurrent patterns in society lead to generalizations, qualitative research is concerned with identifying individual and social interactions and relations. One of the advantages of qualitative research is that it entails using shared resources in interaction, employing common meanings that make it difficult for researchers to impose their own needs on those they are studying (Merriam, 2009). It also has the advantage of encouraging people to reflect on issues in a way that is impossible in a quantitative study (Denzin & Lincoln, 2005a). As Flick, Kardorff and Steinke (2004) point out:

Qualitative research, with its precise and ‘thick’ descriptions, does not simply depict reality, nor does it practice exoticism for its own sake. It rather makes use of the unusual or the deviant and unexpected as a source of insight and a mirror whose reflection makes the unknown perceptible in the known, and the known perceptible in the unknown, thereby opening up further possibilities for (self-) recognition. (p.3)

Interpretive interactionism provides a way of understanding participants’ experiences, thus contributing to social and practice development. In order to improve systems, different viewpoints allow for change to take place, as knowledge is not a fixed concept.

According to Breuer (2003), knowledge is a result of the senses, schemas, perceptions and feelings in a system that interacts with other systems. Social reality is additionally influenced by culture and history. This is also supported by Tracy (2013), who argues that this is due to the subjective and inter-subjective meanings that individuals create through their worldly interactions. In this study, situated in modern Greece, participants were offered an opportunity to experience part of their own cultural history. The concept of symbolic interaction, developed by Blumer (1969) and Athens (who was Blumer’s last doctoral student), illuminates the approach taken in this study. In Athens’ (2010) words, “people’s actions result from their interpretations of the situations that confront them in their everyday lives” (p. 92). Focusing on the symbolic dimensions of communication, symbols representing abstract meanings attached to objects, people and behaviour, emerge from social interactions (Howard & Hollander, 1997; Merriam, 2009; Tracy, 2013). Individuals act according to their belief about symbols and the meanings invoked (Benzies & Allen, 2001; Crotty, 1998; Denzin, 2010). Constructivism is directly linked to education, as it explains the methods of acquiring knowledge, suggesting that humans construct knowledge and meaning from their experiences rather than by will or the laws of nature (Breuer, 2003). There is no value-free knowledge and wisdom gained that does not stem from lived experience that expresses folktales, myth and lore as individuals deserve value, dignity and

'sacred' status in the world (Christians, 2000). In this study, participants constructed meaning from their experience in interfacing with an ancient Greek simulated situation.

### 3.2.3 Existentialism

The focus of Interpretive Interactionism also draws from Sartre's existential views, where Existentialism can be explained as a philosophy emphasizing individual existence, freedom and choice (Sartre, 1956). It is also concerned with experiences that radically change and shape the meanings individuals give not only to their surroundings but to themselves as well. These sudden insights or 'epiphanies' unveil the deeper hidden messages contained in moments of breakthrough and can be interpreted as the turning-point in an individual's life (Denzin, 2010; Sams, 1994). Resonating with the position of Denzin (2001), and as evidenced in this study, the epiphany can be the manifestation of an image of a deity, a sudden, intuitive perception or insight into the essential meaning of something, or a literary section of work (such as the *Hymn to Demeter* in this study) that symbolically represents a moment of revelation and insight (Denzin, 2001). According to Denzin (2001), there are four types of epiphanies:

- The major is a perception shattering event.
- The cumulative occurs as the result of a series of events.
- The illuminative or minor occurs as underlining tensions and problems in relationships.
- The re-lived is a repetition of a turning point instant.

The epiphany should not be isolated as an event alone, but could, in my opinion, benefit from being seen as the culmination of a process as well. The epiphany is the final outcome and understanding of a process that has reached its peak. The ritual is associated with the dramatic events of an epiphany, and Victor Turner (1986) described the ritual model that incorporated breach, crisis, redress and reintegration or schism; liminal phases of experience that carry with them images and sacred symbols and ordeals detached from daily living all contribute to the peak experience, which usually brings a deeper understanding of something that is experienced as a truth.

There is a complex relationship here between biographical and historical settings, private and public issues, and the experience itself. This complex relationship requires looking at information that is obtained through the study from different viewpoints.

### 3.2.4 Ideographic

Interpretive Interactionism is also ideographic. It assumes individuals to be unique as well as their voice, which must be both heard and seen. The study of experiences comes from within, in contrast to Nomothetic Research which tends to generalize (Denzin, 2001). Denzin's critical interpretive method moves forward progressively to the conclusions reached and then backwards to the historical, cultural and biographical background. Actions and projects are placed in time and space, and analysis follows a progressive-regressive methodology (Willig, 2013).

### 3.2.5 Conceptual Foundations

Human beings appear to be unable to access reality without the help of symbolic representations such as narrative text, art, music and other. Human consciousness develops through communication, ritual, myth, stories, images values, patterns and designs (Camic et al., 2003; Maxwell, 2013; Mills, 1963). Representations of the world come through the way people experience themselves and others. Experiences come through different forms as well, and interpretive interactionism is an attempt to make problematic lived experience available to the reader. Document analysis, life histories, and personal experiences amongst others (Denzin, 2010; 2001) all bring conceptual foundations to surface, including poetry. In this study, the above mentioned are featured including symbolic thought, reflexive participant observation, postmodern and literary ethnography (Maxwell, 2013; Richardson, 2000; Tedlock, 2000). Although the foundation of interactionist methodologies is largely seen as a twentieth century extension of American philosophy, it is not, as Prus (2004) points out, tracing its foundation and locating it amongst the ancient Greek scholars of classical Greece.

Prus (2004) traced ethnographic inquiry and symbolic interaction to classical Greek scholarship that reached its peak between ca. 700-300BCE. Classical Greek literature provided excellent resources for studying human life, discussing logos, pragma and praxis, language, objects and activities, as well as incorporating reason in physicality and reason through action (Prus, 2004). Human knowing during that period of time was presented through acting, ritual and art, and the work of the poets acting as the foundation on which staged performances emerged (Prus, 2004); writings of Aeschylus, Sophocles, Euripides and Aristophanes offered scepticism in knowing things, dividing reality between a divine world – where truth resided in perfect form – and human knowing – an imperfect version of existence, relying on the senses as unreliable sources of truth. Texts were rich with human knowing, community life and the experience of education through politics, discourse, religion and poetics (Cohen, Curd, & Reeve, 2011). As the authors point out, for Aristotle, experience was obtained through sensation, activity and memory; knowing learnt heavily on linguistics, which show life can be conceptualized through the social activity of teaching and

learning, taking one from the known into the unknown. Ideas engaged in reflectivity, holism and a perspective on quality of life that prevailed throughout education that was a lifelong pursuit.

With the texts of Homer, human characters communicated with deities and, as these the poets were not considered to be intellectuals, not much attention was paid to them by the philosophers (Prus, 2004). In my opinion, much of the value of myth was lost due to this. Herodotus does not always use systematic chronology when describing the histories of those he encountered, and although he paid attention to the unusual by providing excellent ethnographic insight into the Persians, Egyptians, and other cultures within the Mediterranean region, he explicitly rejected the Greek deities that were introduced by Homer and Hesiod as poetic fabrications (Prus, 2004). In this way, the value of using myth as a mirror of humankind's internal world in sacred text was largely diminished, and it was not taught as a self-revelation of a culture who longed to excel at everything and to reach divine status, or to understand the process that one needed to go through in order to reach this status.

### **3.2.6 Research Phases**

The aim of my study was to explore how individuals experienced the applied use of ancient Greek myth in sacred text with lyre music playing in the background. To achieve this I used a conceptual framework relating to non-ordinary states of consciousness and the extensive work that has been done on active imagination and archetypes. I also focused on the conceptual foundations and determined the experiences of participants based on an initial open ended interview and consequent open interviews before and after each session, where excerpts of Homer's *Hymn to Demeter* were read out over five sessions. Participants were also encouraged to record dreams. Themes were isolated and the experience that the participants had were related back to the original epiphany discussed during the initial interview.

## **3.3 Methods of Data Collection**

### **3.3.1a Participant Selection**

As the intentions and goals of all research personnel contribute significantly to the study (Braud & Anderson, 1998), I set my intention to purposively choose participants who would be able to offer some insight into the use of myth in sacred text. As the research question identified the need for a spiritual/transpersonal background, I purposively asked participants who had a spiritual background to apply for the study. I did not explain what I meant by spiritual, as fieldworkers must be comfortable letting go of preconceived notions

or assumptions about a culture, people, or activity (Tracy, 2013). As sensitivity and understanding of experiences, thoughts and/or feelings are deemed to be important (Willig, 2013), another requisite was that participants would be professionals. This was believed to be necessary as it might enhance their understanding and acceptance of the possible effects of experience. This is supported by Anderson (2015) who pointed out the following: “We cannot understand anything well that is beyond our own level of development. Typically we cannot hear, see or grasp data that lies beyond our developmental awareness.” (p.161)

A third prerequisite was that participants would be resident in Greece, in order to culturally and historically locate them. A time frame of residency was not stipulated, neither was town, nor city in Greece, stipulated.

### **3.3.1b Selection Implementation for Participants**

An electronic advertisement was sent to a mailing list that I had accumulated over the years of people interested in transpersonal psychology and self-development courses. It was also placed on my website. Twenty four applications were received by e-mail, and telephone interviews were set up. During the telephone interview I asked applicants what their spiritual background was, what their profession was, and if they would be available during the months of June, July and August to attend five sessions of approximately two hours each session in Glyfada, Athens. Four applicants were unable to commit to the time frame, so twenty applicants were cleared and appointments were made for the initial interview and session one. Three applicants withdrew after session one. One applicant had broken his back and could not lie comfortably; one applicant felt it was better to carry on therapy with her therapist, and the third was suddenly called upon to travel abroad.

Seventeen participants from the age of twenty-three through sixty took part in the study. For reporting purposes, and to ensure confidentiality and anonymity, participants were assigned pseudonyms in the form of initials from PA through PQ. As illustrated in Table 1 after Ethical considerations, one participant was from Scotland, one from Austria and one from Lithuania whilst all others were of Greek origin. Two participants were in their twenties, four in their thirties, six in their forties, two in their fifties, and two were sixty years old. There were fifteen females and two males. Participants also represented different professional backgrounds: four educators, five therapists, a biochemist, a physiotherapist, a yoga instructor, a civil servant, a bank employee, an engineer, a healer and an accountant. Fourteen participants were baptized in the Orthodox faith and three

were Catholics. Three participants declared they were agnostic, two participants followed Orthodox spirituality and two practiced running as a form of meditation. Twelve participants were interested in Buddhism and used prayer, meditation and/or yoga as a practice. All participants mentioned prayer in an informal or formal sense, however, commented on the strict Orthodox interventions that prompted them to seek religious freedom through eastern practices. All participants were employed apart from three; two were looking for a job and one had relocated and was thinking of retiring.

### **3.3.1c Ethical considerations**

Participants were provided with a Consent Form, informed that all information would be treated confidentially, that they could withdraw from the study at any time and that they were not obliged to answer a question if they did not want to. All appointments were made after ethical approval had been received from the Ethical Committee of the University of Stellenbosch (HS1103/2014). Power dynamics were managed, participants were informed that there was an independent therapist on call who would be able to see them separately, should the need arise.

Table 1 *Demographic Data of Participants*

<b>Participant</b>	<b>Gender</b>	<b>Age</b>	<b>Profession</b>	<b>Religion</b>	<b>Spiritual Practice</b>
PA	F	39	Psychologist/Educator	Christian Orthodox	Christian/Buddhist
PB	F	60	Accountant	Christian Orthodox	Mixed
PC	M	41	Physiotherapist	None	Meditation
PD	F	42	Civil Servant	Christian Orthodox	Reiki/Yoga
PE	F	25	Biomedical Science	Christian Catholic	None
PF	F	29	Educator	None	None
PG	F	38	Educational Consultant	Christian Orthodox	Various Traditions
PH	F	49	Business Administration	Christian Orthodox	Reiki/Yoga Orthodox Hymns Meditation
PI	F	50	Yoga Teacher	Christian Catholic	Buddhism
PJ	F	42	Bank Employee	Christian Orthodox	None
PK	F	38	Psychologist	Christian Orthodox	Western & Eastern Philosophies
PL	F	53	Astrologist/Numerologist	Christian Orthodox	Christian Spirituality
PM	F	46	Yoga Teacher	None	None
PN	F	54	Psychologist	None	Mixture
PO	F	60	Therapist	Christian Orthodox	Mixture
PP	F	39	Psychologist	Christian Orthodox	Hatha Yoga

### 3.4 Data Collection

This project used a purposive approach to data collection concurrent with Interpretive Interactionism. This consisted of using open-ended questions supporting Tracy's (2013) recommendation of allowing interviewees to respond in the way they desire. Importance of providing a smooth transition, being open-minded and attentive, allowed me not to influence responses from the interviewee, nor lead the conversation into conclusions that supported any hypotheses made by me. In this case, I had no bias either towards or against the supposition that sacred text in combination with music might or might not lead to certain experiences. The questionnaire was designed in such a way as to avoid the typical standardized and structured questionnaire that would in any way interfere with the dynamic process that was being studied (Braud & Anderson, 1998).

### **3.4.1. Open Ended Interviews**

Tracy (2013) and Lindlof and Taylor (2011) outlined the importance of interviewees being able to tell stories with dramatic plot lines, providing opinion, motivation and experience; specific vocabulary and language is often used and stories outline the way the participant understands and views the world. Interviews may access information on past events and buried emotions; therefore, it is important that in this instance support is given to the interviewee by the researcher who is asking the questions. Although transpersonal therapists have been trained to remain reflective throughout therapy (McNeill & Wallden, 2009), it is important not to fall into the therapist role and to remain in the role of the researcher. I was inclined to play as neutral a role as possible and had to focus on not falling into the role of therapist when listening to the story, which was not always that easy.

The unstructured interview has a conversational nature, which demands from the researcher good listening skills. The researcher needs to be responsive to individual differences as well as changes that occur, especially when the interviewee withdraws and shows reluctance in sharing information. A skilled interviewer will draw the interviewee out, making them feel safe and comfortable (Tracy, 2013); starting with broad questions allows the interviewee to take over and lead the conversation. Reflection takes place whilst the interviewee talks and it is important to listen, as Heard describes, quoted in White (1984), "To listen to the soul, they must listen with the soul." (p.62)

As researchers we have been shaped by experience and the changes that have occurred in our own personal growth and spiritual development. This influences the way in which we attend to the dynamic interplay between the material, the researcher and the participant (Braud & Anderson, 1998). I did not allow myself to be drawn into the experiences but rather remained perhaps even aloof, which inferred that I was in the same situation as they were and that we were co-researching a technique.

Questions for the initial interview were formulated as follows:

1. Could you describe any epiphany moments in your life, when you questioned your place in a particular situation, event or other in your personal, professional or transpersonal development? By epiphany I mean a life changing event...something that changed your way of perceiving life and that brought you closer to the spiritual aspect of daily living. Of course there may be more than one.
2. Have you been happy in your professional development, and how does it relate to your personal development?
3. What, if any, spiritual or transpersonal traditions do you follow? Could you briefly explain what it entails and how important it is for you to practice?
4. Does your practice help you cope with everyday problems? Are you experiencing any problems at the moment with your professional or personal life?
5. Is there anything else you can add about moments in your life when you felt it was important to follow a spiritual or transpersonal path?

Participants kept a journal and shared their dreams and any other thoughts that came to them in between the five sessions. After each session participants were asked the following question: "How was that for you"?

### **3.5 Data Implementation**

Data was collected over a period of four months and the interviews and sessions carried out from 03 June, 2015 to 30, September 2015. The study was carried out at the researcher's office in Athens. Participants were welcomed to the study in an outer office where, initially, they were read the consent form (see appendix), asked to sign, and given a copy of the form. Ethical issues were explained to participants, who were given the choice to leave the study at any time. Assurance was given that confidentiality would be adhered to at all times, and that an independent therapist was on call, should they feel overwhelmed. All interviews were conducted in the outer office, and the sessions were conducted in the therapeutic room.

### 3.5.1 Procedure

In the therapeutic room, participants were invited to lie on a bed with a window behind them. The researcher sat in a chair to the right, behind the participant's head. At the start of each session the participant was guided through a brief relaxation exercise. Attention was drawn to relaxing feet, legs, body, arms and back, with a focus on the bed underneath their body that denoted they were in a safe environment. During this period, lyre music was playing in the background. After a period of approximately ten minutes of relaxation, portions of the *Hymn to Demeter* were read out (See Table 2). The first section ended with the meeting between Demeter and Hecate, the second with Demeter's meeting with the king's daughters and her arrival at Eleusis, the third with her partaking of the special drink and the initiation of Demophoon. In the fourth Demeter revealed her glory, called for the building of her temple and expressed her anger at the events that had taken place. In the fifth section, Demeter and Persephone were joined together in union and the mysteries introduced after this union.

In maintaining awareness of the sacredness of text, the need for respect and journeying into sacred space, the reading was slow and melodious accompanied by the lyre music on CD. After completion of the particular reading, participants were again invited to focus on feet, legs, back, and to slowly bring consciousness back to the body, opening the eyes when feeling comfortable and fully conscious. The music was then lowered, and participants took notes of their experiences in their journal. When participants had finished writing, the music was switched off, and researcher and participant moved to the outer office area where the participant was invited to sit at the conference table. The participant was asked, "How was that for you?" and experiences were taped. Debriefing occurred after the fifth session. All taped interviews were then transcribed by me, printed out and worked on during analysis. Spider diagrams were made; dreams were joined together and experiences joined together. After analysis was carried out separately on dreams and experiences, the material was put together again and subjected to the process that is described below in the Data Analysis section. Examples can be found in the Appendix.

Table 2

*Divided Sections in the Hymn to Demeter*

Session One	Persephone gathering flowers; Capture by Hades; Demeter gives up divine status Meeting with Hecate.
Session Two	Meeting with Helios; Meeting of the maidens at the well; The story of Doso's escape.
Session Three	First revelation of divine status; The special drink as sacrament; Initiation of Demophoon.
Session Four	Second revelation; Withdrawal to temple; Revenge on Earth; Meeting between Hermes, Hades and Persephone.
Session Five	Union between mother and daughter; Story recounted; Visit from Rhea; The Eleusinian mysteries

## 3.6 Data Analysis

### 3.6.1a Steps to Interpretation

Denzin's (2001) interpretive process is made up of six stages, which have been modified by Sundin and Fahy (2008). Both are presented here as they were adapted to the study.

**Stage One:** The research question was framed and prior conceptions of the phenomenon were analysed and deconstructed. The research question was a how question and not a why question, the onus lying on how the experience was organized, perceived and constructed by the participant (Denzin, 2001). The how question did not include my own experience with the myth, however, I did visit the research site and spoke to some people who were familiar with the ceremony carried out every year in September, when pilgrims walk along the way to visit Eleusina (Denzin, 2001; Huberman & Miles, 2002). Furthermore, scientific, biographical, fictional and autobiographical material on the subject, are studied (Strauss, 1989; Sundin & Fahy, 2008).

**Stage Two:** Deconstruction involved looking at how the phenomenon being studied had been presented and analysed in existing literature. The literature that I found mostly referred to the agricultural nature of the goddesses as well as comparative literature that suggested that the ceremony may have included psychedelics; I looked at definitions, observations and analyses of the Eleusinian mysteries but could not find any prior studies that presented biases and preconceptions (Sundin & Fahy, 2008).

**Stage Three:** Capturing the phenomena came through the personal histories of the participants and what they were going through. Crises and epiphanies were located with multiple personal experience stories (Cho, 1987; Denzin 2001; Tower, Rowe, & Wallis, 2012). Emphasis was given to epiphanies that had occurred over the life time of the interviewee and brought to bear on the experiences during the sessions.

**Stage Four:** Bracketing followed locating key phrases that spoke directly to the phenomenon being studied and that need to be interpreted outside the original meanings held. Recurring features were located through this process, allowing for tentative statements and definitions to emerge (Dolby-Stahl, 1985). Once bracketing has been established, themes were synthesized and compared (Denzin, 2001).

**Stage Five:** Lists were then constructed with bracketed elements, ordered and then studied as an experience, indicating how they affected each other, were related and how structures became a whole.

**Stage Six:** Contextualizing began with the themes that had been discovered during bracketing. They were interpreted and located back into the myth. Phenomena were then

located in personal biographies, social environments and personal experience stories. These indicated how lived experience altered and shaped essential features. Main themes were then compared, synthesized and brought together into reformulated statements.

The Hermeneutic circle was established and my basic concepts determined the way in which the subject matter was understood. The above process involved creating the foundations for interpretation. Locating meaning illuminated unfolding definitions of self, bringing what was being studied to life. Actions, emotions, thoughts and meanings were described in detail, giving the material thick context. As an informed reader, I was aware that materials were historic and ongoing and also recognized that interpretations remained unfinished. In total, I spent two years working on the analysis that I went through at least thirty to forty times.

Personal history narratives as well as the personal experience story play an important role (Tracy, 2013), as Kittredge (1996) asks for narratives that are imbedded in local places and sacred spaces with stories that proceed from the community and show respect. Personal experience stories deal with the past and self-stories deal with present, past and future; however, as the past is imbedded in the present in many different ways, so the life story of the person was used as a background to the present experience.

Thick descriptions are biographical, historical, situational, relational and interactional (Denzin, 2001). A macro-historical thick description brings earlier historical moments alive focusing on an individual in a particular situation. These biographical-situational descriptions re-create the sights, sounds and feelings that allow entry into the experience (Merriam, 2009). Everyday life revolves around interpretations and judgments about behaviour and experiences; however, many times these interpretations and judgments are based on faulty understanding. Deeper meaning is gained through capturing a symbolic interpretation that moves both in surface and deep directions at the same time, inviting intellectual, somatic, emotional, spiritual, relational and creative expression (Willig, 2013). In particular, I stayed with the symbolism that emerged and followed the thread that connected dreams, reflections and episodes that occurred during sessions.

Looking at archetypes played a part in extending participants' notion of self; therefore, I created a separate summary of important symbols and dreams for each participant and proceeded to create drawings of the different emerging archetypes that I believed were evolving and seeking greater expression. These were based on the descriptions of figures that participants reported seeing. I made every effort to attempt to render exact descriptive drawings of what had been reported. I was in my own process of self-development as well during periods of intensity that focused on me re-visioning Maslow's hierarchy and placing self-education as a vital addition to the hierarchy, especially when I came to realize that Greece was facing withdrawal of all the primary needs that were considered essential by Maslow for self-actualization and transcendence to take place. I concluded that knowledge of the self was emerging through the pressure of an economic crisis and that it was of

utmost importance to develop programs that could support those people who were being sorely challenged in more ways than one, and who did not even have the food, shelter and feelings of safety so to well-being.

### **3.6.1b Implementation of Steps to Interpretation**

After all field work was completed, the recorded material was transcribed, printed out and then worked with line-by-line analysis, which took place over a period of twelve months. Transcripts were read approximately thirty times, epiphanies highlighted, essential events ordered, and comments were made in the margins. Transcripts for analysis included:

- Initial interview
- Comments at start of each session
- Interview at end of each session

According to Denzin (2001) the epiphany is “a ritually structured liminal experience, connected to moments of breach crisis, redress and re-integration” (pp.37-38). Denzin (2001) has further explained the epiphany as the interactional moments that have potential to create transformational experience and are turning point experiences (p.34). These criteria were used in analysis to identify an experience as an epiphany, as they are in accordance as well with Maslow’s peak experience or life changes experiences of changed consciousness. Temporal maps of the transcribed material were created, with organizing actions in the setting. Key terms were then identified, located in their cultural context, and connected to personal experience. Notes were then made, tracing the information given after each session. Care was taken to discern different levels of meaning within each experience. Further notes were then made and recurring symbols drawn, to track development across sessions. Accounts were then contextualized, meanings and experiences further explored and, finally, themes were isolated and participants grouped according to the themes. As Denzin’s (2001) methodology highlights thick descriptions that are generated out of the stories people tell, participants were grouped according to the emergent theme that was most descriptive of their experience. In total, there were five sets of notes made for each participant, with different levels of interpretation, as mentioned above. Transcripts were named PA through PQ for the seventeen participants, depicted in Table 1, to preserve anonymity. Individual participant charts may be found in the Appendix. They include epiphanies, symbols and dreams and contain highlights from the sessions. They also include a short quote from the material gathered, providing identity. An example is provided in Figure 3 but the reader is advised to turn to the appendix for enlarged and readable versions of the charts. This chart represented my own experience of symbols and dreams.

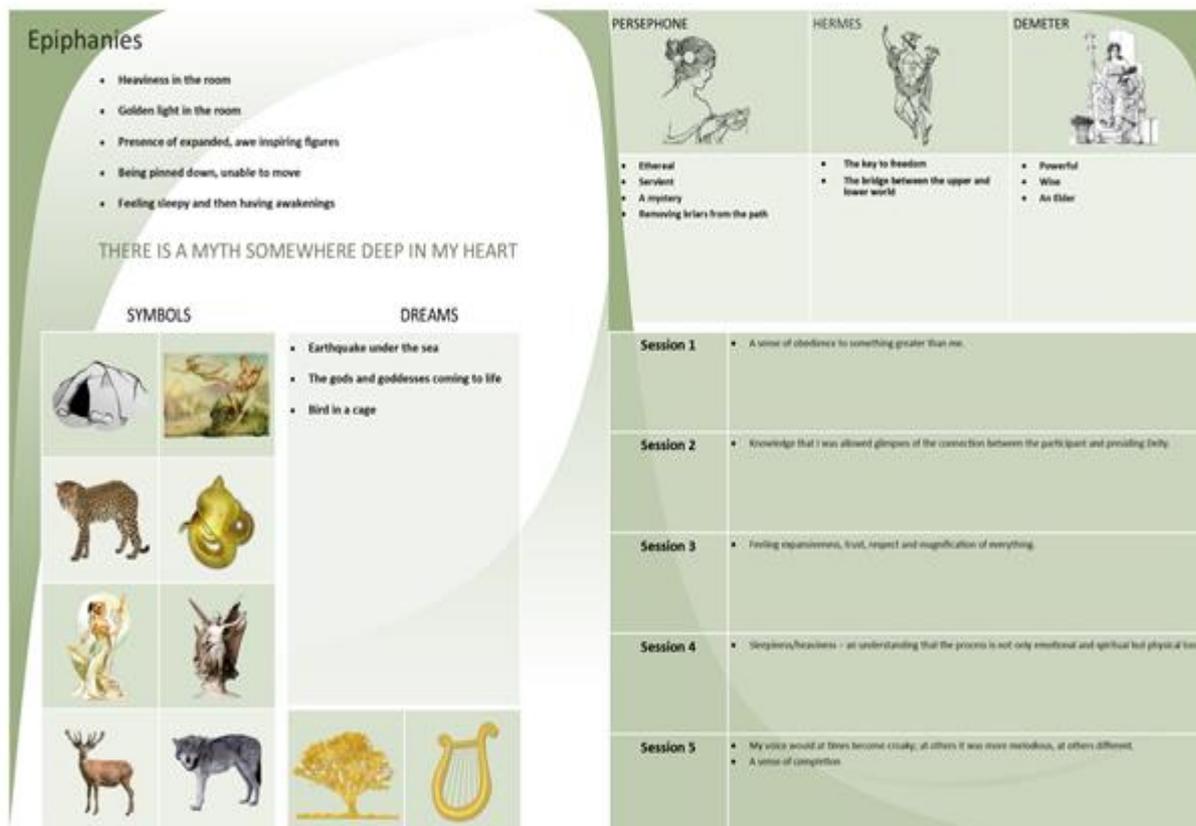


Figure 3.

Individual Chart LM

### 3.7 Summary

The process of withdrawing unconscious projections and making them conscious and the process of projecting unconscious psychic content on the outer world is an ongoing process. Gradual withdrawal of projections and identifications with external phenomena facilitates this process and brings a changed outlook on life. Between external happenings and the contents of the human psyche, an intimate interchange takes place. By projecting onto outer events in a sense, we create them and imbue them with meaning. Interpretive Interactionism uncovers what is hidden, attempts to bring change to society, gives meaning to everyday life and makes the world a better place.

The formulated research question located the research topic asking how and not why something occurs. Previous theories, observations and analysis of the phenomena being studied were examined and a literature review undertaken. Personal stories were taken from participants relating to turning point experiences in their lives and their experience of

ancient Greek myth in sacred text and music. Participants came from various professional and socio-economic backgrounds in Greece and were between the ages of 25 and 60; the majority of them were baptised in the Orthodox Church but practiced eastern traditions as well. Previous understandings reached through deconstruction of the literature were suspended when working with texts and phenomena reduced to key factors or essential elements. Texts were examined for key phrases, and silences located in critical moments and interpretations were made by me as an informed reader. Previously identified factors were re-assembled and themes located.

Denzin's (2001) interpretive interactionism was used as the methodology with Sundin and Fahy's (2008) update, as the research question addressed interactional processes and the meanings that individuals make of them. By focusing on the epiphany, turning points were located in the lives of participants, and voices that are usually silent were heard. All those involved in the study were made aware of the implications that the macro-social world has on the micro situation, and how structural and power policies support or constrain.

I chose a qualitative methodology for my subject matter that focussed on turning point epiphanies due to the nature of the study, and was evaluative. Denzin's (2001) Interpretive Interactionism locates the epiphany in a critical "seventh moment," (p.4) which considers ways of knowing, moral and ethical epistemology that define what is good, true and beautiful. Furthermore, it acknowledges shared wisdom that derives from lived experience and myth. I was also drawn to use a variety of innovative methods such as creative expression, dream and imagery work (Anderson & Braud, 2011; Hart, Nelson & Puhakka, 2000). These were considered essential in supporting the research study, adding dimension to Denzin's methodology, which provides the framework.

Qualities and dynamics of experience are described but objectivity or control, usually used in empirical research, were not used in the conventional way (Braud & Anderson, 1998). As the participant shared experiences and stories, an opening for healing was created.

In the next chapter, I present the findings and analysis of the study.

## CHAPTER FOUR

### STUDY FINDINGS

In Chapter One, I presented an overview that included the research question guiding the inquiry, key concepts and an overall introduction to the study. Chapter Two offered a literature review that provided a frame and foundation for the study and in Chapter Three I discussed the research design, method used and implementation of the study. In this chapter, findings are presented from interviews that were held during the five sessions of field work that was conducted from the 6<sup>th</sup> of July until the 15<sup>th</sup> of September 2015. During the first session there was an initial interview and session one. At the beginning of the next four sessions, participants were asked to report on their dreams prior to the session. They then described their experience after the session. A follow-up telephone call or e-mail occurred between one to three months after the end of the study. Participants reported the changes that had occurred in their personal and professional lives. These are provided in Table 14 at the end of this chapter.

#### 4.1 Analysis

The interviews were analysed using Denzin's (2001) Interpretive Interactionism, explained in Chapter Three, to explore the application of Ancient Greek Myth and music in personal, professional and transpersonal development. Emphasis was placed on the personal and social interface in the participants' life stories, which was particularly suited to the epiphany described in their life experiences, as turning point events that changed their perceptions. Although themes were located, specific attention was also given to the experiences and reflections of the participants across the five sessions, as is congruent with Denzin's (2001) methodology. This was deemed important to show how the participants experienced the session.

According to Eliade (1978), the *Hymn to Demeter* described two types of initiations; one was the attempt to immortalize Demophoon and the other was during the union of the goddesses. These initiations are trigger events that were acknowledged through the reading during the third and the fifth session. Demeter's epiphany occurred after a series of events suggesting that the epiphany was in process. In my study, participants began their process in session one; however, results showed that they were in a particular process of transformation from session three to session five. The themes that emerged for nine participants across the study (PD, PL, PE, PF, PH, PN, PM, PP, PA) were Loss of Identity and Mother and Child relationships. Themes that emerged for the remaining eight participants (PJ, PO, PK, PB, PQ, PC, PG, and PI) were Loss, Betrayal, Death and Rebirth.

### 4.1.1 Loss of Identity & Mother and Child Relationships

Experiencing the reading in a therapeutic room, with music playing and the participant lying down, listening to my voice reading out excerpts of the *Hymn* across five sessions, precipitated imagery experiences of active imagination and dreams, in which we may infer an influence from the myth. The potential healing quality of the imagery cannot be ascertained in any definitive way as I did not assess well-being or health before and after the study. Nevertheless, by touching on ‘archetypal’ themes in the context of imagery-encouraging circumstances (music, laying down in a therapeutic setting), I suggest that the myth has prompted poignant explorations of key themes in participants’ lives.

Results appear in Tables 3-7 with a short explanation after each table, and in the following section 4.1.2 detailed accounts are given of the participants’ dreams and experiences across the five sessions.

Table 3 *Session One Theme A*

Session 1 Hymn Reading	Participant	Life Epiphany in initial interview	Session Experience
Persephone gathering flowers. Aidoneus captures her. Demeter hears her; gives up divine status and searches. Meets Hecate.	PD	Daughter’s birth Evolution The Shadow	Protection of Mother & Daughter Medusa and Mother.
	PL	Being different; Death; Mother threatening suicide	Birth - crying for help. A woman wearing blue.
	PE	Mother going into trance when PE was seven years Listening to music to heal asthma	Two women; pain, sadness, and fear. A ghost mother hugging her daughter
	PF	Accident & Coma at seven years Leaving home Going into politics	The sea and machinery that lifts heavy loads. Movement.
	PH	Becoming a healer Becoming strong after a depression.	Ancient soldier moving to the sun. A little girl and a young woman.
	PN	Being different; Adopting (choosing) a son instead of giving birth; communing with the dead	A solitary figure wearing a helmet below. On top of a cliff.
	PM	Looking within; Reading spirituality/psychology; not wanting to die an English teacher	Trust for Mother who must let her daughter live life.
	PP	Moving from Germany Deep depression Career change	Mother and Daughter. Feelings of sadness
	PA	Birth of daughter; Women giving up careers to be mothers; The Big Blue film	In another place....no emotions, heat and sun.

The epiphany was located in participants' lives as a turning point experience, in the initial interview prior to session one. PM, PP and PA's epiphany mostly focused on professional development, whereas PD, PL, PF, PH and PN's epiphanies focused on personal and transpersonal development. PE's epiphanies were of a personal nature. However, her career came up a lot during the interviews as she struggled to find a job that would complement her studies, in a period of crisis in Greece. It is apparent in session one that problems are isolated. PD was the protector in need of protection, who needed to come to terms with the shadow self; PL needed to reconcile herself with childhood memories of her mother. PE also required coming to terms with a ghost mother. PF had been carrying a weight, whereas PH had a powerful masculine trait that overshadowed her femininity; PN was plagued by her relationship with her adopted son, and PM expressed a desire for freedom. PP was reminded of her own relationship with her mother and experienced sadness. The above interpretations are based on what participants described during their initial interview and the overall progress across five sessions.

Table 4 *Session One Theme A*

Session 2	Reading	Participant	Prior to Session	Session
Hecate tells Demeter news. Demeter is told what has happened by Helios. Demeter goes to the well and speaks to the daughters of the king. Story of Doso.		PD	Dreams of non-identity, escaping, being threatened	Healing at the baths. Need for protection - man with shield.
		PL	Dream of being killed	Mother and daughter trying to unite – One up, one down.
		PE	Dream about break up	Winged Lion. Fireball woman and rainbow image
		PF	Trying to save a child	A hole, a balcony, the sea sucks up an island
		PH	No recollection of dreams	Baby out of chest, women taking baby up to Demeter.
		PN	House getting bigger; Broken fence; can't find a bathroom	Figure takes head off. Power is in you; Death and ivory tower.
		PM	Pregnancy with no beginning or end	Energetic body activated by a seed.
		PP	Losing milk from left breast	Monkey and mother. Hot, cupped hands.
		PA	No recollection of dreams	Guilty because happiness was stolen.

Evidence in Table 4 suggests that movement has taken place in between session one and session two that carries on in session two. Dreams clarify loss of identity as well as abrupt changes that occur during the session. PD, PH and PN found a third party becoming involved in their experiences, who played an important role as healer. The introduction of a healing

component suggests that support is given when needed. The story that Demeter tells the maidens at the well is one of healing. Instead of being sold as a slave, she escapes to offer her services at the well. Water suggests flow and the underlying message in the *Hymn* is that solutions are available.

During session two, there was continuity that told a story in the experiences that most participants had. PM experiences a flow of energy in her body and PP was drawn to dwell on emotional intelligence. PA projected feelings of guilt onto Demeter, suggesting that had she taken care of her daughter she would not feel so guilty. The warrior god who appears in PN's experience may suggest that she must stop thinking so much and start feeling more. Her love of animals was more profound than her love of humans, something that she enacted in childhood when she felt that she was an Amerindian hunting people; this emerged through the ivory tower. PD was healed at the baths but once again became protector; she dressed the man who was bigger than she was in red and gave him a shield. PL was brought into contact with the two aspects of self, trying to unite them both, as well as her need to undo her perception that her mother was dead when she was actually still alive.

Table 5 Session 3 Theme A

Session 3	Reading	Participant	Prior to Session	During Session
The daughters fetch Demeter. First revelation of divine status. Not lawful to drink wine. The special drink as sacrament. Initiation of Demophoon (Three stages) Protection, growth, anointing & divine breath, fire branding.		PD	No recollection of dreams	Going up and coming down. Child becomes mother figure; mother becomes child.
		PL	Cursed third child of Noah. Attempt to unite physical and etheric selves.	Temple and mountain. Sense of freedom. Breasts filled and leaking milk.
		PE	Death of PE. Collecting many flowers. Unsure about money.	Mexican dress swirling. Figure with silver wings.
		PF	Fires on the beach. Healing and cleansing with mud. Pregnancy A demonized girl.	Tree woman becoming a wooden sail of a boat.
		PH	No recollection of dreams	Heart opening. Stomach being healed. Seed planted by a woman.
		PN	No recollection of dreams	White cloud and white heart. John of God.
		PM	An operation called the small planter.	Feeling uncomfortable due to lack of trust.
		PP	No recollection of dreams	Deep meditation. No images. Speeded up time.
		PA	Asking for help going up a steep hill. Trying to cross the sea in a boat without oars.	A mother and baby.

In session three, Demeter initiated Demophoon suggesting that through initiation he would gain divine status. Transformation occurred in PD's experience where an inner child became a parent and the parent became a child. Whatever was blocked in PL's psyche was released through the sensation that everything became lighter and breasts filled with milk; there was an abundance that was not there before. Transformation occurred for both PE and PF; PE's vision suggested that a passionate side emerged symbolized by the Mexican dress and a sensitive, etheric side in the figure with silver wings. The tree woman, firmly rooted in the earth, became a wooden sail of a boat, suggesting that something was healed and there was some movement. A new beginning is suggested in the planting of a seed in PH's experience. PN sought healing when she travelled in her imagination to the healer, John of God in Brazil. She saw a heart, which represented her own heart but also her adopted son's heart, as the child had had extensive heart surgery as well and had also been to Brazil in order to seek healing from John of God. It is clear from the results that PM, PP and PA were still in process; PM was brought face to face with lack of trust and PA was still involved in reflection of mother and child relationships. This also included her own relationship to her mother who was her boss at work. All three participants appeared to have still been in a period of incubation. Dreams were self-explanatory as examples of continuation and deepening of the process that the participant was going through.

Table 6 Session 4 Theme A

Session 4	Reading	Participant	Prior to Session	During Session
Second revelation as young maiden. Withdrawal to temple. Visits from deities. Hermes goes to Hades to fetch Persephone.		PD	Loss of teeth	Going to a temple. Priestess sacrifices daughter. Going down into a cave. Rebirth and enlightenment.
		PL	Alexander the Great. Flame in a lamp. Becoming a swan. Learning how not to burn in fire. Breaking glasses of attacker twice.	Marble woman. Eye in the sky. Marble woman awakens but cannot get up.
		PE	No recollection of dreams	Demeter changes clothes and becomes a Cleopatra woman with a golden lion's mask.
		PF	No recollection of dreams	A young girl in a temple watching a sunset.
		PH	No recollection of dreams	Receiving a baby. Fire healing the stomach.
		PN	Praising the mediocre. A beautiful classical building and gutted house.	White hearts. A harp. An eye. Feeling the Light.
		PM	No recollection of dreams	Identifying with Demeter. Energized hands.
		PP	Dancing and playing with the elderly. Freedom.	Energized hands.
		PA	Youngest daughter kidnapped by an academic.	A child.

In session four, participants experienced an awakening. This awakening occurred for PD who experienced the journey into the cave and the process of rebirth that was beyond control. PL was brought face to face with a neglected aspect of self that appeared as a huge marble woman that awakened, even though the woman could not get up. PE's awakening came in the form of an amalgamation between the lion that emerged in session two, the lion in her recurrent childhood dream and the Cleopatra woman who appeared as a ghost mother figure in session one. The awakened figure donned a golden lion's mask that becomes part of her dress and, therefore, her identity as well. The young girl who was kept in a hospital for ten days finds herself in a temple, watching the sunset in PF's awakening. The breeze plays with her dress and hair, which contrasts with the glass cubicle she was forced to stay in during her stay in the hospital. PH and PN are both still involved in the healing process and there is movement in the experiences of PM and PP, which culminate in physical activation of energy. This sudden experience of energized hands can also be taken as an awakening.

Table 7 Session 5 Theme A

Session 5	Reading	Participant	Prior to Session	During Session
Union between mother and daughter. Story recounted by Persephone. Visit from Rhea. The Eleusinian Mysteries.		PD	Visiting a temple and seeing a basin and faucet.	Sitting in a fire. Goddesses lose their power. Goddesses are embodied.
		PL	Catastrophic Tarot cards. Cloud threatening. A fire burning everything. Keeping seeds for the future. A snake.	A big heart. A stamp on the chest. Union of top and bottom. Peacefulness.
		PE	Lucid Dreaming	A field and a forest that blocked things. A long never ending path ahead. A rose dancing.
		PF	Boyfriend's father who is rude, arrogant with low self-esteem.	A new house emptied of aged people. Dancing with the wind.
		PH	Glass palace shatters. No longer a man.	Movement. Coloured carpet. Head healing.
		PN	Losing rooms in houses. Anti-drug therapy.	Warrior god rests. Heart without an arrow. At home in a palace with symbols.
		PM	No recollection of dreams	Great energy between hands. Connection.
		PP	Wanting to eat a grilled cat. Giving birth to a cat. A tsunami.	Feeling tender. No more boundaries. Freedom.
		PA	Going to the basement. Switching off the lights. Afraid something will happen.	Mothers who hug babies.

Dreams were particularly powerful between sessions four and five. They dealt with the psyche and, in most cases, reflected that healing was taking place; however, they also

suggested that a message was contained in the dreams that signified areas in need of reflection and healing. It is suggested by the results, that both PL and PN need to address boundaries and further explore the symbols that emerge through the dreams. PP and PD experience purification and PF and PA are given areas that need to be explored. Experiences during session five suggest that there is a culmination of one cycle that leads to another cycle. This is an important feature that coincides with the idea of cycles in nature. The Homeric Hymns in general, finish and begin a new cycle by introducing the next fragment. In this case, the next fragment that comes after *The Hymn to Demeter* is the *Hymn to Apollo*.

#### 4.1.2 Detailed account of Epiphanies, Dreams and Experiences

PD highlights three epiphanies: the vision of a young child during an operation ten years prior to the child's birth, evolution, and working with the shadow aspects of self.

In session one PD saw an eagle that took her daughter under protection by wrapping its wings around her; the second image was of her, her mother, her grandmother, her daughter and Mother Mary, who put her arms around them all. PD felt a burning heat in her stomach and then got a headache. Her third image was of a nurturing mother figure and a lesbian full of anger; the following week, PD reported:

*By the time I left your office I was feeling...it is not good to say so but I will.... I was feeling powerful but in a feminine way – you know like I don't know how to explain as it's difficult even in Greek for me – but I was feeling like Mother for a lot of people and even then that we had difficult stuff – the crisis and Grexit and all of that stuff I was so powerful and I was feeling ok I know we are going to make it – not only in Greece but as a humanity. (p.6)*

PD dreamed twice about her father dressed like a priest; she was uncomfortable because she did not know who he was. She also had a dream about being on a boat unable to escape, watching her young son crawling up the narrow corridor to a hatch, noting this was his way and not hers, and seeing a figure behind a glass door.

In session two, she found herself undergoing a major healing in ancient Greek surroundings:

*I was full of joy – I went into the water and I felt a lot of blue hands all around me – healers – as if a lot of people were around me healers touching me; it was that kind of swimming pool it was rectangular and I did all the healing and opposite there was a man and I came out of the pool and dressed him in red clothes and I left and walked around.... I saw a woman – her back – she was standing by the seaside and I could smell the sea I could feel the sea and probably I became the woman I don't know but by the time I saw the sea I was into it again and I went again to the bath – I returned I gave a shield to the man who was much bigger than me. (p.8)*

In session three, PD found she was alone on a raft in fog, and she called for me to join her in finding an island but remained alone. On the island PD walked around a circle that spiralled up and eventually started flying. When she looked down, she could see a fire, her daughter and me, aged approximately thirty years old. Moving higher, she was given a sword and discovered that she could fly on the back of an eagle. PD returned back down to collect who she thought was me in her vision, letting go of the sword and the eagle. Both she and the 'I' transformed into two young children aged six or seven, who were laughing and playing. Her daughter then became mother and she and the 'I' grew to become maidens of 16 or 17 years old.

The experience triggered a memory of when PD was at school:

*When I was about seven or eight I was looking in the mirror and asking who am I ....tell me who am I .....because what I was seeing in the mirror was not really me. (p.10)*

Prior to session four PD described taking a bath during the week and experiencing a sensation that she was surrounded by the same healer figures she had seen in her vision, which carried on healing her. She also felt a little scared because she sensed a shadow element emerging during this experience of healing. This shadow, she admitted, was something that she feared. She had described a scene when the shadow had emerged, in session one:

*He was a big, fat man – flabby and he was holding a metal pipe that he had used to break the window – he was looking at me and I became furious – and I said don't you dare to come upstairs I will kill you and I was tiny sitting in my pyjamas, my husband was what happened now, where is the telephone – what is that noise...I was sitting in the stairwell, looking at him – I actually thought that my nails were growing...and I said if you are going to come upstairs I am going to kill you with my bare hands – leave (p.4)*

During the week, this shadow element emerged again, when she was forced to confront an irate neighbour, and she also had a dream where she lost all her teeth.

In session four, PD felt as though something was pushing her down onto the bed whilst an angelic being carried her towards a temple. Once she reached the temple she lost her physical form and became like the wind, however, retaining consciousness. She witnessed a scene where a priestess relinquished her daughter to someone or something. Although the priestess believed this was a sacrifice, PD knew that it was not, and she felt angry. She watched as the daughter moved down from level to level until she was in a cave where she gathered strength to emerge again towards the light as a plant:

*I saw the girl as the seed in the cave/womb – preparing and then with a lot of strength or dynamism shot forth as a stem – and then when she got to the surface there was unity. The seed budded by itself without any help; here was darkness around her the girl, and it was as though her own strength led to the change. By the time she came up to the Earth I*

*was a part of the Universe as well I was no longer the wind. I became and experienced enlightenment – everything was one there – it was very powerful. (p.14)*

Prior to session five, PD described her week as “too big and strong.” She had a vision of a white cat that at first she struggled to accept, as she hates cats. When she finally accepted the vision and asked the cat what it wanted, the following day there was a white cat at the kitchen door that would not go away until she finally fed it on the fourth day. PD dreamed that she was visiting a temple with a woman and showed the woman an ancient basin and faucet.

In session five, PD saw Persephone and Demeter in a temple and joined them. Demeter was an old lady full of bitterness, and Persephone stood next to her and then moved to sit in the centre of a fire that did not burn her. PD described smelling incense and a gardenia flower and seeing the angel who had helped her reach the temple in her vision. She described feeling that she was in both the temple as well as the session room, where she saw a Happy Buddha statue in the middle of the room, watching her lying on the bed. The Buddha statue then showed her Persephone standing in the fire. The fire became a lilac colour and spread over an area, and PD felt pressure in her third eye. PD then entered the fire as herself and/or with Hecate and joined Persephone:

*Persephone came through me and sat inside me – Demeter was a mother and someone had to calm her down – they were not wise but as small like us – it was as though she was not a goddess. (p.16)*

In a follow up telephone session, PD shared that a cycle had closed and that she had decided to further her studies as she was not happy at work, and that the sessions had energized her and given back power that she had lost.

PL’s epiphanies were feeling that she was different as a child, a number of deaths and her mother’s threat to commit suicide.

Her first session experience was a recollection of birth, where she experienced a powerful spiral force taking her up from a well that she was being held down in. She heard herself crying out “Midwife”, “Mother” and “Father” three times, although she did not physically call out. PL felt a weight on her and pain in her ovary but denied feeling emotions even though she heard herself say she was afraid. She said the experience reminded her of an experience in the past where she had summoned her dead grandmother to ask for help, and received an image of her saying, “If I help you, I will burn you.”

In the first week, PL reported dreaming that she was in the water with two men and two women who were guardians or protectors. One of the men killed her by hitting her on the head with a big stone. Although dead, PL saw herself standing up:

*I was then standing up with a daisy in my hands. There was a very big tray with a sun carved into it, a sun, a moon and a biblical figure. When I tried to move towards it, I was told to leave the area. Then, the men and the women put a very thin, iridescent gown on me. They turned me around clockwise and anti-clockwise and then I woke up. (p.6)*

The following day whilst driving PL also recalled the name Poimandres, the shepherd of men, from the Hermetic tradition, who gave a revelation account of the creation of the universe and the nature and fate of humanity. She reported seeing an egg with different coloured rays coming out of it and a voice calling out.

In session two, PL saw Demeter high up and Persephone on the Earth, both trying desperately to reach the other. She described the energies as energies of darkness and light in conflict with each other, struggling to unite. PL had difficulty in relaxing and felt on edge, especially as she did not speak English and could not understand what I was reading. I encouraged her to let go and try to allow the process to unfold when suddenly she started crying:

*Your voice has a melodious sense about it as though you are a mother singing to her child – and the music awakens the feeling of nature, metal, rocks and which are inside of me and it's deep – so it is like a mother who is singing melodiously and there is the flock of animals and all the places of nature that brings a feeling of intense stillness and depth to me – maybe it's because I never had this – I never recall my mother having rocked me and sung to me and maybe this is what it is – maybe it's why I am sorry – It's not pain – it's a memory. (p.8)*

PL described her childhood and preparing herself for her mother's suicide by pretending she was already dead. PL confessed that after the previous session she had been drawn to visit her mother, whom she had not seen for a while and who was suffering from Alzheimer's disease. She also reflected on her grandfather's decision to give her up for adoption and then how eventually her grandmother had taken her in. PL described her grandmother as a harsh woman and her mother in the following way:

*My mother was such an incredible person – very strong – matriarchal – she was uneducated but she had a natural wisdom and this was good and the only thing I can say is bravo to her...it was very difficult that time – years were hard – so I am happy that I got where I got. Even though we can heal – there are things that button up and there the scar is left no matter what you do. Thank you for listening to me. This that you are doing is very important. (p.9)*

During the following week, PL dreamed she was the seventh child of twenty children with the same name as Noah's third son, whom Noah had cursed; she also found me in her dream trying to unite my etheric and physical aspects.

In session three, PL saw a temple and a mountain with many figures moving and jumping that made the temple become lighter and lighter. PL described 'feeling' the word freedom, and then seeing images of a dry tree transforming into two flowers. She saw a capital (A) forming in the vision, and began to feel loved by the light that she described as being different to sunlight. She was convinced throughout the session that her breasts had filled with milk and were leaking.

The following week, PL dreamed of Alexander the Great and described feeling initially sad but then lighter and lighter. Drawn to sit outside in nature, she went looking for a chair in the storeroom. She came across an old baby cot that she was inspired to dismantle and use as a chair. She discovered baby clothes and two icons in the bottom drawer that had been there for fifteen years. PL placed the cot outside in her garden and slept on it. It was a stormy day and she described feeling as though nature was celebrating with her, as she heard the thunder and watched the lightning from her corner.

The following day in her meditation she saw herself as an older woman and a younger girl in Delphi, holding a broken tower:

*I saw myself at Delphi dressed in white, standing with a jar in front of a small stone wall with a kerchief on my head. I saw an older woman dressed in black and I understood that I was the young girl and I was the older woman too, and that I was holding a broken tower. The tower is like the Tarot card of the tower that I have in some cards. Demeter is holding the tower in the cards; it's the number 16. I saw the A again as though it was a big sign that was light and then dark and I saw the Greek letter L. I felt hot as though I was burning lava. I still felt heat in my body even though it was cool and I saw another A. (p.10)*

Her dream the evening after the meditation had her attending a seminar, where she was the flame in a lamp. She discovered communities of people living inside of her and realized they were not living in harmony, and she became aware of two men, one with whom she felt she should be in mystical communication. She became a swan, but the man remained tied up as a lamp flame. In her next dream, she was taught by a young girl how to make a fire without getting burned. There were a number of follow up dreams that ended with a dream where she was being attacked by two men. One was wearing glasses that she broke, and when the glasses reappeared she broke them again.

In session four, PL saw a number of mountains in fog, ancient temples that had been destroyed, a river that had run dry and a huge marble woman struggling to get up:

*On the right side there was a huge, marble woman and it was like she was buried in the ground. She was very beautiful and she was trying to get up. She needed a kiss to awaken and there was an eye that opened in the sky and there were clouds and shapes that touched the girl. There in the distance was the eye that looked – it was rainbow light and*

*the eye began to pull her and to send light and she gave and took the energy and she was pulled out of the earth. She came to life again but it was like she did not get up. (p.14)*

PL felt her right side much larger and heavier and experienced the eye as a sense of having lived the beginning of the world:

*It was as though there were two parts a dead world on the left and a dead world on the right but as though it was alive with this girl who was enormous trying to come alive and pulling out. Something was holding me down and then it was as though something was pulling me up ...and that I could understand the beginning of the world – there was knowledge. (p.14)*

The following week, PL had numerous dreams. They included having tarot cards thrown at her by a man and her getting weaker and weaker from these magical and catastrophic cards, being on an excursion and hearing a noise and a big grey cloud coming menacingly towards her, and a feeling that she was protected even though she knew something threatening and heavy would face her. She dreamed about a big fire where everything was burning, keeping seeds in plastic bags for the future and being somewhere at the top of a mountain and seeing snakes:

*I saw a big snake – a golden yellow snake it was about 25 metres long – it was coiled – I got a fright when I saw it – I asked for a knife to kill the snake as I had already thrown a stone at it. Some people gave me a knife and I cut the snake in the middle – and the tail went but the rest moved and it opened its mouth and tried to catch my left leg. I knew I had to do something because he would get my leg. Everyone was shouting put the knife in his mouth, so I did. (p.16)*

In session five, PL saw a temple and once again darkness and light. Afraid of accepting and exploring the darkness, she refuted it the moment that she saw it and demanded that the light come; she became the light and described a feeling of union:

*I managed to join with the energy – and I saw a big heart and there was a stamp that came on my chest. I felt that I was all of this – the union of the bottom and the top – I saw the very dark and it made me freeze – there was darkness and a metal cylinder – I liked the feeling with the light. (p.17)*

In the follow-up telephone session, PL said that she believed that the process of healing that had been initiated was ongoing and that she was convinced that this ongoing process was not only personal but collective as well. She suggested that what had been lost and damaged during the ransacking of the Eleusinian temple was being healed through the study.

PE described two epiphanies having touched her life: One was at the age of seven when she first experienced her mother going into trance and the other when she discovered that listening to music healed her asthma.

In Session one, PE saw a woman throwing flowers to the ground and another coming out of a cave, looking up. PE felt the pain of the mother for her child, sadness and fear as to what would happen. Her body became heavy, and then she had an image of a ghost of sorts: a tall woman with black hair Egyptian style, who looked like Cleopatra, hugging the daughter.

In the first week, she reported having a dream where she broke up with her boyfriend, surprised that she did not worry about the family members who were around in the dream and what they might think of her. She also dreamed that his family dog allowed her to pet him, even though she knew the dog had not accepted her.

In session two, PE saw an image of a massive lion flying from left to right, and another of a woman with a fireball in her hand and a diadem on her head with rainbow colours. She shared a recurring childhood dream that she believed was relevant:

*There is a funny one that is replayed until I think I was ten – there is this stuffed lion doll but it is a very old toy it has lost its colour. My mom is in the kitchen and my mom is making porridge and the lion comes to life and it chases me and I am running around my mom saying, Mum the lion is chasing me and she says, Don't worry your porridge will be ready soon. (p.10)*

Prior to session three, PE recounted three dreams. In the first dream, she died and looked down at what life was like now and noted that she felt happy. In the second dream, there were a lot of flowers around and she and a friend wondered what to do with so many flowers; and in the third dream she tried to tell someone how much money she had left and felt uncomfortable.

In session three, PE saw a Mexican dress swirling and a figure with silver wings, opening up like a gate. She could see from the corners colourful light that looked beautiful but she could also see men's underwear in two rows, and she instinctively knew that this was the path that had to be followed. She reflected on seeing pigeons mating the previous evening and in particular watching the female fly away and then returning, whilst sharing that it reminded her of herself; as she was trying hard to take care of her boyfriend who had broken his back and to fit in with his family, she shared that she wished at time that she could just fly away because life in Greece was draining her.

In session four PE had difficulty relaxing because she felt heat in her body that made her feel uncomfortable:

*I only saw a few images – two actually, that came very strongly. Demeter was changing her clothes and I saw a Cleopatra kind of woman with a golden lion's mask combined with*

*a dress...It was like a shield – it was like there was something very pretty – it was a lion’s head that was golden and the dress was on the woman but it was very long and fell like a goddess dress.(p.13)*

Prior to session five PE described having lucid dreams full of action where she could control what happened in the dreams. She shared feeling release and freedom in her dreams.

In session five, PE saw a field and then a forest that blocked things. There was a long path in front of her like a never-ending journey, and at the end she imagined a rose dancing to the music, her petals opening. PE could see the rose from above and found it calming.

In her follow up e-mail, PE informed me that she had taken the decision to leave Greece and do a PhD in England, as she could not see herself moving forward professionally in the crisis situation. She also mentioned that although she was sad, it was necessary that she break up with her boyfriend.

PF’s three epiphanies were: having an accident when she was seven years old that put her in a coma for 48 hours and intensive care for ten days, leaving home at 17, and going into politics that drained her spirit.

In session one, PF found herself near the sea amongst heavy machinery. She described the experience as seeing small pictures that came and then an up and down movement that felt as though she was in a small elevator, which took her into a different scene. She saw the sea and a little to the right, a town; she noticed that the machines had gone. She described feeling a bit calmer and relieved, as if something had left a little space for her to breathe.

At the beginning of session two, PF described her dreams: one where she was trying to save a child and another where she was trying to get something that was high up in a library down.

In session two, PF relaxed quickly and felt she was under anaesthetic:

*At first I saw white and then there was a small blob of black that I thought was a fireplace but it was a hole and I wanted to go into the hole but I could not. The hole was getting bigger and then it shifted space and went into a different direction and I followed and I don’t know if I actually managed to get through, or if the picture changed. I found myself on a white bed with white sheets that was very calming and I was on a balcony where I could see the sea on the left and nature on the right and the sea began to turn like the earth turns, and I could see it from above. I wondered if I was flying. I was not on the balcony and then I saw an island with sand and suddenly the sea sucked it up and it disappeared.(p.13)*

PF described her shadow aspect of self and how she wanted to get in touch with this aspect of her that emerged whenever she feels threatened and got angry. She also said that she

was fascinated with her own reflection in the mirror. When she returned for session three, she described a series of dreams that she believed shed light on the shadow:

*Last Thursday when I left here – I saw I was on the beach with lots of people – known and unknown...there were lots of fires. I was nervous and tried to find reasons to leave, and with my friend I decided we should leave but in order to leave you had to have a shower. So there was this mud hole and in order to wash yourself you had to go into the mud, but the mud would not hold you as it sucked you in, so I went in and held very tightly and came out. Others were stuck there though but we managed to leave. On Friday I dreamed someone was pregnant – I was not sure – was it me or another woman? On Monday I dreamed I was with a group of people and I saw that my body was just like my boyfriend's covered with hair. I told my friend that there was a pill that you took and whenever we took the pill – he became like me and I like him and this was for our health. In the last dream I saw a woman who was demonized with a very strange lined face with two eyes – as though it was not a face – a monster really. I was afraid but I was trying to help her by hanging up metal spoons so that I could protect myself – supposedly she could not attack if they were there and she was taking them down all the time. (p.15)*

In session three, PF saw some leaves and flowers moving and then a woman, who was like a tree, move a little, and then at the end become a wooden sail of a boat.

In session four, PF found herself in a temple like a Parthenon on a hill. She saw herself as a young girl wearing white and playing in the temple between the columns, looking for the sunset. As she waited for the sun to set, she was in an orange-yellow space that changed tones and became deeper shades. There was a breeze that blew her dress and her hair, which had been plaited. PF tried to explain her experience:

*I have to tell you that I do not know towards the end where you are – I start in the beginning but then I stop – I don't understand the music as music, I feel like I am not in my body – like everything is happening parallel – I don't understand when you stop talking – it does not enter my consciousness. It is like everything becomes one and I have a sound atmosphere that envelops me an atmosphere of sounds that exist with me – I cannot understand it. (p.19)*

When PK arrived for session five, she described having a dream of her boyfriend's father who had tried to stop her doing what she wanted to do in the dream. She described him as someone who was egotistical, rude and low in self-esteem, who thought he knew everything.

In session five, PF travelled to a new house that had been emptied by the wind. She saw a number of aged people who had once inhabited the house leave and felt like she was dancing with the wind.

In her follow up session, PF shared that her feelings of anger had abated considerably and that she and her boyfriend were getting married. She asked if she could continue therapy cleansing because she was planning on starting a family and did not want her baby to 'inherit' her insecurities, fears and blocks.

PH's epiphanies were becoming a light healer and feeling stronger after a long depression. In session one, PH experienced an ancient soldier bursting out of her chest and moving to the light and the sun; he went down to a beach where there was a young girl and a woman. PH found she was going back in time to when she was an embryo, then to memories of her father holding her as a baby, and reflected on how many years of her life she had missed being a "soldier in battle."

Prior to session two, PH reported that her sleeping habits had changed dramatically as she was much more energized and not able to sleep at 9pm, as she was usually prone to do, but could only sleep after midnight.

In session two, PH described a baby coming out of her chest that was surrounded by a group of twelve women who caressed it and took it to a higher realm, where it began to grow. The sexless child met with the mystery of Demeter, and it grew to be a young person. PH was surprised there was so much joy, happiness and light that surrounded the young person and felt as though she had been flying.

Prior to session three, PH shared feelings of being reprogrammed, needing even less sleep and feeling energized and much happier with life.

In session three, she experienced her heart opening and a river of darkness flowing out. Her stomach was healed and a woman planted a seed in her belly and heart:

*I began to recall my into vitro experiences and thought about stuff I would not have thought of and then I got healing in my neck and I began to flourish and changed into a flower and a plant and this woman told me not to worry but I think this coming week will be the week of change and it will not be so easy – I did not think about the Myth today but I thought about the small fears that interrupt our way to live and that the ego plays its role. (p.17)*

Prior to session four, PH meditated on feelings of abandonment and loss of control. She reflected on pain experienced in the past, a long depression, and feelings that she was being healed:

*I have tried doing psychotherapy for 20 years and it never worked and I was unable to do it even if I was in groups. My Monday appointment with you is like healing from the inside. Psychotherapy was healing from the outside because what I was meant to cure was already cured outside. Time helps you to do this and these few appointments we have done have given me so much help for very old material - its dealing with the foundations*

*and I could never see how they connect but they do. I thought it was just the Mythology but it is something greater – and it is amazing when I tell people what I go through. (p.19)*

In session four, PH was given a baby to hold and discovered a fire under her stomach that healed everything. She saw Persephone and Demeter, surprised that both of the deities had dark hair. The following week, PH had a dream about a friend, who she felt had betrayed her:

*I saw that I was a young man – a very handsome young man and I saw that I was living in a great palace full of glass and water. It was painted in pink and I was very happy. I said I have to go on an excursion and where is C – somebody told me you see you have to go on without C – and I said ok I will and suddenly the glass palace shattered and water came into the palace and I said what a happy thing is this – usually I am afraid of water but this was perfect. When I usually swim I need to see where I am swimming, but the dream was so liberating. I was no longer a young man – I know I changed even though I did not know who I became – but in the dream I really felt it was a good change. (p.22)*

In session five, PH felt the bed was moving and saw coloured carpets coming towards her with different shades and lighting, as if something was pushing her deeper and higher; big black balls were taken out of her head and there was a relief beyond words. She described seeing a huge angel she believed to have something to do with Athena and feeling that a space had opened in her head. She described this as a great healing:

*This is the first time this is happening to me – I usually have done so many therapies but I have never felt that I was healing like this – I am healing and that is why I feel so good that I have this opportunity again to put things right because I have been trying for twenty five years and I have never been happy with the many therapies I have done – they were useless – I know that I took some things – some things helped me a lot but most of them not – so now I feel happy because I feel things are moving with the pace I want. (pp. 22-23)*

In her follow up-session, PH called me to inform me that she had finally taken the decision to have stomach reduction surgery, something that she had always been afraid of doing. She was losing weight and was becoming a new person inside and out.

PN's epiphanies were being different, choosing her son instead of giving birth and communing with the spirits.

In session one, PN found herself in an enclosed dark space with a bi-figure warrior god who was wearing a helmet. Green and purple colours radiated between them and then she found herself on the top of a cliff looking at a vast sea. She felt grips on her shoulders holding her down. The figure appeared again near the sea and the green and purple again radiated between them, as they stood on the shore.

Prior to session two, PN reported on having a dream where she walked continuously into a flat with a new person and the flat gained another room each time, getting bigger. In particular, there was a very strong woman who was fair, honest and straight who entered the house with her. After the house got bigger a man came in, who was a very strong, silent man who left her his dog and a very big cigarette box when he left. The flat had a broken fence and the owner of the flat was a doctor who promised to fix the green fence. PN could not find a toilet in the flat.

In session two, PN's warrior god friend returned:

*He kept pulling off his head – he was spinning and spinning, then putting his head back on – and making the sea rough and I said the weather is nice and he said I can change it! He was just mocking me and all over the place and being the comedian. I asked are we going to go down again – he said no - and then he said the power is in you, it is not in me. He did not go away but faded into the background and then I was being carried by people wearing black shrouds – I did not see their faces – they were carrying me on a stretcher somewhere. I was not dead and they were carrying me three and two behind and I thought maybe I should be dead, but no there was no need to be dead. (p.19)*

PN also saw a very high ivory tower and got upset because she is totally against the abuse of animals, and she likened it to the squashing of female energy.

In session three, PN saw a white cloud and then a white heart:

*The heart was white – and it was pulsating and then it opened up to a third eye and took me to Brazil where John of God was. Then the eye went back again and then I was getting angry and started saying get a move on what do you want from me. It was pulsating, stable and I wanted something else but it was not to be. (p.24)*

Prior to session four, PN described having had two dreams during the week. In the first dream, she was looking at someone who was making a collage of mountains. It was very rudimentary, but she kept saying it was wonderful. In the next dream, she came to crossroads. She chose to live in an old classic building, which was beautiful. She was then walking down the road out of the city, being shown an empty house that had been gutted.

In session four, PN had the following experience:

*There were white hearts pulsating and this time I did not tell them to move on – there was a harp in the middle of the heart ...and suddenly the harp became a beautiful eye and she came in and then the eyes went into bright white light. I thought I am going to listen to the text consciously and I did, but it did not change anything. The heart was there and I felt very strange. (p.29)*

The following week, PN had a dream that she was renting a house, but when she returned she was told she could no longer stay as someone else had taken over the house. In her next

dream, she returned to her childhood home, but it had also been taken away from her. In the third dream, she was in a hotel with a lot a lot of people who were all having anti-drug therapy. She had a very small bedroom that everyone kept walking into, so she left wearing a very short skirt. When she left, people told her that she had no underwear on and that she should be inside taking the anti-drug therapy.

In session five, PN saw a big white circle that then became hearts with an arrow:

*Then the god warrior came; he was skating on a pond but this time he laid down and he allowed the arrow to come across with the hearts. He was very peaceful when he lay down and we both had the hearts. Then an angel came with a white halo; she was very bright and then everything came together as symbols. Then I saw a beautiful ornate building like a palace with all the symbols living there. It was very beautiful – I feel (sigh) home. I feel they took me home, covered me with love and took me home to a place I never knew. It was very comfortable, very nice. It was very healing; the arrows came immediately when I lay down – I thought it was an orange ball but it was a red heart. (p32)*

In her follow-up session, PN was still having difficulty in accepting her adopted son's difficult behavioural issues that she felt drained her completely and accounted for her loss of self.

PM's epiphanies were looking within, reading about psychology and spirituality and not wanting to die an English teacher.

In session one, PM liked the description of the meadow. She was deeply satisfied with Persephone's disappearance that she believed was essential for her development from childhood into adolescence. She had a beautiful feeling of trust and joy that Persephone had been separated from her mother.

Prior to session two, PM reported having a dream twice that she was pregnant.

Her experience in session two was as follows:

*I felt my energy body had been activated by a seed, a seed I felt that had to do with creation. My body began to create a circle. The fact that Demeter got information from the sun; that she experienced something; that she hid her identity to come down and live with the mortals; that she went to Eleusina, which comes from the word ELEFSEI – arrival – not exactly arrival but like one. She obviously had mortals around her and not just anyone; she would have chosen exactly the people she needed to be with, to carry out her mission. I don't know what will happen I just find it very interesting that she found out what she needed to, and then acted. Her pain was over it seems and she acted. (p.6)*

Prior to session three, PM described having one dream. In the dream, she was going to have an operation that the doctor called 'the small planter'.

After session three, PM laughed and said that she did not understand a lot and felt uncomfortable because she did not understand. However, she felt there had been a lack of trust and that she had felt an energy coming to her, but that there was a lack of communication between the goddess and the mortals and that this gap showed it.

During session four, PM recalled the previous session feeling that she had not finished something and described feeling union with her body and energy between her hands. She described feeling Demeter a lot and being able to understand Demeter as pain with a strong will when she goes against Zeus. PM experienced how Demeter felt, having left Olympus; she identified with her independence and aloneness in her pain. She could not understand why Zeus had not come straight to Demeter and why he had sent others to talk to her.

At the beginning of session five, PM gave me a large piece of bread that she had prepared and baked:

*For the first time in my life I made bread and I brought it to you – with the instructions of my mother – I think it has to do with Demeter. My mom hurt her hand so I made the bread – it was an incredible process; it is not something easy. As I was making the bread I thought of Demeter as the goddess of agriculture and it's strange - the timing - as I have never done this before, because I would have had an argument with my mother before, but I connected with my mother. (p.10)*

In session five, PM felt a great energy field between her hands that became stronger and stronger and was so compact that she had to lift her hands up in the air. She remained lying on the bed with her eyes closed and her arms in the air, so the energy could move through her body and because she felt connected to something.

PP described her epiphanies as her move from Germany to Greece, a deep depression, and change of profession.

In session one, PP felt her left side hot and heavy:

*I felt my right side hot and warm whereas my left side was cold and distant – I really thought you were next to me and touching me – I liked the story especially the part with the flowers it felt very good – I could not though follow the whole thing and I came back later on where I felt I had gone somewhere – this sadness I was surprised about and I also expected the Myth to go on – I wanted it to go on – and to know what happened – I felt though that it was not complete – but a heavy feeling on the bed of my body and a heavy feeling in general...and some movement in my stomach I recognized there was energetic movement. (pp.3-4)*

Prior to session two, PP described having a dream where she saw her breasts, especially the left full of milk. Her daughter came towards her and touched her in the dream and even though the breast was very heavy, all the milk left, and this saddened her.

In session two, PP felt numb in her body and her hands became very hot. She was surprised because she mentioned that she never had hot hands, as they were always cold. Her hands were cupped and she described seeing a little monkey who had to hold onto its mother and her breath getting deeper and feeling waves:

*There are some exercises that if I do them with my diaphragm, I feel like throwing up and this was the same really. So I know something is working there and after the last time my right back was hot and painful, but this has gone now.(p.5)*

In session three, PP felt strange with a faster heartbeat and as though she was in a deep meditation with no images, and a sensation that time had gone by too quickly.

Prior to session four, PP described feeling surprised about a feeling that she had experienced in her dream. She saw that she was somewhere in Athens in a rich, clean, green area and there was a group of elderly people having a fiesta, dancing and playing. There was a feeling of euphoria, a feeling of freedom and wanting to dance. She mentioned how when she had left the last time she had felt as though she was somewhere else and that the burst of bright light had shifted a lot for her.

In session four, PD's hands were energized:

*I just let go today and floated. At some point I felt I wanted to eat something sweet and I went to bite it with great feeling and then I thought oh dear, what will you think, so I went back into my mind and at the end I felt as though my hands were very energized and it was there you had said that I should come back. Had you not, I think I would have raised my hands that is how they felt.....there was a lot of energy.(p.7)*

At the beginning of session five, PP described three dreams. In the first dream, she saw a fur cat that was grilled that she thought was a fish. When she opened it and was going to eat it, there was a friend of hers that stopped her. In the second dream, there was a woman ready to give birth who was in a hurry. PP told her not to hurry and that it would happen. The woman wanted to give birth on all fours, so PP told someone to bring a mat. The woman lay down and as she did PP could see the head and started helping her to give birth. In the beginning, PP thought the baby was a little Chinese girl, but it is not, and PP realized that the woman had given birth to a cat. In the last dream, there was a tsunami that was threatening PP. PP mentioned that this was a recurrent dream before and that whereas the last time she knew she would be saved, this time she was scared.

PP described session five in the following way:

*I liked it because it moved me – now I don't know if it was from the Myth or because I know today is the last session and I think it may be that because it's a parting so there was a tenderness that came out and I wondered what our relationship is. Today I stayed a lot of time in my head listening to the poem – my stomach was making a noise and I felt*

*there was a pulse that I thought you may have heard in the beginning – in the right hand and then my stomach and I wondered if you went to the cupboard and I wondered what you may have put there. I liked it when the mother and daughter came together I began to think about you, why you were so interested in this Myth and then I was thinking about our relationship that is very airy and with no boundaries – free. (p.9)*

In her feedback session on the telephone, PP told me that she had finally mustered up courage and left her job in order to open her own practice.

PA's epiphanies were her eldest daughter's birth, women giving up their jobs, and watching the film "The Big Blue".

In session one, the music helped PA declutter, but it brought feelings of melancholy to surface. PA did not feel she was on a journey but as though she was lying on the ground in another place with no emotions, feeling neutral.(p.5)

At the beginning of session two, PA described another two important periods in her life:

*I thought of other epiphanic moments in my life – one of them was when I was seventeen and I was in my first relationship. I wanted to be in the countryside, raise kids and be a full time mum and every day I would call my mother while I was in England studying, and say I want to get married and live in the countryside and have children. Another time was when I thought I had cancer because I had a lump here when I was ...about 10 years ago and then I started to realize how important little things are.(p.10)*

After session two, PA reflected on Demeter, whom she saw as a giver:

*I am not sure how I can relate to Demeter as part of myself – an aspect of myself – maybe I would like to spend more time with my family, because I was thinking what happened to her realistically not symbolically – that her child was taken - as nothing was taken from me.(p.11)*

PA talked about the guilt that Demeter must be feeling and then described Persephone:

*Persephone was happy, childish, young and childlike; I think this is what I have lost-the happy girly singing and it is my fault I have deprived myself of this – Persephone is a growing evolving creature – beautiful and bright.*

She went on to describe how she felt:

*My legs were heavy and relaxed. I was in the in between space of sleep and awake, and I felt trembling but I think my heart rate changed – I could feel it was changing. (p.15)*

At the beginning of the third session, PA recounted two dreams and her analysis of them:

*The theme is loss of control - I was in a truck – I was telling my sister to help me I had these bags as well and I was going uphill and she said no, I am busy. I did it nevertheless and yesterday I was in a boat without oars and I wondered how I would go across and I floated a little bit but then thought oh this is pointless, and so I came out the boat. I felt relief; as I said, I could not do anything else...the sea was wavy and it was dangerous. What if I had drifted, as I could not get where I wanted so I chose to come back and got off, feeling relieved. (p.15)*

In session three, PA described having heard about a mother and a baby and how she was happy and yet she felt that it did not matter if one had everything if one was not happy. She also heard about a child breastfeeding and thought she was at home and that her eldest child had opened a door and burst into the room, where she was having the session with me.

At the beginning of session four, PA recounted another dream:

*I had a dream that my one daughter was kidnapped with another friend's child as leverage – it was like a game. The kidnapper who was an academic wanted me to help him with his job – he was manipulating me with a theory and N was in a truck sitting on the lap of my friend's child and I started waving at her, and then she started crying when she saw me. I said it does not matter she will come back, and again the same thing happened. I said; we should let them go by, and be careful, because if I wave she will cry. I can't do anything and the kidnapper will not give her up, so we have to see when he is ready. (p.19)*

During session four, PA described hearing that there was a child and that the child was embraced with love, but that it was not enough and that the child was not calm. She wondered how this could be and described thinking of children running around and liking the image. The name of Demeter, however, made her wary and on alert, knowing that she could not allow herself to become depressed as, if she did, then everything would fall apart:

*I have to be the ray of sunshine to bring light to everyone else..... I had the rapid heart rate and at the end I could imagine light in the sky, like I was underwater looking up and up at the sky which was a circle /square with light. It was light blue with the yellow of the sunlight... there was no warmth just the light. (pp. 19-20)*

At the beginning of session five, PA recounted the dream she had recalled from the previous week:

*I had a dream there was a bunch of kids in the basement and there was a spiral staircase and the challenge was that if we turned off the lights something would happen. So I told them don't worry nothing is going to happen we will put off the lights and you will see nothing will happen, but I knew something would happen – and the kids were like ghosts and it was like Halloween and so it was scary but I turned out the lights and woke up, I*

*was thinking if I am trying to prove something to myself – it was as though I had to prove to them there was nothing to be scared about and then I took my fear and just went down. (p.21)*

In session five, PA described feeling a weight on her chest and thinking of mothers who hug and the special smell, concluding that Demeter could not enjoy hugging her daughter but that there must have been a deep understanding between mother and daughter:

*What to do with richness if it is all dark; this gloominess and darkness of internal psyche with all the masks but you never have a true picture of life. Living on the surface – sweeping under the carpet as my sister says – but if you are happy with your life, why go down there....and I guess we can cross the bridge when we come to it – do we have to study it before. (p.24)*

In the follow-up conversation, PA mentioned that she had come to take part in the study in order to find out about her daughter, but that she had discovered something about her sister instead.

#### **4.1.3 Loss, Betrayal, Death and Rebirth**

Eight participants experienced loss, betrayal, death and rebirth across the five sessions. Results appear in Table H-L and detailed accounts of the dreams and experiences of the participant are given in 4.1.1c.

Table 8 Session One in Theme B

Session 1 Hymn Reading	Participant	Life Epiphany in initial interview	During Session
Persephone gathering flowers. Aidoneus captures her. Demeter hears her; gives up divine status and searches. Meets Hecate.	PJ	Daughter's birth Travelling Marriage Death	Life grabbed her late husband away. Identification with Persephone.
	PO	Father's illness & Death Shifts	A little girl in a field picking flowers with her mother.
	PK	Open heart operation Inter uterine experience Meeting spiritual teacher	Something familiar
	PB	Birth Death Closing business Being able to tell the future	Going up. Looking down from high up and feeling safe and cradled.
	PQ	Broken relationships Change	Two women. Going up a ladder and looking down at black and white tiles. A very powerful and warm sun.
	PC	Leaving Australia	A woman wearing chestnut and golden clothes.
	PG	Resigning from teaching job Travelling alone Wanting to travel with a partner	A feeling of being disconnected almost out of the body.
	PI	Choosing to be the hot girl Moving to the USA Reading her mother's diary where she planned suicide	Light and a cheerful squirrel gathering nuts, birds and whales jumping in and out of the water.

PJ and PB had both experienced losing their spouses; whereas PB had a new relationship, PJ hankered after one but remained locked in the pain that she knows through the *Myth*. Her identification with Persephone was so complete that she relived everything that she had been through, most of the time sobbing. PB, on the other hand, was able to recognize how safe she felt in her relationship and had become an observer. The loss that PO and PK experienced both had to do with childhood experiences. Although PO saw the little girl with her mother, she was afraid that the child symbolized her impending death, and PK experienced the loss and pain that Demeter goes through as something she herself had been through. The warmth of the sun in PQ's experience suggested that he needed to move beyond duality and into some kind of union. Both PG and PI appear to have found refuge in moving beyond the *Hymn*, PI finding safety in the vision of the animals.

Table 9 Session Two in Theme B

Session 2	Reading	Participant	Prior to Session	Session
Hecate tells Demeter news. Demeter is told what has happened by Helios. Demeter goes to the well and speaks to the daughters of the king. Story of Doso.		PJ	Dream of her late husband. Dreams of different men in relationship with her.	Grief and loneliness.
		PO		Relaxation but some trepidation.
		PK		Feeling of being born on Earth.
		PB	Money issues. Her baby taken to hospital. On top of a mountain looking at cherry trees. A basket overflowing with cherries. Peaches and nectarines.	Two masks: one a clown the other a horned animal mask. Two cities, one barren and earthy, one glittering.
		PQ	Coming to crossroads. Reaching a hospital but leaving. A river. Catching a different train.	Zeus' father Kronos (Saturn). A horse and a river covering PQ.
		PC		
		PG	Greece and the upcoming wedding.	Overstimulation
		PI		Choosing to be the hot girl over the marrying type. Food disorders. Internal pain.

Most of the participants had dreams of the issues they were dealing with and that carried through into session two. PJ immersed herself in the grieving process. She reflected on the journey she had taken with her husband after he had been diagnosed with a brain tumour and her loss of faith after his death. PO tried to relax but experienced a lot of fear that life would betray her, as well as a lot of reflection on how she had already betrayed herself. PK experienced her birth on Earth and felt a tremendous amount of heat and pain. PB was brought face to face with the duality that life brings. PQ was overcome with two powerful father figures but also with his heavy Saturnian nature that perceived everything as black or white with no shades of grey in between. PG was stressed and unable to relax, and PI was completely overwhelmed with her life that she described in detail. Opposites were powerfully present in her choice to be the hot girl rather than the marrying type, and her passionate self as opposed to the robot figure her husband demanded her to be.

Epiphanies were closely related to the issues that were being dealt with. PJ and PB were dealing with death; PO had absorbed a lot of her father's energy when he was ill; PQ was dealing with emotions as was PC, PI and PG.

Table 10 Session 3 in Theme B

Session 3	Reading	Participant	Prior to Session	During Session
The daughters fetch Demeter. First revelation of divine status. Not lawful to drink wine. The special drink as sacrament. Initiation of Demophoon (Three stages) Protection, growth, anointing & divine breath, fire branding.		PJ	Dog dying of spasms. Moving down into lower levels.	Wanting to wear a long white dress, drink wine and dance. Wanting to visit Zeus.
		PO	Desperate for water. Dead horse corpse and live man underneath. Dead daughter not honoured. Dead friend.	Deep feeling of loss. Fear of death.
		PK	Friend whose son has HIV	Floating high up.
		PB		In a temple. Corinthian columns. A profound feminine presence.
		PQ	Life translator. Running an Olympic marathon.	A house in the countryside. Wanting to move to the red tiled roof.
		PC	Watching a film about a little boy that was moving.	Relaxing
		PG	Being trapped. The airport closing. Having to get out. Knowing she can run over the mountains.	Agitated – unable to relax
		PI		Not sure what is expected of her. Trees, a garden and woman smiling.

After PJ's dream about a dog dying and moving to a deeper level, she experienced the desire to visit Zeus. This need was immediately blocked, however, as PJ immediately said she did not believe in anything. She was fearful and did not want people to think that she was worshipping the gods. She was suspicious of anything that was esoteric and still needed to address these issues. PO's dreams emerged as very powerful indicators that her life force has been exhausted by the figure living inside of her. PB experienced a profound femininity as though urging her to use her intuition and pay homage to the sacred. PQ needed to choose to move beyond a situation of betrayal, and PG was fearful about being trapped in a situation of political uncertainty that was life threatening. PI was very insecure during the sessions and she vacillated between ending her marriage or pretending that all was under control.

Table 11 Session Four in Theme B

Session 4	Reading	Participant	Prior to Session	During Session
Second revelation as young maiden. Withdrawal to temple. Visits from deities. Hermes goes to Hades to fetch Persephone.		PJ		Identifying with Hades.
		PO	An efficient gardener cutting bushes down. A narrow staircase going up. Feeling old.	Fear of getting old, of dying, of losing control, of change.
		PK	A boy with HIV. A feeling of Death.	Identifying with Demeter. The light and the dark.
		PB	Eating golden soup. A body full of air.	A barren place. A waterfall out of reach. An ancient man's face.
		PQ	Barking like a dog. Fear. Saying I don't care that you don't like it. A dog watching.	A statue of a woman in marble her arms outstretched. A tuft of red hair. A road to a temple. Demeter.
		PC		
		PG	Fear of being captured. A natural disaster looming. A need to hide.	Loss of the need to control.
		PI		Relaxation but inability to connect in any way to anything.

In session four, the process of going down is more pronounced than that of moving up. There is a profound sense of inner turmoil with dreams of death and fear, a clear indication of the dual nature of life in the experiences of light and dark and heaviness that a number of participants described feeling at the beginning of the sessions. In general, there are feelings of disconnection; during the *Hymn* reading, Demeter has withdrawn to the temple and does not agree with the many deities who try to persuade her to let go and come home. In the interim, the land is barren as are the lives of the deities and mortals. Results suggest that as emotions emerged from the subconscious from the previous session, in this session they became more specific.

Table 12 *Session 5 in Theme B*

Session 5	Reading	Participant	Prior to Session	During Session
Union between mother and daughter. Story recounted by Persephone. Visit from Rhea. The Eleusinian Mysteries.		PJ		Improving. Regaining faith in god.
		PO		Identifying with Persephone. Discovering self.
		PK	Visiting Egypt. Looking for the goddess. Mother and spiritual teacher.	Body blossoming. Letting go. Accepting.
		PB	Dream of late husband throwing a fig at her. Daughter with a penis. Losing worry beads but a stranger finds them.	Swirling – moving out of a hole. Green tress with golden fruit and olive trees. Comfort.
		PQ	Going skiing, but the ski does not fit. Waiting for an ex-girlfriend; feeling relieved when her boyfriend comes.	A woman playing a harp. A stamp.
		PC	Sleeping for over seven hours	
		PG	Searching for something and not being able to find it.	A blue collar worker watching PG sleeping or dreaming. A dock.
		PI	My husband wants a robot to serve him.	Letting go.

The results of session five suggest that there is still a large amount of insecurity during dreams that lead up to closure during session five. The results in session five suggest that participants were still in the process of rebirth and had not completed a cycle as those participants whose experiences were richer in imagery, who have been grouped under the previous theme. In general, this particular group could not let go easily and were prone to remain outside of their experiences and not become a part of them. PJ and PO were still engaged in a healing process, and PK found relief through the cessation of the body heat she had been experiencing and a sensation that she could accept birth more easily. New information that needed to be addressed emerged for PB, whose experiences were similar to those that normally occurred in session one; this was also evident in PG's experience that suggested she was breaking ground. PC was taken aback that he slept peacefully for so long, something he said was not at all usual and indicated that he had let go of control. PI appeared to have reconciled herself to the idea that she would remain in her marriage and that it was important that she follow her husband as she had been doing up until then.

#### 4.1.4 Detailed account of Epiphanies, Dreams and Experiences

PJ's epiphanies were giving birth, travelling, marriage and death.

In session one, PJ had an image of a blonde girl in a beautiful meadow:

*Suddenly bad Hades in his chariot grabs her and she screams and tries to resist. That thing of taking something without your will reminded me what happened to me in my life, my late husband's sudden epileptic fit, going to hospital and relaxing and then again suddenly the Earth moved behind my feet and I used to wake up in the morning and ask, why did this happen? I felt someone had grabbed my beautiful life without asking; something I did not choose. It happened violently and suddenly – of course it was not a sudden death but it happened that there was a sudden change and I lost my husband. I lost him and it was as though someone had taken my life away. (P.7)*

Prior to session two, PJ described her dreams. In the first dream, she saw her late husband and actually woke up crying. She told him to please go. In the second and third dreams, she saw herself becoming involved with male friends.

After session two, PJ described how she could feel Demeter's loneliness, her grief, her anxiety, her sadness and disappointment in the gods as no one had consulted with her or her daughter. She described playing theatre morning, afternoon and night, being strong, believing that if she had not pretended all was fine, her husband would have died even earlier. She described putting herself forward, not allowing her husband to read about his brain tumour on the internet, and telling him he would be fine.

Prior to session three, PJ described her dream where she was on the couch with her daughter and a friend who loves animals in an unknown place. She saw a big dog like Lassie who was light coloured and started having leg spasms, and then died. She asked her friend if it was a heart attack or an epileptic crisis, and her friend said dogs experience what people experience as well. In the next dream, PJ saw that she and her daughter were somewhere such as a mall that had a staircase, a flat ladder that one had to go down to the lower level that was really down. She knew that if she fell it could be dangerous, but everyone was going down as there were shops below and a pharmacy. Her daughter wanted to go down and lots of people were going down, but she was scared because the ladder was moving. Her daughter went down and began chasing the younger children away, and then PJ decided to go down as well.

After session three, PJ described her thoughts:

*When the music started I wanted to go somewhere and dress myself with a veil and be dancing in Ancient Greek times wearing a tunic and just following the notes. I wanted to dance to the music and then go to the house of Zeus. In general I felt good and when she was invited to eat and drink I thought I wanted to eat and drink wine and then I began to*

*feel I was beside the sea – there were thoughts flashing by about work, my parents, my life - I was relaxed to a large extent and it was different – I did not feel anger anymore I was just anxious and then I felt a weight on my chest but it left. (p.13)*

PJ saw session four from the part of Hades, whom she described as a charming man who began the situation. She found Persephone lucky that she had someone who speaks to her, and that he must feel bad that she must leave. She found it natural that he had to take her by force because as she said Persephone would never have gone on her own, and that it was necessary for her to go down.

During session five, PJ felt that something was being cleared, and she had pictures of different pictures of everyday life. After the session she shared her feelings:

*I have seen that I am improving ...I know I am afraid and that I am inviting disaster without self-work...so I should embrace the weak parts of myself ...I have to trust God again – I like it – I feel that I need it – will I manage ....I trust myself when I think of doing a project; I always say I have managed to do things so many time why should I not do it now? I know the solution is to do something for myself even if it is small. (p.16)*

PO's epiphanies were the illness and death of her father as well as shifts in general.

During session one, PO has the following experience:

*I was in a big field with yellow and red flowers – a little girl with a basket picking flowers with her mother but all this beauty carries fear and the fear made my shoulders and arms tense – what can happen the little girl cannot relax – where does she stand – can she find peace ? In my inner dialogue I had to relax – I feel like I have lost parts and that I am incomplete. (p.3)*

The week after the first session was heavy for PO. She felt very tired and just wanted to be on her own because she had felt the fear when she saw herself as a girl. This was amplified when a client told her that her young daughter had been praying that PO not die.

In session two, PO attempted to relax further and explore her fears:

*It was relaxing – more relaxing than the last time...I felt there were truths and knowledge care wisdom that guided my journey – I knew I had to let go and it was something pushing me to my roots. I lost my size and my boundaries and only the journey was going to connect me with another journey that was something I had to reach – I did not worry about knowing the words. (p.5)*

Prior to session three, PO related her dreams:

*I had a dream I was in rented rooms abroad and I entered a room – it was so filthy and dirty – I had gone into the room to get water – I saw the corpse of a horse – a dead horse and on top of the horse another corpse – but it was moving and I was wondering how he*

*could be alive and then I saw a man whose face – he had blonde hair and blue eyes and he said why are you here in my room you should not have come – he was half – I did not see his whole body and I felt ashamed – I was surprised and the following night I had another dream and it shocked me – I saw I was in a church - I had taken a paper for my dead daughter but in the dream I felt I had not honoured my daughter who had died – and my daughter is not dead. In another dream a friend who is dead came to see me and said lets go for a walk and I said no I am busy so I did not go for the walk.(pp.5-6)*

In session three, she experienced loss:

*I felt I was in between worlds – it took me longer to relax – I felt I had things to do and I could not do them – it was OK to be lost – its releasing to lose myself – I felt I was helpless – I had lost my symbols –everything is known and unknown...where is the power to ground me to my place – I was trying to catch some phrases – and I was incapable – I was a stranger. (p.7)*

Prior to session four, PO shared that she felt as though an inner eye was growing within her, magnifying events in her dreams. In her first dream, she saw she was in a room and a young man was in the garden but he was not the usual gardener and he pruned the bushes really low, and PO was surprised because of his effectiveness. She was with a lot of people moving around and with her mother who behaved as if she were lost and her sister who was more motivated. PO wondered if spirit had taken over and was keeping her and, if so, for how long it would go on for. In the following dream, a lot of men and women were coming for appointments, and she was worried that she had given one appointment twice. There was a dark, wooden narrow staircase going up and she felt a lot of uncertainty, like she was revisiting her life.

After session four, PO described her experiences and feelings:

*Now that I recall it, interesting that I switched and felt two positions – feeling and behaving and catching the role – to receive all of it and so I was changing roles and the first one was hunting, running, judging action and the second was wait, be open trust feel and there is a fear in the passivity inside of me as though I am missing or dying – I need the trust that it is OK – its like you are stupid you stay like that and do nothing and so I let go – I also said a lot of things happen without me and I only receive the feelings – feeling that all what you said is inside of me I have known it I don't need to know what is happening first second – it is like a recalling. (p.10)*

In the fifth session, PO felt it was much easier to dissolve and, as she could only hear Persephone, she identified with her and felt as though she was everywhere.

PK's epiphanies were an open-heart operation when she was a child, embodying a foetus in uterine at three months during a re-birthing session, and meeting her spiritual teacher.

PK described feeling a lot of heat coming up through her body during her first session, and feeling her hands really activated and heat coming out of them whilst experiencing the Hymn:

*I got the sense it was in my genes it was very familiar – like a continuation um - a lot of it was interesting; the symbolism. I felt I was there with Persephone and Demeter with all this joy and blessing and harmony and I felt that Persephone was a symbol of my soul and when Hades came to get her there was the downfall of the soul to Earth and the underworld was the Earth and this was not nice coming down. There was a lot of agony and fear and helplessness; that Persephone was crying screaming out and no one could hear her was like the soul coming down to Earth. (p.6)*

Prior to session two, PK described feeling a tremendous amount of heat in her body during the week, which had made her feel very uncomfortable. She also felt a pain in her back that carried on for two days, and so she rested during the week drinking a lot of water.

During session two, PK carried on feeling hot:

*Lots of yawning – that was strong again I had a lot of heat starting from my hands and pain in my back, knees – it was like an exhausting feeling but I was trying to figure out because in this exhaustion was a feeling of acceptance – ok now you are here you have come to Earth you landed and now you must find a strategy and it was where Demeter was – I was there – the agony and mourning from her side so maybe hers was my agony as well as I thought I had landed and just as I realized I was here there was so much pain not only physically but emotionally as well but I think I went into a denial state as though I had never existed before as if I was ready to cut the cord with the other side because it was too much to bear so I put a question mark that maybe this was the cause of not only depression but I was always quiet - a quiet child – thinking a lot because I felt as though I had lost joy and again a lot of heat and yawning – a lot – but it was powerful – more powerful than the last time – there was a lot of weight – not in a bad way but weight – I was surprised at the deep breaths I was taking – the heaviness was like a fog. (p.10)*

Prior to session three, PK recounted her dreams about an ex friend who was wearing a black dress, looked tired, and told PK that her son 6/7 months old was born with HIV. PK's mother invited the woman into the house and PK did not like this. The girl's mother was crying in the dream. PK had the dream twice.

In session three, PK had the following experience:

*I left...I was floating – I don't know where I went – when I started to relax I felt some pain in my calves and then I could hear your voice somewhere down and I had the impression I was floating somewhere it was really nice – it was warm and up to a certain point I felt my head heavy but after a while not even that – just floating – I can't say if I was light or heavy just floating. (p.11)*

Prior to session four, PK had a series of dreams. Two or three dreams were with her ex friend, and this made her very frustrated as they were about the baby with HIV. Twice she had a dream about a boy of seven or eight years old with glasses looking at her and a dream where she is in a castle, defending the territory from some people who wanted to come in. She felt the theme of death and people passing away was there, and this made her focus on the here and now. In her last dream, she saw her spiritual teacher doing therapy in a Buddhist monastery where she was a monk. He was doing therapy on the Dalai Lama and holding his third eye and his throat, and PK and the teacher both wanted to go into meditation. There was a place where PK needed to put her head but a monk asked her not to put her head down there, and she agreed to change her place of rest.

In session four, PK described her experience:

*That was very light (laughter) yes um – I think at the beginning I felt Demeter coming into the room – a very powerful and nice feeling and near the end I felt her as if she was standing on top of me – really tall – huge – and I felt my head really light and energized and Persephone – the thought came into my mind that she symbolizes the light and the dark – she symbolizes the light in the dark – I didn't get what happened with Iris – I don't know if its connected but the friend who comes in my dreams with her son is called Iris – so is she a messenger in my dreams? (p.13)*

Prior to session five, PK mentioned that she was relieved that the heat she was feeling had subsided. She had a dream with her spiritual teacher, who was dressed in a blue Jellabiya and was in a room doing therapy and demonstrating something. They were both in Egypt and he asked her mother, who was there too, how to go to the archaeological museum. PK wondered how her mother would interact with Carlos. PK recalled that he wanted to find out about a goddess or a site. The second dream was where PK saw that she had to race for a 200 metre distance but that she was not prepared. She knew there were cats in the race. PK saw an orange white cat with her baby and wondered how she would run with these two; however, she started training and saw herself running and she made it, even though there was a lot of stress.

In session five, PK had the following experience:

*I was feeling my feet a lot, my body a lot – so I could not go deep because I felt it so much – it was very intense – the feeling when Demeter gave the order to earth to bloom again I felt that my whole body was blooming everywhere – then it was very clear and really grounding, the fact that how can I connect this? It was a very strong ultimate truth to be accepted as it is – when the decision was that Persephone would be on the Earth for two seasons it must be accepted as is...it generalized in me like a feeling of, there are some things that can never be changed and this and the body that was Earth, I felt grounded me, and gave me strength true strength – which is a lot – I need to find ways to direct it –*

*to do something with it as I know that if I do not do something, it will come against me – it was very powerful very powerful and it came that it was stupid to be afraid.(p.16)*

PB's major epiphanies were birth, death, closing her business and being told the future.

In session one, PB felt heaviness but great support. She saw colours as if she was somewhere deep and looking through a hole that was moving. As the hole opened upwards it was blue and then there were swirls, and when I started reading the poem, the colour changed to a pink, red, orange colour. PB started seeing green as she was looking upwards. Then, suddenly, she was looking down from somewhere high and saw an image of buildings that remind her of a castle in Nauplion.

Prior to session two, PB had a dream about what money was hers and what money was her partner's. Her second dream was about organizing a fancy dress party and discovering that her baby is ill and has to go to hospital. In the next dream, PB was nearly at the top of a mountain looking down at thousands of cherry trees. She had a basket of cherries that is overflowing. And in her last dream, she saw herself packing a picnic basket with peaches and nectarines.

In session two, PB had the following experience:

*Today I felt my arms very heavy as if I was holding onto the bed...very different to last time...holding on stiffly and what I saw was all earthy colours...I was in a cave or mountain and I saw two ancient masks flash – a clowny one and one of an animal with a horn...then they disappeared – again all earthy and then towards the end I was somewhere high looking at the lay-out of a city – they flashed twice – one was in grey tones – earthy and the other I could see flashy lights but my arms feel so tired I wanted to hold on.(p.18)*

Prior to session three, PB had a dream that her partner was calling for her. She shared that he had been taken to a hospital with stomach problems and that it was her anxiety.

In session three, PB found herself in some kind of a temple with a very profound feminine atmosphere. She was on a couch and kept touching the fabric with her hand saying it is velvet. The fabric was a pale grey, and PB was looking up at columns wondering if they were Corinthian and if she was at the Zappeion. She was aware of the presence of women and felt as if she could have gone on and on where she was, as it was quite deep.

Prior to session four, PB had a dream that she was in the village where she saw a man eating bean soup with a loaf of brown bread. She was dressed in a beautiful white and orange dress and found herself eating golden soup that she spilled onto her dress. She hears herself saying, "Oh just look at this golden soup!" In her second dream, PB is full of air and goes to a pharmacist because of her disease.

In session four, PB had the following experience:

*Today I was on a barren rocky mountain cloudy around it but on my right at a distance was a waterfall coming and I could see shiny glitter when the sun shines. But my mind said there is no sun so how can it be and I was trying to reach but with my eye there was a beacon and when I turned my head to see that one light, I did not see anything. Then I was looking from down up and then a man's face appeared and that's all I could see – an ancient face – he was bending forward as if he was on a chariot and his face was Grecian and he had a leafy headband and again I saw the waterfall and glitter – I could see the water but every time I tried to touch it I could not. (p.22)*

Prior to session five, PB dreamed she was sitting on a sandy and she turned as she thought something was thrown at her. She saw her dead husband under a fig tree and asked him why he threw the fruit at her, and he replied so she could know he was there looking at her. In her second dream, she returned to her country to visit her children, who were all young and living in a cramped house. She was taken aback that she had left them and that they were living in the way they were, and she took her youngest daughter to the toilet. She noticed that her daughter had a penis. She panicked as she was not sure who to go to for help. In the meantime, she realized that she had lost her exotic worry beads that eventually a stranger found and gave to her, which gave her comfort.

In session five, PB started off somewhere dark:

*I felt dampness and a choking in my throat and I did not like it and then there was this swirling and I started moving out of the hole – when I got out of the hole a lot of greenery among trees and I questioned only olive trees; and there in front of me trees started moving, with fruit like pears but they were golden and I could feel my muscle because I was trying to reach and pick them as they were all golden. I did not have a basket but they stayed around me and there was an ancient house with columns, again Corinthian style. I felt at peace; the sky was clear and I felt this great abundance of the green trees that gave me comfort. (p.24)*

PQ's epiphanies were broken relationships and change.

In session one, PQ had the following experience:

*In the beginning I saw a black-haired woman wearing a white dress seated and then a blonde woman standing with a blue dress – the background was dark – there was a very big sun and two hands offering. I felt relaxation and safety and that I had moved beyond – it was warm but a perfect temperature and then the sun left and I saw I was at the top of a ladder looking down at a floor with tiles...black and white tiles then that went and I felt as though passing in front of me were waves, circular waves, light and then every now and then the wave would come and go in a circular movement. It was as though I was the flow, in a space, not able to really describe it; just relaxation, safety and a very calm presence. (p.4)*

Prior to session two, PQ had a dream where he came to crossroads. There was a straight road ahead with another one on the side. He went into a basement of a big building, up the stairs and came out on a floor where there was a hospital. Surprised, he left because he decided that it had nothing to do with him. In the next dream, there was a very big river that had a tributary and many smaller tributaries that ended in a different country. He could see images of where they went and one image was very peaceful with greenery and flowers, a beautiful scene with a waterfall, and this is what PB had also seen during her session. In the next dream, PQ was somewhere on the platform of a train waiting for an ex- girlfriend to buy a train ticket for them to go somewhere. She was late getting the train tickets and the train was coming, and PQ realized he was moving on another train. In the last dream, PQ was in a football stadium and the police were waiting for him. They put him somewhere (he was not alone) and he was attacked by a group of little people. PQ was on defence but in a very calm mood and feeling very safe and sure.

In session two, PQ shared his experience:

*It was difficult for me to go deeper – I was more on the surface - but I did not have difficulty opening my eyes like the last time when I was shaken....the sun I had seen the last time was there but I could not see it so much – it was far. I started with the planet Saturn – brown in colour – the father of Zeus. After I saw a girl with a blue dress close to me; her hair was black and I just had an image nothing more and then I saw a brown horse looking up with a blonde mane, and again this was an image – like Saturn. I had a picture of a sunset and I saw a river that was very deep coming towards me. On its banks there were tall trees and there was water coming towards me as if it covered me at times; the river gave me a sense of depth. (p.7)*

Prior to session three, PQ recounted four dreams where he was a life translator. He also had dreams about warning a friend to turn his life around, running at an Olympic race that was well organized, and listening to a black guy trumpeter playing the blues; PQ also bought a harmonica.

In session three, PQ felt peaceful and saw that he was in a house in the countryside. The house had red ceramic tiles and there was grass and flowers. PQ wanted to go to the roof and was going closer and closer, and then he saw a field that was misty with yellow and mauve flowers.

Prior to session four, PQ shared his dreams:

*I was working at an advertising agency and my objective was to present the yellow and the white. I showed the person who ordered them and he said he did not like it and I said it doesn't matter I don't care if you do not like it and left. In another dream I was in a house, as though I was protecting it like a dog and I was a target, somebody's target. I don't know how but I was barking to chase them away. The next dream again had a dog;*

*there was a politician who I gave some stones to that I had made. There was a balcony and we are playing with these stones and I knew I could cover something; the dog was watching us. (p.11)*

In session four, PQ started flying above circular gardens with grass like in Vienna. There was a statue of a woman with her hands outstretched in white marble. Next, he saw some waves of light like the sun and a tuft of red hair on the cheek of a woman. After that, PQ saw a road that was going up in between houses and I realized it was a road leading to the Parthenon:

*Then at some time when you said Demeter, it was very close – it spoke from inside of me and I was at the top of the hill and you said Demeter and it was very close to me ...mine. (p.12)*

During the week, PQ had two dreams. In the first dream, he had gone skiing with a friend, but the ski was too big and he needed to make the ski fit. In the second dream, his ex-girlfriend invited him to go out and when she did not come, he was relieved. Her boyfriend came instead, and this made PQ feel good.

In session five, PQ has the following experience:

*In the beginning I saw a scene like Scotland, a precipice with greenery and flowers. After that I saw a harp – a girl playing a harp but she was looking at me and smiling. From one point I felt I was very stable – I was lying down and my head was on the bed but at the same time was extending up ...I felt I could stretch it. At some time I saw a picture of a woman coming to me as I was going down. She was coming closer to me and in general I understood that this was the end as well for me and there was a stamp. (pp.14-15)*

PC's epiphany was leaving Australia when he was five years old.

In session one, PC saw a woman's form with chestnut and gold clothes, feeling like he was in a depth:

*I was not sleeping but it was as though I went very deep and my mind was put out and I saw Demeter – a little – a woman's form with chestnut and gold clothes – colour like ash/light yellow and I felt very nice.....it was as though I did not even follow you at times – I could hear your voice but I was not conscious – I was in a depth – I don't remember – I remember Demeter, just a little and then I heard a woman's name Cleoniki – she told Demeter something – Hecate – I heard that and saw an image.(p.4)*

He had no dreams to report but, prior to session two, shared the following:

*I felt last week that I was totally trapped with my music and usually I am very constant and usually do not change – well I decided to leave something that I have been trying to*

*do for years – there is no energy – so I decided to start playing new things for music. This last week I decided to start calling and inquiring about changes and I am starting a band – and we will play others music and we will change some of it – so we said that we can start experimenting with our own as well....I write my own music – so now I am going to do something new with these other musicians. (p.5)*

Prior to the third session, PC shared that he had watched a film during the week that had brought tears to his eyes. The film was about a young child musician. PC could not recall what happened in session four and prior to session five; PC shared that he had slept for the first time well over seven hours, something that was very unusual for him.

His experience of session five was as follows:

*This time I came and went many times – previous times this did not happen and also my hands went numb – I can still feel it now – there were a lot of times that I went into depth and came back and went into depth and came back – I feel at peace.(p.8)*

PG's epiphanies were travelling alone, leaving her job, and realizing that she no longer wanted to travel alone.

PG's experience of session one is as follows:

*The story telling was calming – I couldn't tell if the music helped or hindered – I kept listening to the music. Once I felt I was outside of my body and I think it was when Demeter was looking for her daughter after she lit the torch – it was during one of those pauses. I don't think I fell asleep; I felt outside, and it was strange and unusual. Being outside the body brought almost a dizzy like feeling; I'm not sure what that was – it was very strange – I cannot describe it though – it wasn't that groggy sleep feeling – PAUSE – it was heavy almost – my head felt heavy and I was disconnected to the body – I did not feel my hands, legs, body. (p.6)*

Prior to session two, PG had strange dreams about Greece and her up-coming wedding, which she described as dreams that would flash forward.

PG experienced session two as a feeling of overstimulation with images that flashed so quickly she could not connect with them.

Prior to session three, PG described her dreams again as moving and fast forwarding. She saw people escaping Athens and a mature couple carrying luggage into a SUV that is an embassy issued vehicle, and she asks them how they will flee Athens. The man tells her not to worry and that he will come back for her. In the next scene, PG was informed that there was no way to get to the airport because the public system was not working, and there was no more petrol for cars. PG realized that she would be able to run across the mountains. In her next dream, she saw two women with dark skin who are identical twins. PG was shocked to know that the woman had an identical twin. In the next dream, PG was in a village

somewhere in the mountains searching for a house. The street was so narrow she had to make a three point turn.

During session three, PG felt agitated and could not relax. Her mind wandered to different places, to Nevada and Greece. She began listening more to the story that brought sadness to her because the mother did not trust Demeter. As the section finished, PG felt her heartbeat, as though she had just had a coffee.

Prior to session four, PG had dreams that she went into a house because she was avoiding capture. Her dreams became more lucid, and in the next dream she was at a dinner, waiting to be served. It was a special occasion and she realized that the person next to her is blind. He started eating and PG realized that the food he was eating was what she had prepared. In another scene, PG was in a maze trying to capture an elusive man and she managed to corner him. In the next dream, she was on a ship with elaborate hallways trying to find out where it was going and why. She also had a dream of walking through nature with anxiety as though Mount Parnitha was the final outpost of nature, with the trees, flowers, water and rocks. In a follow-up dream of Parnitha, there was an older woman who was the protector there, younger people were travelling through and there was an image of a young girl climbing a tree and hiding in the branches.

In session four, PG relaxed and lost the need to control.

Prior to session five, PG described a number of dreams in which she was searching for something; in her dreams she found herself working in a library and an old lady asked her to find a book. She started browsing and then found she was looking for an animal.

In session five, PG experienced the following:

*This time I felt like I lost consciousness – I listened to the story but lost parts of it as my attention was intermittent. I would hear things go out then come back in then go out. I saw images – a man was looking at me but no words were spoken. He was blonde, a blue collar – and he seemed to be looking to see if I was sleeping or dreaming. There was a big wide dock and my body felt tingly at points; it was strange. I called him a blue collar worker as he was not an academic or a lawyer. (p.14)*

PI's epiphanies were deciding to be the hot girl, moving to the United States, and reading her mother's diary where she had recorded planning to commit suicide.

In session one, PI had the following experience:

*That was deeply relaxing I really went – my body went. I am not a visual type but I felt I need more joy and I am missing fun and just when you said Persephone had lost her child I felt a pain in my chest and then you said her heart was crushed – then I saw light and some animals came – there was a cheerful squirrel gathering nuts, birds and then whales jumping in and out of the water – this was all effortless because I remember with*

*shamanic journeys I could not see a thing – this just flowed without making something happen.(p.11)*

In session two, PI felt as though she were in uncharted waters. She did not know whether she should listen to the story or let go. In session three, she was aware that she needed to put her hands on her stomach. She saw trees, a lovely garden and a woman smiling. PI found session four and five relaxing.

#### 4.1.5 Experiences across Sessions

In general, participants reported having the following experiences across the five sessions that contributed to their healing:

- (a) Experience of Deities and/or other Ancient Figures
- (b) Experiences of being in another place and/or time
- (c) Non-ordinary sensations
- (d) Animals and other symbols
- (e) Changes in sleep/dream patterns

Table 13 *Different Experiences across the Five Sessions*

Experience of Deities and/or other Ancient Figures	Experiences of being in another place and/or time	Non-ordinary sensations	Animals and other symbols	Changes in sleep/dream patterns
<b>11</b> Participants	<b>13</b> Participants	<b>17</b> Participants	<b>12</b> Participants	<b>11</b> Participants

#### 4.1.5a Experience of deities and or other ancient figures.

Eleven of the participants reported seeing figures they took to be deities or other ancient presences across the five sessions. The figures they saw ranged in size and were taken to represent warrior gods, soldiers or deities. Some of the figures communicated with the participants. A few examples are given below:

*An ancient soldier came out with a chariot and he was fully equipped... shouting that he was closed for so long and he had not seen the sun for so long – and he started moving to the sun feeling free at last and leaving his rage for what he has lost all these years and he turned white and picked up the girl and they were moving in the clouds and then he came*

*down to the sand to the beach where there was a little girl and a young woman - they were not related but then he stopped there watching them. (PH, p. 9)*

*In the beginning there was myself and someone else and we were somewhere dark – somewhere enclosed maybe we are in Hades I don't know and opposite is a bi figure, a solitary figure and he was wearing a helmet... the helmet with plumage and then he was a god like creature – the warrior and the godlike creature – he was warrior god shifting in front of my eyes. (PN, p.16)*

*When in the temple I don't know why I say Feminine but that essence was there – not that I saw any females but the male presence was missing but there was a very strong feminine feeling like I was in the presence of women. (PB, p. 21)*

*A man was looking at me but no words were spoken - he was blonde a blue collar – and he seemed to be looking to see if I was sleeping or dreaming. (PG, p. 14)*

#### **4.1.5b. Experiences of being in another place/time.**

Thirteen participants experienced being transported to different places across the five sessions, or experiencing changes in space/time. There were reports of moving out of holes or wells towards the sea and mountains. In general movement was from below upwards.

*I can't say I was on a journey....it was as if I was lying on the ground let's say.... Still, as if I was in another place. (PA, p. 4)*

*We were somewhere dark – somewhere enclosed....maybe we are in Hades I don't know.....and then I found myself on a very big bay and I was on top of the cliff and I was looking out as if I was looking for something but it was very open – open, and I didn't feel anything and I knew I was looking for something, expecting, hoping, and I knew I was looking, and it was just this vast, vast, vast, vast, vast, sea and I am alone. (PN, p. 15/16)*

*I felt I was flying ...amazing to fly ...amazing – I enjoyed it. (PH, p. 15)*

*I left ....I was floating – I don't know where I went. (PK, p. 12)*

*I felt that I left – time was completely lost (PP, p. 5)*

*By the way that time when I was out of my body – I lost complete track of time – and I became conscious of this – but I did wonder if I lost parts of the story. (PG, p.6)*

*I didn't understand the music as music, I felt like I was not in my body – like everything was happening parallel – I didn't understand when you stopped talking – it did not enter my consciousness and it was like everything became one and I had a sound atmosphere*

*that enveloped me; an atmosphere of sounds that existed with me – I could not understand it. (PF, p.19)*

#### **4.1.5c Non-ordinary sensations.**

All seventeen participants experienced some form of non-ordinary physical, emotional and mental sensations over the five sessions. Physical sensations were experienced but did not interfere with experiences. The majority of participants reported that they were conscious of their physical body through the sensation but continued to experience other sensations as though there were two parallel situations unfolding.

*That was deeply relaxing I really went – my body went I am not a visual type – I felt very, very, err - your voice was very soothing... when you said Persephone had lost her child I felt a pain in my chest. (PI, p. 11)*

*I felt heavy... my head. (PJ, p. 7)*

*There was a lot of heat coming up through my body, goose bumps and my hands were really activated – heat - lots of heat coming up - and activated. (PK, p. 7)*

*It was so repetitive and then suddenly I felt these very strong grips on my shoulders – it was not unpleasant.. I just felt I was sinking into the bed – and I wanted the bed to scoop me up but I was asking the bed to take me further in, and I was going in deeper and deeper into the music and almost becoming one with the music and then that was it. (PN, p. 16)*

*Mm at the beginning it was neutral but towards the end I felt very good – I felt my energy body had been activated by a seed - a seed I felt that had to do with creation. My body began to create a circle. (PM, p. 5)*

*I was very heavy when I last left and it continued – I had a lot of running around – but everything was so heavy – my thoughts, my body – there was the heat and the weight lifted only four days later. (PJ, p. 12)*

#### **4.1.5d Animals and other symbols.**

Twelve participants reported seeing symbols, colours or animals over the five sessions.

*Then I saw light and some animals came – there was a cheerful squirrel gathering nuts, birds and then whales jumping in and out of the water – this was all effortless because I remember with shamanic journeys I could not see a thing – this just flowed without making something happen. (PI, p. 11)*

*I saw colours.... when you started reading the poem, the colour changed to a pinky, reddish, orangey colours..... I thought I was somewhere high; I thought of Nafplion – the castle – I had been there... and then I thought Nafplion what am I doing here and then of course again and high up and I could see an image – greyish – but the colours started dark. (PB, p. 15)*

*First I saw mmm it was a meadow with grain/wheat.... I saw a little girl and myself and a little girl like my daughter and her name is Demeter so I saw myself and Demeter..... I saw an eagle..... the Eagle and Demeter went to a beach. It was heavily dark...it was night and she was sitting at a fireplace, under the eagles wings.... I saw like a tornado – it was blue. (PD, p. 5)*

*Purple and green waves going from me to this figure and they are moving and vibrating and the movement is coming towards me as well, but I feel that it is going towards him and they are purple and light green, very vibrant colours, very alive colours, very white colours, very bright and they are moving constantly. (PN, p. 15)*

Other symbols that occurred over the five sessions include temples, ships, the sea, water fire, the wind and an up and down movement. The up and down movement was experienced by eight participants in total.

#### **4.1.5e Changes in sleep/dream patterns.**

Eleven participants described having changes in their sleep patterns and a change in the frequency of their dreaming:

*I went to Tzia and it seems I am dreaming more. (PE, p. 7)*

*Well my week was interesting because I saw some change in my sleeping patterns – I cannot sleep it's a good change – for the last two three years I used to sleep at 9 o'clock – I would get tired and it was not different but after last session I slept after 1.30 – I did not drink coffee so it is something else....I am happier and more determined if I can say so. (PH, p. 10)*

*I noticed some different things – one was a need to sleep more – meditation and going into depth much quicker than usual – to be able to close my eyes and to see different pictures -known and unknown to flash up and a dream I had that was different to dreams I usually have. (PL, p. 5/6)*

*From the first session I noticed something completely different – I am dreaming much more...usually I can never remember my dreams – and I don't have the feeling that I had a dream – maybe I had one but I never feel as though I did and now – when I wake up I know I have seen a dream – I have a feeling with it – and I know that I have had dreams*

*every day – either I will recall and in the middle of the night and my partner told me I was moving a lot in my sleep and he shook me as he thought I was having a nightmare – it happened twice. (PF, p. 11)*

*The week...mmm the first two days I wanted to sleep; I felt sleepy and inside of me I felt peaceful for two days...then I started seeing dreams. (PQ, p. 7)*

## 4.2 Transformative Elements

Jung's (2008) archetypes of the mother and child feature strongly in the experiences of the participants. Participants, however, received a number of additional archetypal images of transformation. One sees evidence of attempts to explain perception, emotion, memory, thinking and the construction of identity in the journey that the participant has undertaken. Images that were seen by the participants, or experienced as dualities, have been captured by me as artistic impressions that emerged through the analysis. In an attempt to create a tool of active imagination that may be used in the future, some are directly referenced to the experiencer, whilst others that emerged through the analysis have my initials after them. An attempt has been made to name the image as it was described by the participants:

1. The anima and animus as Persephone and Aidoneus (LM).
2. The healing flame and sword (PD).
3. The winged figure with rainbow diadem (PE, PK).
4. The double headed mother as protector and nurturer (PD, PF).
5. The eagle protector (PD).
6. The tree and boat goddess (PF).
7. The baby and twelve elders (PH).
8. Harmony and Life (PN, PQ).
9. Stillness before Awakening (PL).
10. The lion goddess (PE).
11. Seed and plant (PD).
12. Physicality and Emotion (PK, PM).
13. Crone, Mother, Daughter (LM).
14. Touching Water (PB).

15. The Six Elements (LM).
16. Ouroboros (LM).
17. Apollo rising (LM).
18. Mother and Daughter reaching out (PL).
19. Zero point (PO).
20. The Shaman (PB).
21. Ladder and Sun (PQ).
22. Kronos and horses (PQ).
23. The squirrel, whale and bird (PI).
24. Road to Enlightenment (PQ).
25. Lady in Blue (PQ).
26. El the Creator (PL).
27. Blossoming and growth (PK).
28. The ancient soldier (PB, PN).
29. Mortal and Goddess with flames (LM).
30. The cave and the eagle (PD).

### 4.3 Structural Constraints

A number of participants felt that the problems facing Greek society came through the relationship between mothers and their children. Even with those participants who did not openly discuss their relationships, there were gaps and silences or brief remarks that indicated these were not healthy relationships. Five participants shared their experiences about the control issues of mothers in Greece:

*I think Greek society is matriarchal in its root and it just looks as though it is masculine on the outside...it appears with the man there but if something goes wrong it's the man's fault – not you and this is the mistake at a deeper level that everyone in society has – you want the power but not the responsibility of that power and then you become the victim like Demeter. I do not think she was a mother who was grieving for her daughter but*

*rather as a mother who will lose the power of her daughter – is that too hard – she receives power through her daughter. (PD, p. 17)*

*I think Greek men um are close with their mothers – they are angry because they are so controlling but because they so controlling they don't have the opportunity to make choices – so now because of the accident he is living with his parents to make sure everything is ok he asks the silliest questions – I have never seen my brother's asking these questions so it is challenging at times. (PE, p. 5)*

*I think also it's the basis for Greek mothers how controlling and imposing they are – how they don't let things happen – I think women are like this is Greece today because they believe they have a right to do things – maybe Demeter thinks there was a conspiracy and it was not so; still Demeter does not consider the sacrifice she just wants her own way. (PH, pp. 20-21)*

*Motherhood and children is an extremely painful situation here in Greece; the matriarchal aspect is not in a good sense – using strategies to ensnare and hold onto her children and not allow them to go on – this is a weak mother who believes her children is her property – if you really love your children – they are not yours – this is not common to Greek culture – they do everything in their power to keep their children under their control. (PM, p. 3)*

*Like many people in Greece I have problems – you know that all problems in Greece come from mothers who won't let go of their children – I think that I went through this as well – I left home now – but for a long time I was under that influence of my mother so I believe I had to go away from the pathogenic relationships that are rife in Greek society – I feel it now that I have left – I look back and see that the years I lost were when I was under the umbrella of protection – I had no way of finding myself – I was influenced totally like most of Greek society – I had not understood then that the caring was so much too much – you think you are free but in actuality you are not. (PQ, p. 3)*

Feelings about the role played by the church are put into context in the following examples given during the initial interview:

*The present religion that is in this country, is the religion that brought back the Middle Ages – the darkest period that ever was – before the renaissance that had to go through I do not know what to get to where it was meant to....the Middle Ages is with us – it does not move forward – on the contrary it moves backwards it only looks back instead of forward. (PF, p. 5)*

*I am a Christian Orthodox but I had a lot of questions about Christianity with what priests said and I had lots of questions and discussions but when I was 18 I went to get a piece of paper and the priest forced me to confess and he was pushing himself on me and so I came into contact with those who represent the church and describe a god who you*

*needed to be afraid of – everything was sinful and I did not like this because the god I had been in contact with was innocent and pure and so I read a lot about Buddhism, Islam – History so I could read about what is the truth. (PL, pp.2-3)*

*I believe in God and I am Orthodox but I have lost my faith in the priests – I think there are parts of ritual that are very powerful and open things but I don't like those who just read things and are not guides as they should be. (PD, p.4)*

PF's argument is strengthened when she made the following statement about the deeper mentality of her culture:

*I ask is there a god who is interested in what they are putting in their mouth as opposed to what comes out of their mouth – what about what we have inside of us – that they cannot make purer – the jealousy, judgement, gossip...this is not something they are so concerned about but fasting is. Look I see things from both sides – jealousy can be good in a way – let's say I say oh look L made it – then I can do it as well – this is the good side of jealousy but there is the other side like when you ask someone what are you interested in as a Greek citizen – that the next door neighbour's goat dies not how I am going to buy a goat- and how am I going to raise it – my problem becomes how the neighbour's goat can die – that is what I want. (pp.5-6)*

PL elaborates, supporting PF's opinion about success and jealousy:

*In Greece nothing gives us a feeling of safety – it was expected – and anyone who says otherwise is lying – things are insecure but a Greek person can only find his strength when he is bent double; he became part of cultures that were not his – he lost his own background – he became rich overnight; he lost his roots. He became materialistic, isolated himself – and so there is great loneliness – in the past you had a neighbourhood – now one does not – A Greek prefers to hang himself then go to a psychologist or psychiatrist – he believes he is the greatest magus from his roots and that the psyche doctor is out to make money and do his thing – so he won't go and see someone. Unfortunately there is a superego in the way that he wants always to be right and is jealous of another's success. (p.4)*

The above excerpts are given as they point out that there is no clear division between religion and spiritual practice in those that are unable to find answers to their questions about the meaning of life and how one should experience it.

## 4.4 Follow up Session

Table N indicates what changes occurred in participants' lives during and after the study. Participants expressed feeling stronger in their ability to take decisions and more clarity at

the end of the study. This suggests that in most cases a cycle ended and a new cycle began, even though results show that some people were still processing and integrating their experiences. Contact with some participants two years later indicated that they were very pleased with the decisions they had taken after the study.

Table 14 *Changes made one month after the end of the fifth session*

PD	Started a post graduate course.
PE	Broke up with her boyfriend. Left Greece to do a PhD in UK.
PF	Got married. Went into therapy.
PH	Had stomach reduction surgery. Started a post graduate course.
PM	Left to work in a hospice in the UK. Began a relationship with PQ.
PP	Resigned from her job. Opened her practice and wanted to become involved in refugee relief work.
PQ	Started a relationship with PM. Became heavily involved in refugee relief work.
PC	Started a music band.
PG	Left Greece to move to the United States. Started working in a private school.
PI	Left Greece to move to Portugal. Started working in Real Estate.
PB	Left to Australia as mother died.
PL	Started caring for her mother, who was hospitalized and her sister who was diagnosed with cancer.

## 4.5 Summary

Two themes emerged from the analysis using Denzin's (2001) Interpretive Interactionism, that were presented in the stories participants told of their experiences over five sessions. Nine participants experienced healings of mother and child relationships that emerged across five sessions, with an epiphany usually occurring between the third and fifth session, and eight participants experienced healings of birth and death traumas. The epiphany was taken to represent an existential crisis and turning point encounter that participants went through (Denzin, 2001). An epiphany for nine participants occurred either in the third or the fourth session that related to the problem that had emerged in the first session. Contemplation preceded movement that occurred either in a cyclical or up and down movement, but also through sudden insights and understanding of the process.

Healing of birth and death traumas occurred for eight participants who worked with reflections in the first session, and understanding of duality in the second session that brought insight as an epiphany in the third session. Movement in the fourth session led to greater reflection in the fifth session. On average, most participants found balance in their personal, professional and transpersonal development across the five sessions.

In general, participants experienced a number of non-ordinary phenomena, such as changes in sleep patterns and frequency and recall of dreams and movement that they described as out of body experiences or being transferred to another place. A number of symbols and animals portrayed the influence of spiritual and cultural backgrounds; therefore, emphasis

will be given to these in the discussion against the background of ancient Greek culture. Transformational images that emerged across the five sessions, appearing as epiphanies, have been rendered as artistic impressions and can be found in the appendix. These were created as tools for further research in active imagination. Similarities occurred across experiences, and these have been recorded as well. Separate charts can be found in the Appendix, indicating the epiphanies, symbols and experiences of each participant.

Further discussion is carried on in Chapter Five, which will provide a summary of the study, a consideration of limitations and recommended areas for future research. Also included are my reflections as researcher, educator and therapist, insights garnered from the process and how the overall PhD study transformed me.

## **CHAPTER FIVE**

### **DISCUSSION OF THE FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

The aim of this study was multifold as it incorporated personal, practical and intellectual goals. My goal was to investigate how myth could enhance self-development. On a practical basis, I wanted to investigate how sacred text (*Homer's Hymn to Demeter*) with lyre music playing in the background might bring about deeper reflection, a better understanding of the subconscious and contribute to self-actualization and transcendence. My investigation was based on the role lyre music and sacred text played in ancient Greece as therapeutic intervention; as it was believed that reciting poems to the deities, when read in a particular manner, invoked the said deity, this was an attempt to investigate the simulation of an ancient tradition to investigate how individuals would experience myth in sacred text with music. An additional aim was to lay the foundations in ancient Greek tradition that could provide a platform for further inquiry. This comes from the belief that ancient Greek practices may bring a plethora of techniques that could be used for improving quality of life and well-being, which could also be used in educational programs. Due to the fact that most existing transpersonal therapeutic techniques draw from Eastern, Shamanic, and/or Psychedelic backgrounds, it is suggested that ancient Greek practice may prove to be highly beneficial in shedding some light on and healing the psyche.

Chapter One focused on the orientation of the study, introducing background information related to the issue under investigation, whilst Chapter Two provided a literature review. Chapter Three focused on the research methodology approach, design used, and implementation of the study and Chapter Four was a presentation of the data obtained through the study. This chapter concludes with a general discussion around findings and the study, recommendations for future research, as well as a consideration of the limitations of the study.

### **5.1 Summary of the study**

#### **5.1.1 The research question**

The primary research question of this study was as follows: How do participants experience the applied use of ancient Greek myth and music in a setting that simulates the original sacred journeys towards self-understanding and self-development?

### 5.1.2 The aim of the study

The main aim of this study was to investigate the use of myth and music in personal, professional and transpersonal development. The first step was to procure participants with some spiritual background, so they would be more open to experiencing and sharing. In the second step, literature on the use of myth in development and therapy was sought but not located by the researcher; myth located in literature pertaining to the use of archetypes in development and the origin of religion as a projection of the inner psyche was therefore used. Changes experienced due to music and sacred text were located in the literature review as part of tradition and practice. In the next step, experiences of seventeen participants, who were resident in Greece, across five sessions were analysed and emerging themes and a typology of experiences located. Detailed accounts of the participants were given, highlighting the epiphany as a breakthrough that changes the way of perceiving self and suggests that further exploration of the psyche can lead to actualization and transformation. Further detail was given of experiences that produced effects considered to have emerged as non-ordinary states of consciousness.

### 5.1.3 Methodology

Denzin's (2001) Interpretive Interactionism and Sundin and Fahy's (2008) critical post-structural adaptation were used as a qualitative research approach. Denzin's (2001) approach focuses on those voices that are not usually heard and seeks to understand the essence and underlying structure of the epiphany. It uses the stories people tell to show where change can be of benefit to society. It also seeks to understand experiences as revealed in narrative form, as well as focusing on raising consciousness and empowering individuals to bring about change (Merriam, 2009). As this process tends to be holistic, open ended, individualistic, ideographic, and process oriented, it allows for an assessment of spiritual reality, which is of particular importance to this study (Franklin & Jordan, 1995; Mattaini & Kirk, 1993; Tracy, 2013).

## 5.2 Main findings

In the next section, I will discuss and interpret the findings of the study and the main themes that emerge from the analysis. The themes that emerge have been taken alongside the epiphany that participants isolated during their initial interview. The themes are:

- a) Loss of identity and mother and child relationships
- b) Loss, betrayal, death and re-birth

Findings suggest that listening to the *Hymn* with music may promulgate the use of active imagination, giving clarity to issues that are dormant in the subconscious and that as these

come into consciousness they may in some cases be transformed. Findings also suggest that working with myth may enhance the way in which individuals perceive self and others.

### 5.2.1 Discussion

Hillman (1991) tends to see every aspect of life and dreaming as poetry and myth, which he believed forms a basis of mind. Revealing the depth that occurs through experience, the archetypal image brings value to the expression of the imagination. Archetypal analysis preserves the image and allows a glimpse of the soul that gives a sense of belonging and an inner connection to self. Hillman (1991) discusses the anthropological description of loss of soul that occurs when connection to family, totem and nature has gone. As Hillman (1996) points out, there is more damage in the way that we recall childhood traumas than by the trauma itself. We are ordered by values, relationships, happiness, self-development and, most of all, our perceptions of what these should and could be like. Intuition, direct unmediated knowledge, is what comes suddenly and without thought and perceives, as Hillman (1996) calls it, “the *paradeigma*, or whole gestalt” (p.98).

Intuition is clear, quick and can be called upon to explain creativity. Together with thinking, feeling and sensation, it is among the four functions of consciousness (Hillman, 1996). Intuition does not assure correct or accurate perception; however, its authenticity is assured by valuing what comes from feeling, thinking carefully, and checking the facts. There is a particular kind of perception that sees mythically; intuition is a common function between myth and music, and insight and learning occurs through the heart’s imagination.

Individual identity is sacred and progress through life is not a linear progression from birth to death, but rather, as ancient Greek thought suggests, a movement in circles. There is sameness and difference, moving forward and back, and imagining that it is made up of different intensities. The ancient Greeks believed that fate caused unusual events; the word *moira* means a portion and the personal, internalized aspect of this portion was the *daimon*. According to Plato’s tale of descent, as summarized by Hillman (1996), death brings reincarnation and all souls go to the mythical world where they receive a lot to fulfil. This ‘portion of fate’ represents the character of the soul. Once all souls have been given their lot, Lachesis, a representative of destiny, leads the soul with its genius (*daimon*) to Klotho, who gives the destiny its particular unique twist. Atropos then makes the web of destiny irreversible. The soul then passes under the throne of necessity, which weaves a pattern or image of the fate and passes through the plain of forgetfulness before birth. Necessity chooses the particular body, circumstances and parents, giving substance to experience and symbol to thought. Myths give form to the unknown and purpose to life, underlying a need to know the self fully, in order to understand its unique and yet shared ways.

The above tale of descent suggests that in the story of Demeter and Persephone, there is an underlying message of destiny and how the outcome of events was inevitable and therefore unavoidable. The purpose of myth is hidden and yet it belongs to growth. The two great forces, reason (*nous*) or mind, and necessity determine what follows laws and patterns and the erratic cause that acts as a variable. Necessity incorporates decisions and feelings that include being victims to circumstance and remorse, as well as success and joy; however, necessity brings a tug of war between the heart and the mind. The *Hymn to Demeter* clearly exemplifies this tug of war; it outlines a necessity understood by only Zeus and Earth that Persephone must go to the dark world of Hades for balance to be achieved. Furthermore, it suggests that in order to fully comprehend and contain the extraordinary Beauty, Truth and the Good that is represented by the Narcissus flower, one must know their opposite. Presumably, death is the opposite, for the *Hymn* introduces us to Hades, where souls are transported after death. In Hades, they remain as lifeless shadows; however, this state can be altered through initiation into the Eleusinian mysteries, and this is the gift that comes from the sacrifice that has been made; there is no evil in death and there is no punishment. There are causes that become effects and focus is on creation rather than destruction. Emphasis is given to the interconnectivity between seen and unseen realms; both are seen to influence the other. Decisions that are taken are seen to influence not only the personal but the collective as well. The message that life contains mysteries may not be spoken about, but must be revered, honoured and even feared in order to preserve its mysterious and sacred nature.

The results of this study suggest that listening to the myth of Demeter and Persephone in sacred text with lyre music shone a light on the emotions, unresolved issues and memories that were in the participants' subconscious. The light brought images to the surface that may have lost their hold and power as they were made conscious, or they were available for further scrutiny and analysis through reflection. Some of these images created a story line that appeared as a film in the mind, whereas others simply reflected aspects of the myth back to the participant who was listening to it. Listening to the myth brought focus to mother/child relationships and may have inspired participants to look at their feelings and thoughts as those that are primarily the result of hidden shadows; releasing feelings related to the wounds of the past may have paved the way for personal, professional and transpersonal development. As Johnson (1986) pointed out, the creative source of humanity is found in the symbolic imagery of the unconscious. Moreover, the experienced images facilitate an alternative experience of those aspects of self that are clothed in the image. Experiencing the symbol, the archetype representing the symbol is experienced as well.

Although some participants mentioned that the music was very soothing, the music did not predominate but was included in the supposition that it may act as a catalyst in the study. Further research needs to be carried out on the specific music that I used in the study for its effects to be isolated. The music was not randomly chosen but was a specific piece, called "Asclepius" and "Orpheus", combining the healing properties of Asclepius who granted

healing in dream vision and Orpheus who instructed Mousaios, a semi legendary figure. Mousaios was considered to be the father of Eumolpos, ancestor of the Eumolpids, one of the families who had the privilege of administering the Eleusinian mysteries. This background to the music was not something that the musician may even have set as an intention; however, the musician does believe that an element of Apollo plays through him when he plays the lyre, and that the music is healing. As expounded by Alexandrakis (2006), harmony as described by Pythagoras, included a rhythm and balance that led to serene calmness and sacred communion between mortals and gods. The deep reverence held for the deities was almost embodied in the rituals and celebrations of the past.

Experiences that participants had were to some extent influenced by the content of the *Hymn*, but in a number of cases participants felt moved beyond the sound of my voice and the music. They experienced being transported into a different place and/or time and shared feelings and sensations that suggested they had undergone some form of healing or transformation. Those participants who were unable to let go experienced the *Hymn* as feelings and sensations; these in turn, brought about reflection, transference and a deeper identification with personal situations. The *Hymn* and music initiated a process of self-discovery, deeper reflection and experience of the emerging themes that often overlapped between the text and the experience. Themes that emerged from the results were concurrent with themes that emerged from the *Hymn*: loss of identity, mother and child relationships, loss, betrayal, death and rebirth. Balance was redressed between feelings that there was an inner call and the personality that could hear the particular call. Imagery was not only influenced by the content of sessions but focused around the kinds of archetypal themes that emerged. Results give some indication that the sessions may have had an impact on the deeper levels of participants' lives.

### **5.2.2 Loss of Identity & Mother and Child Relationships**

Results suggest that the mother/child relationship in Greece is one of control, with the matriarch being a powerful, controlling figure. As Greece appears to be a predominantly patriarchal society with a strong religious basis, the matriarch is a powerful figure in the home environment. However, participants resented this role that was often seen to be manipulative and self-serving; participants described strict upbringings with a mother figure that appeared to want to live her life through her children's lives. The image of the mother was very close to the projection of Hera, who remained the faithful wife but who was unhappy, vindictive and tied up by her own strict traditional ways. Tradition was not seen to be an outcome of social, economic and personal circumstances, but rather it was criticised as the weak failings on behalf of the mother. According to Kerenyi (1967) Hera was worshipped at Eleusis as Persephone's rival and angry sister-in-law; as an older underworld goddess, as she was described in the Iliad VI 378, she would not have been pleased to have

her position usurped by someone who was younger. All Greek participants apart from PF, PG and PI referenced their upbringing as very strict with little freedom of choice. Mother figures were discussed as women who had not lived their own lives and therefore were intent on reliving their life through their children. They were also discussed far more than father figures, who were hardly mentioned at all and did not seem to be part of the child's upbringing. Loss of identity appeared to occur mostly during childhood, through dominant mother figures, through sudden events and subsequent traumas. Perception of these traumatic situations in most cases had not been analysed, but rather there was a tendency to only look at who was at fault and what could have been done differently. Keeping tradition alive was also described as particularly important by those participants who had lived abroad. The result of tradition appeared to infringe upon personal freedom.

The archetypal voice of the Great Mother and the theories that gave her power is to a large extent minimalized in the *Hymn*, due to the power of Zeus. She is introduced as a victim of circumstance who must fight for her rights; she then actualizes these rights and transcends the self. Her power of transformation is thwarted through lack of trust, and this blocked power then manifests as a destructive nature. There is a rebirth of creative power when Demeter finally listens to her own mother that is channelled into teaching what she has learned. This is a never-ending cycle in life, with a clear message that offers a great amount of support, even though the underlying message is one where individuals are predisposed to live certain events in their lives according to a blueprint that is like a stamp on the soul (PL & PQ). Loss and betrayal are two features that are inevitable in experience. Anger at loss and betrayal is seen to affect not only personal destiny but a collective destiny as well in the *Hymn*. Participants valued their personal destiny as part of the Greek culture, and they were particularly influenced not by ancient Greek roots but a more modern version of life that was difficult. Participants were called to reflect on their relationships with self, on their relationship with others, and on their relationship with their mothers, as well as their relationship with the community at large and Greece in its present circumstance.

The direct cause of damage to children's lives in this study appears to have been given to the mother and not to the father figure, who appears to be uninvolved in the family scenario, as Zeus was uninvolved in the *Hymn*. The only participants who briefly mentioned their fathers were: PE, who struggled with the knowledge that she had not stopped her father when he hospitalized her mother during one of her trance episodes; PA, who spoke about rediscovering her father who had divorced her mother when she was twelve, and who had had little to do with her during her adolescent and early adult years; and PO, who described going to the hospital to see her father and his energy entering her as she stood in his room.

PL's abandonment by her parents who were unable to fend for her due to environmental and economic realities as a young child and her feelings of abandonment emerged during the study; this was something that she did not expect, but she as well focused on her

mother and not on her father or grandfather. She had created a professional veneer that allowed her to deal with other people's problems; however, there were gaps evident in her personal development, which she was invited to look at in more detail during the study. This was also the case with PH, PN and PP, who were perfect examples of wounded healers and who perhaps had been unable to ascertain what exactly they needed to work with before the study; as the *Hymn* dealt with something that was more specific, images that emerged appear to have facilitated reflection and a deeper understanding of those parts of the self that were wounded.

PL's personal development was also part of her transpersonal development. Her dreams indicated that shifts occurred in her perceptions, and these in turn could be traced back to movement that occurred across the sessions. PL became more conscious that her mother was alive and began to care for her, having dealt with these emotions. This shows that the material that emerged from the study appears to have been relevant to this issue that she was definitely not aware of prior to the study. Her epiphanies were to a large extent modified to include this new material, showing that some form of development had occurred both personally and transpersonally.

PH dealt with a number of issues during the sessions, but most of all results show that frozen aspects of self appeared to soften, allowing her to embrace more of her feminine self. PH experienced major changes in sleep patterns that could have been cause for alarm; however, her subsequent experiences and feedback indicated that she was in a powerful healing process, and therefore I was not concerned. The fact that I was not functioning as a therapist but as a researcher was clearly evident as under normal circumstances I would have been extremely cautious with symptoms like less food, more energy and no need to sleep. It is apparent, though, that PH was at ease during the sessions and that she saw this as an opportunity to integrate the changes that she was going through. She became stronger and could take the decision to have stomach reduction surgery, something that she had decided against having due to fear prior to the sessions. She also developed professionally by undertaking post-graduate study in Transpersonal Psychology and carried on working with the self.

PN took major decisions just after session two to tell her adopted son to leave home, something that she had not felt strong enough to do up until then. She felt much stronger due to the sessions and, in particular, when she was told that the power for change was within her. PN's struggle appears to have been mainly with her inability to understand why people did not want to be helped whereas abused animals did. It appeared to have been very difficult for PN not to play the therapist in her relationship with her son, which became more apparent through the sessions, suggesting that it was important for her to build boundaries around her. PN was also able to play the role of heroine who was not only saving the animals (she was a very avid environmentalist) but was also able to sacrifice herself in order to give love to a child who would otherwise have been deprived of it; to a

large extent she identified with Demeter, drawing on strength from this identification. Her experience of the warrior god who told her that the power was within came together with an image of her being almost dead but being carried on a stretcher, which suggested that some movement had taken place during the sessions. Her main focus was on the self and her own needs to control her adopted son, her emotions and losses throughout the feedback sessions. This was portrayed as well through her dreams and subsequent experiences of bringing some semblance of order into chaos. PN's development was primarily personal, giving way to a more transpersonal approach to her work as well, which appears to have given her a feeling that some things had come together at the end of the sessions.

PP experienced the sessions as powerful conductors that appear to have enabled her to overcome her doubts about herself and her decision to leave her job and open her own practice. PP was well aware that although her marriage plans had fallen through after her return from Germany and her depression had taken its toll, that she had married, had two wonderful children and was happy despite the problems in her relationship with her mother. However, she was unable to bridge the gap between events and take the decision to move forward. She appeared to find the strength she needed to develop professionally and to find security in her decisions rather than doubt. Lack of caring from her mother and emotional intelligence was something that shifted across the five sessions, with a flood of emotions that erupted like a tidal wave at the end of the sessions. These emotions gave her the right to make a move and a career change, and to ask for something that she felt that she deserved; it was no longer something that she simply thought about. Her professional development in Germany was of a high standard, thus she also felt as though she had lost her connection to her professionalism, forced to take a job in Greece that did not qualify her experience or knowledge. The results of her experiences showed movement and support that dealt with all three of her mentioned epiphanies, bringing movement and a sense of freedom of choice to her life that was not there when she began the sessions.

PD experienced the sessions as powerful triggers for personal as well as transpersonal development. Brought face to face with her own needs to embrace and integrate her inner Hecate that emerged through experiences and dreams, she was able to deal with underlying issues that had to do with her mother and her grandmother. She had a powerful culmination at the end of the five sessions that suggested she begin a process of attempting to heal mother and daughter relationships, as she shared in her follow up session. She was able to become aware of her own need to play the role of rescuer and her resentment about this role. It was apparent that lost aspects of self were healed, as figures transformed in her experiences and her dreams indicated what breakthroughs were occurring on a personal and transpersonal level. The results show that PD experienced the study as a form of therapy that allowed her to become aware of different aspects within that were presumably healed.

PE, who had moved to Greece to get married and have children, was brought face to face with a different reality after her boyfriend's accident, during the sessions. She was privy to witness the role of his mother who was over protective and her own mother who had needed her care and assistance. During the sessions, she appears to have been given clarity and strength that enabled her to develop personally, professionally and transpersonally. Aware of what her life would be like had she stayed in Greece, she chose to become a rose at the end, apparently as a symbol suggesting that she had accepted her dual nature and wanted to move beyond the role of rescuer and to 'don' her own costume that would embody the strengths she had gained from the past rather than be led by them. Her epiphanies were apparently powerfully transformed and as her asthma had healed with music, so did she apparently heal with the lyre music and sacred text. In control of her life, even her dreams changed to become more lucid, suggesting that she felt more in control of the outcome of her life.

PM experienced a powerful transition during the study, overcoming apparently whatever blocks she had with her own mother and experiencing a major epiphany that released a lot of blocked energy. Not only was the baking of the bread very symbolic but the change in career and relationship brought healing and transformation. Both PM and PQ had been friends for a number of years and had applied to do the study. PM had finished the five sessions before PQ began, and they suddenly came together after the end of PQ's session two. Although PM did not see many images, her dreams suggested that change was on its way and her development was personal, professional and transpersonal. Her reflections appear to have given her depth where there had been none originally, and this enhanced her ability to move forward.

PF's development was personal and her desire to go into therapy was based on the clarity that she received across the five sessions, which contributed to a desire to explore her transpersonal development more fully. Her experience in the temple with the little girl was taken by her as a major epiphany that allowed memories from her childhood to be freed. She was apparently able to focus on working with the shadow and to work with her dreams and find the patterns in them, when encouraged to do so. Her tree woman who became a wooden sail was a powerful archetype that brought her face to face with her own insecurities. She was apparently challenged to rescue aspects of self that she had lost when she was involved with politics that, as she put it, had blinded and maimed her. Her development also occurred at a deeper level, which suggested that in order to actualize and transcend the self she needed to further educate herself on this self that she wanted to perfect.

PA appears to have clung to the identity of motherhood by having four children even though she knew that she had decided to run a department in a family business. Having vowed to do this when her grandmother died, she was apparently torn between her allegiances to her children and being a perfect boss with her mother as boss; relationships were enmeshed

because her children also attended the school that she worked in. Her epiphany that she wanted desperately to be a barefoot mother was continually challenged by a number of successful career women who gave up working in order to raise their children. What became very clear across the five sessions was that she was able to address the pain as it emerged in different scenarios and laugh about it. Her description of her father suited the description of an otherwise occupied Zeus completely; when she finally began to build her relationship with him as an adult, she was able to admire his cool attitude because this was something she longed to have. Instead, guilt and insecurity apparently were left to smoulder under the carpet as PA struggled to maintain her job, develop professionally and be a mother. Her dreams across the five sessions were very revealing and gave her a lot of information that she could work with about her fears and her insecurities. It was also quite possible that healing occurred at a subconscious level during these dreams that appear to have been powerful indicators of what she was going through.

The parental figure does not only remain personal but it is also cosmic, as in the case of PK who still felt angry at her separation from the Greater Mother when she experienced her rebirthing that took her back to three months in uterine. The cosmic parent played perhaps an even bigger role than the parent because the cosmic figure that had been projected out onto the face of a god was the identity that had been lost. As Frazer (1993) pointed out, the worship of the Great Mother was a global phenomenon; she was also known as the harvest mother, so abundance came through her that may well have been explained in the form of agriculture, but may have held far greater meaning. It was the all-knowing self that has been lost through birth; the Mother/Father as a united Self that had knowledge of all things and a deep understanding of what was necessary was apparently lost to a feeling of non-belonging and abandonment. However, this was not only a personal loss but a universal feeling that PK felt she was able to identify with due to the *Hymn*. She apparently was able to awaken more fully to their interconnection and purpose over the five sessions, much more than what she had been able to do prior to the sessions.

PN experienced the figure who told her that the power she sought was actually inside of her. PN could not see or apparently feel this power, which emerged apparently due to the *Hymn*. The experience of the myth with the music in a therapeutic setting apparently brought many issues that were buried to surface.

The study appears to exemplify myth in action, especially with the number of protector figures that emerged and offered support or strength, or asked for recognition (as in the case of PL and PQ's stone marble women). There were a number of reports of angelic figures, statues that were alive, and mythical figures that represented archetypal figures but who were perceived as protectors or helpers. In particular, these greater powers were seen to facilitate understanding and experience as in the case of the warrior god who PN identified as an outside force, the healers in the case of PD, as well as Demeter who appeared above PK, amongst other examples. It was apparent that in most cases

participants were unable to work with the figures as aspects of their own unconscious but rather saw them as outside forces, typical of how myth emerged from internal experience. Believing that they were helpful entities still clarified intention.

The natural world appears to mirror how everything functions and expresses itself through the elements; these appeared quite frequently during the study. There were descriptions of the wind (breath/spirit), fire (purification), Earth (growth), the sea (movement and depth), the sun (light), temples (the inner self), caves (the subconscious), animals (aspects of self) and ideal selves who appeared as evolved figures. These evolved figures apparently needed to be fine-tuned and evolved into a new set of figures that imparted wisdom. The little self was seen to disentangle itself from the shimmer of glamour that would normally give it a special place in a number of reported feelings and experiences. The underlying message that was given through the study was that the *Hymn* provided a story line or training to move beyond anger, to heal and to transform in order to offer something back to the community and the world at large.

The battle between light and dark was predominant throughout the sessions because it appears, in most cases, participants were cautious about something unknown and, in some cases, afraid to discover what was hidden in the darkness. These fears had been already expressed in different ways; PP was afraid that the move from Germany to get married and have children that plunged her into depression would manifest again if she took the decision to leave her job. Fears related to past experience were based on the knowledge that even in the most compact situations there is always an unknown factor that can change everything from one moment to the next. This unknown factor, which I will call the H factor (Hades Factor), is the first lesson in the *Hymn to Demeter*. The lesson given is that not everything is under control and that for reasons that are outside our personal range of understanding, events take place that change the course of life forever. Although there is a struggle to bring things back to what they were prior to change, this, the *Hymn* tells us, is impossible. Demeter makes it clear at the end when she questions Persephone about the pomegranate seed, telling her that had she not eaten the seeds, they could have returned return to live with Zeus. The fact that she has eaten the seeds precludes her return to a state where she can live with her mother and Zeus, clearly indicating that life is a process and not an event. Kerenyi (1967) argues about the significance of the pomegranate and its connection to Rhea's name. He goes on further to describe the red juice that was often connected to blood, and claimed that the pomegranate signified fertility and abundance. Furthermore according to Kerenyi (1967) a secret holy legend forbade the eating of pomegranate seeds at certain festivals in Eleusis and Athens, as it was associated with sacrifice of Persephone for the community. This process of sacrifice and change necessitated a deeper understanding of the nature of being. Demeter would like to have pretended that nothing had happened and her daughter, as part of the movement towards new beginnings, could not allow her to do so. This apparent desire not to face the radical nature of reality was predominant in the results as having been a situation prior to exposure to the myth in

the sacred text. A certain amount of hope was supposedly gained that was not evident at the beginning of the experiences.

The nature of being may be expressed as a *participation mystique*, synchronistic events and signs that occur in nature, such as dreams, thoughts and chance meetings that offer opportunities for movement and a deeper understanding of the interconnectedness between the different states of being. Pigeons mated (PE) and a white cat appeared at PD's door; PE found herself at the top of a hill looking out and feeling like a God; PM went on a trip and suddenly noticed a statue of Demeter and had a breakthrough and baked bread, and PC suddenly found himself drawn to watch a film about a young boy who was alone and who had lost himself in his music. PD and PK reported experiencing different smells whilst lying down of candles burning in a church, incense and jasmine flowers, whilst PP believed that I was touching her during the session because this brought her comfort. The synchronistic events appear to have triggered memories, and these unknown participatory factors in turn appear to have contributed to a heightened perception that something deeper was happening, which had to be understood and integrated. The mysterious, however, retained its power by enabling events to occur, and yet appears to have maintained its sacred nature by offering us glimpses of how it could manifest. As Segal (1998) argued, meaningfulness exists and does not need to be projected; it presents the world as having essence and meaning beyond what is apparent to the senses.

Results showed that participants who were able to let go apparently experienced some form of healing that also took place during the sessions. PH, PM, PP, PL are some of those participants who directly referred to healing having taken place during the sessions, which could of course be attributed to a combination of different variables, such as setting, circumstances, an intention to undergo therapy, and my influence as a known therapist. I made every effort during the sessions to maintain a neutral stance, which I tried to remain aware of. As an observer, I sensed shifts in energy, feelings of lightness or heaviness, and at times noticed a change in my voice that I did not seem able to monitor; at times, my voice was musical and at other times began normally or appeared heavier than usual. I also, on occasion, felt as though I were unable to move from my chair and found myself experiencing shivers or an occasional sense that there might have been a presence in the room that I kindly noted and paid no more attention to. I often wondered if I was 'creating presence' in the way I read the *Hymn*; however, this was not a constant. I was fully aware of remaining in a neutral place and not one that I would have taken in a normal therapeutic session, but there is still a possibility that I influenced the results of the study. This influence is clearly described by Segal (1998) when recounting the story of Jung's patient who was describing a scarab dream, when a real scarab tried to enter the room. Although in this study I chose to remain in a neutral space, future researchers may attempt to become more involved with the therapeutic aspects and ask participants to draw their experiences and interact with the researcher more, drawing on the connection between researcher as therapist.

All in all, the experience of mother and child relationships also affected me greatly in that I began to reflect on my own relationship with my mother and with my children. This happened after I had completed all the field work, during the process of analysis. I concluded that the *Hymn to Demeter* had acted as a guide into the lower reaches of the subconscious, given insight into the unconscious, and predominantly stirred up emotions, images and active imagination; this was imperative as it shone a light on the self and its structure. It clarified for me that Persephone as a child was recreating the world that Demeter had once been part of and that this did not mean that Demeter had nothing more to offer. On the contrary, this knowledge was what enabled her to recognize the need to impart knowledge and wisdom through the mysteries; no matter that a particular outcome was guaranteed, there was always the knowledge that Fate or Necessity had the ultimate say and that, therefore, the goal was not at all personal development but actually a transpersonal or universal development that always remained hidden in the darkness like a seed awaiting its birth.

Results show that participants may have reached the end of a cycle that initiated a transitional period. This cyclical nature belonging to human growth that was given to the changing of the seasons in ancient times appears to have occurred predominantly in the outside world but ought also to be taken into account as patterns of awakened consciousness that influence the inner world as well. Results clearly indicate that emerging fears and other emotions dissipate in a process that is safe and unique to each participant. Guidance could have facilitated progress and working through issues using the myth that might have been more powerfully visible had there been therapeutic intervention.

### **5.2.3 Loss, Betrayal, Death and Rebirth**

Participants who were unable to let go and who reflected on the story remained in process rather than completing a cycle, where they experienced and revisited an aspect of loss, betrayal, death and rebirth. In general, results showed experiences were symbolic in many different ways. The recorded epiphanies could be traced to the experience and, had the participant been in a therapeutic situation, they would have benefitted from working through images and reflecting them back to the epiphany, which would have brought integration.

In order for death to exist one has to be born and if one is born, death is inevitable. Therefore, the underlying trauma of loss is powerful, because as all traditions teach, a state of bliss and unity is left and a place of division and separation is encountered. This is also the underlying message in the *Hymn*. Persephone was experiencing beauty and freedom as she walked with her companions. Demeter was in a state of bliss, with ambrosia and nectar on the Mount when suddenly both experienced loss. Loss is directly connected to betrayal. It is Earth and Zeus that have betrayed Demeter and Persephone. The dual nature of Mother

and Father as those who decide the fate of their children is powerfully present not only in the *Hymn* but also in the lives of the participants. All eight participants appeared to have embodied a deeper sense of betrayal that was fatalistic and not connected to the earthly condition.

In particular, PJ's experience and loss of her husband was directly related to loss of faith and a certain amount of fear that was connected to what is right or wrong behaviour and hope that was entangled in between the two. PJ clearly believed she had done everything by the book and, therefore, did not expect to be betrayed in the way that she was by, what she termed, God. Her anger was supported by the understanding that she did not deserve to be treated in this way. She was a Persephone, gaily interacting with a husband and a young daughter living passionately in love, when the ground underneath her literally opened and she was plunged into the nightmare of finding out that her husband had a brain tumour. Unable to imagine that he would have the strength to deal with his illness, PJ undertook the role of actor and actress who found a priest who told her and her husband that he would live until he was eighty-four. The priest gave them hope and a chance for a miracle to take place, but when it did not, PJ's anger emerged and she blamed the priest and God. PJ's development across the sessions was personal as well as transpersonal. Coming face to face with what she had been through, the sessions offered her some hope to strengthen her faith in God and be gentle with self and to deal with overwhelming needs to control situations. She felt as though she had emptied of the pain and anger that she could relate perfectly to Demeter's emotion, and that this would assist her in her healing process.

PO's experience of loss and betrayal was connected with her father's illness and subsequent death, as she clearly described visiting her father in the hospital and his energy entering her and giving her strength. Reflecting on her dream about the dead horses and the man who was alive, it became apparent that PO had perhaps been living her life with her father's energy and not her own, and that listening to the *Hymn* brought this to surface as well as a young girl and her mother that brought the fear of death to surface powerfully. Losing this energy she believed that she would die; rescuing others had depleted her so completely that she had nothing to give to herself, and believing that her husband was abandoning her brought everything together in an explosive epiphany of death. Working with the child could also have improved her love/hate relationship with her own mother, had we had the opportunity to do this. As PO felt drained after giving to clients, her husband and her children, the sessions gave her an opportunity to focus on her and to readdress her priorities. They also gave her an opportunity to relax and to review not through the lens of a therapist but through the lens of a woman who needed to be acknowledged, her life as she had led it up until then. This is something that Demeter in the *Hymn* also hankered after. She wanted her power to be acknowledged, even if it was a negative power, and to be honoured for having that right of power. PO's development was predominantly personal and transpersonal, although it is apparent that the development of both could lead to her professional development as well.

PK's energy was not confined to her body but appeared to be depleting in some way, perhaps because there were still remnants of loss and feelings of betrayal as to her birth that was so painful. PK wanted to be the goddess, spirit without form and wisdom without form, and she could not understand why she needed birth to prove that she existed. This birth was painful for her, and plunging downwards in the first session activated her physical body in such a way that she experienced heat and pain. The containing of this energy that obviously was leaking somewhere was what PK's challenge became. As a child, she had apparently found absolutely no insight into the possible reason for life. She was not satisfied with the explanations given and needed something more tangible that culminated in her spiritual practice and journeys undertaken with her spiritual teacher. Her awakening came through a certain amount of acceptance and identification with Persephone and Demeter. It came through the huge figures that radiated enough confidence and strength for her to eliminate the aspect of herself that was in deep mourning for the male aspect that had HIV. Symbolically, in the deep recesses of PK's subconscious, her birth had resulted from a sexual interaction between her parents, and it became apparent in the analysis that there may have still been a self-destructive aspect active in her dreams that appeared often in order to lessen the power that was attached to it.

PK's story exemplified the need for life education to be given to those children who feel they are different, to those who have experienced abuse and who have been displaced in society. In general, findings suggest that education might benefit from a closer look at how internal factors that are often beyond control may influence the lives of those who feel that they do not easily belong to a community because they think differently. In particular, results suggest that it may be important to move beyond religious teaching and into the wisdom that is in poetics and philosophy. The results in general suggest that moving beyond form and into essence, a clearer picture is received of what is needed in order for growth and evolution to take place, and that listening to myth in sacred text with music may enhance this movement and bring well-being and quality to life. Apart from knowledge of the self being primary to education in the ancient world, so was nothing in excess promulgated as a path towards wisdom. PB's experience of death was different to that of PJ's.

In PB's experience, her husband was told by doctors in Australia about his condition and, therefore, he was given the opportunity to prepare for his death. He did so by writing a letter to everyone including his unborn grandchild, with instructions that the letters were not to be opened until forty days after his death; he spent his last days reading hymns and meditating. From all accounts, PB's husband was a very spiritual person who encouraged her to carry on living and dancing after his death. PB had recurrent dreams of her dead husband, which I interpreted as the intuitive and spiritual aspect of herself that she constantly denounced due to her strict upbringing. Her first epiphany was when a Hungarian man told her, her future; however, her subsequent visits to different mediums over the years and her own intuitive feelings were not allowed, it appears, to manifest naturally due

to powerful traditional taboos. PB wanted to free herself of them but apparently found it very difficult to do so. It became obvious that she had abandoned major split off aspects of self within, due to her loss. She believed powerfully in the continuation of life after death, however, was not able to work with the grief and the loss and betrayal she had obviously felt throughout her life. She gave rich descriptions of her experiences, but she was unable to easily refer back to what was happening inside of her and work with it; the myth helped bring a different perspective to things, as was evident from the extraordinary visions and dreams that were part of her experience.

#### **5.2.4 Religious and Spiritual Implications**

One of the pre-requisites of the study was that participants had a spiritual belief system or framework because they would be more open to experiencing Greek myth and music. Results show that although a large number of participants were baptised Orthodox, they had found other traditions such as Buddhism to facilitate their search for understanding and freedom. PJ was very clear in warning me that I must be very careful with my professional reputation in Greece as someone who might be a worshipper of the twelve gods, as she was aware of the caution that must be practiced when it comes to belief systems in Greece. Yoga is not supported by the Orthodox Church, and there have been numerous articles written about its demonic nature. Therefore, according to traditional religious practice, dabbling with alternative sources is going against the teachings of the church.

As mentioned in Chapter Two, Orthodoxy considers all traditions that deal with self-knowledge and are branches of main traditions as heresies. Talking about visions and experiences is not recommended to those who belong to the Orthodox faith. The church still keeps to the original beliefs and teachings of the Church Fathers; therefore, nothing has changed. Results suggest that abusive situations are dealt with usually through prayer and working closely with a priest, rather than a psychologist. As PL explains, working with the self is considered dangerous as the shadow aspects of self have been externalized in the form of the devil. As this teaching is still very much a part of Orthodoxy according to the participants, they were happy to take part in a study that was part of their culture and tradition. In most cases, participants, however, showed confusion in their reports. This confusion included a different array of figures that came from different backgrounds. This apparent confusion appeared to come from a lack of knowledge about the more mystical nature inherent in the early Christian church that is preserved in the monasteries. The work of Markides (2012) has brought to light the lives of sages such as Elders Sophrony, Paisios and Porphyrios, who refused to acknowledge their healing powers but who were visited by thousands for their gifts of Spirit that called for purification from egotistical passions. The humility and deep metanoia that is essential in the Orthodox faith however carves a strict path that it would appear many do not want to follow. Results showed that a lack of

understanding of the way in which one could address spirituality within the church, was one of the main reasons for participants turning to Yoga and Buddhist practice.

Results also suggest that human beings need to know and fully understand the self in order to evolve and that breaking free from abusive situations is impossible without investigation, eradication and healing that incorporates understanding of self. Awakening to the Self it appears, the little self with all its impurities and idiosyncrasies is finally absorbed in order for metamorphosis to take place. In order, however, for the Self to emerge, it is essential that the impurities and idiosyncrasies are addressed. Results that emerge from this study suggest that listening to the myth of Demeter and Persephone, as it unfolds in the *Hymn to Demeter* with music playing in the background coupled with intention and an appropriate setting, enhanced and assisted a deeper understanding of self. Not only did participants appear to become more aware of their emotions, fears and perceptions but they apparently also found appropriate ways to work with these feelings and emotions through the myth. The abundance of images and reflections that the *Hymn* gave, suggest as well that spiritual and religious beliefs can be addressed in therapeutic and educative situations. Although in a transpersonal sense, all deities, angels, etc. can be grouped together, problems arise with mixed belief systems, and studying the effects of ancient myth in sacred text moves away from its religious context whilst retaining its spiritual flavour.

An example of this was quite profoundly given in PD's experience of different deities, with archangels and a happy Buddha suggesting that the foundations of her belief system were confused. This confusion was amplified by a dislike of the priests who represented the church. PB also mentioned seeing angels that appeared as a form of protection when she confessed praying to them, something her daughter had recommended when she began to question her process, and yet she started worshipping the gods after completing the study. Although deities can, in general, be taken to represent evolved Ideas in a Platonic sense, they clearly have not evolved in the minds of humans. This raises an important query as to whether or not they could be reinvented in such a way that they facilitate a deeper understanding of the purpose of life and the possibilities that there is a greater mission that includes self-knowledge and healing. This would necessitate moving deeper into archetypal work that draws on Platonic thinking, and it is one of the reasons that I made artistic renditions of the archetypal figures that were experienced by the participants and that emerged from the results. Although archetypes represent pre-existing patterns that give shape (Johnson, 1989), I propose that as we evolve as human beings so do these universal figures evolve at a transpersonal level.

### 5.2.5 Evolving Archetypes in Active Imagination

Active imagination consists of, as Von Franz (1980) has described it, of making fantasy when confronted with specific drives. The divine figure that emerged in the form of a figure, like PN's warrior-god, began to communicate when asked questions. At the beginning, when PN wanted to know about the weather, the figure answered evasively and in a paradox, because immediately after this it told PN that the power was inside of her. PN was impatient with the figure and did not really want to listen to it. The figure was even powerfully represented with green and purple rays emanating from it to PN and back again (see appendix).

PD did not ask the priestess in her experience why she was so sad about her daughter moving down into the depths of the cave, but lingered instead on feeling angry with the mother figure. PL did not start a conversation with the marble girl to find out who she was and what she was doing there. This obviously occurred as participants were not aware of how they could work with these figures that emerged from the depths of their imagination. The *Hymn* and the music, however, prompted these images and figures to emerge; this suggests that as a tool, myth in sacred text is effective in bringing information to surface that, if worked with, could bring about an even greater shift in consciousness and perception. Encouraging internal dialogue to take place with figures that emerge in active imagination often gives clarity to dilemmas. PN was lucky enough to experience such rich imagery and converse with these figures, but she was impatient and wanted to control them. This emerged as well to a certain extent with PD and with PQ; PQ became afraid when he had the dream as a dog barking. The dream came just after the dreams where he had told someone at work that he had created something and that if the other person did not like it, it was fine. Obviously needing to break free from the confines of acknowledgement and approval, he had in my interpretation been given status, and this status he experienced as a stamp. What would have been very beneficial was to have begun a conversation with the dog, as in shamanic practice. In order, however, to do so, it would have been necessary as well for PQ to analyse what had made him fearful in the first place; was it the knowledge that he had power that frightened him? PQ's Saturnian nature emerged in the card (See appendix) with the black and white horses, suggesting that a reign must be kept on both as the predominance of the one over the other would not be as beneficial as balance between the two.

The Medusian and Hecatian elements experienced by PF and PD, respectively, would be the kind of exploratory work that PQ might have benefitted from. Medusa manifested as a demonic girl in PF's dreams, but her other dreams suggest that she may have absorbed her boyfriend's feelings of frustrations about his father. Anger at injustice manifested in PD's experience of the embodied figure of a witch with nails that were growing, and this is the part that she needed most to be cautious of and work with, but could do so perfectly with the imagery offered through the story of Medusa. Anger in the *Hymn* left the land barren;

anger, it is suggested, depletes creativity and growth and it turns men to stone. Turning to stone suggests robbing a situation or someone of their life force, and this was the double nature of Demeter that emerged in the cards as protector and as nurturer and one that is well represented in Greek mythology as the Furies. Dual nature is not something to feel ashamed of as it is the nature of being, but it is apparent that learned responses were still in their primal state (PN and PP).

In general, the drawings that emerged suggest that archetypes may not remain constant but may actually evolve through our interactions with them. PN's warrior god used different roles to communicate with her, finally skating across a pond, as though this part of her had regained its lost youth. PN in general could have related this figure back to her childhood when she imagined she was an Indian riding a horse around the garden, hunting people and not animals and her subsequent choices to heal animals. What hurt PN the most was that she believed that her son did not want her help whereas animals did, and she could not reconcile herself to the idea, clearly showing how beneficial opening up this area for further research could have been to her general well-being.

Certainly, looking at the overall experiences that participants had, explaining that images might appear and that the participants could dialogue with these figures when they emerged, might have allowed a deeper process of healing to emerge and can be done in further research projects.

Psyche (soul) is not only a mysterious fantasy, dream or image that recognizes reality as primarily symbolic or metaphorical; as Hillman (1991) has suggested, the soul apparently must realize its identity through quality of vision and the conscious use of allegory, symbol and metaphor, which gives access to a deeper understanding of self. It is this realization of identity or identity itself that emerges in a study like this that envelops both participant and the researcher. Figures of myth are the phenomena that emerge through the psyche in this study. These phenomena may be seen as deep patterns of how the psyche functions, empowered when the archetypal is added. The archetypes of Demeter and Persephone were evoked through the *Hymn* and emerged as evocative and detailed imagery. Participation brought forth reflective insight into the psyche, where a plethora of figures were seen to reside in many cases. The figures that participants saw in this study were dressed in ancient Greek style dress and two women mostly dark haired. Blue, red and gold were frequent 'royal' colours, suggesting that some of the figures may have been archetypes that emerged from a communal consciousness.

Results suggest that listening to myth in sacred text with music stimulated existing ideas and frameworks that contributed to a certain lifestyle and belief system, promulgating deeper study of the esoteric. In esotericism there is room to explore the two poles of the soul, namely, the mythical capacity, which leads to actualization, and the rational thought of Aristotelian logic. As Faivre (1994) argues, esotericism must be approached as a form of thought, where nature occupies an essential place. Correspondences exist between all parts

of the universe that are seen and unseen; imagination reveals ritual and symbols that are used to penetrate nature as opposed to approaches that would not focus on images, as this would interfere with union and the experience of transmutation. A word borrowed from Alchemy, Transmutation suggests that metamorphosis occurs, which signifies a change from one level to another; something emerges that was not there before rather than something changing an existing form, suggesting that archetypes do evolve.

The awakening of the soul is not always expansive and joyful; at times, the soul enters an inner state of suffering, privation and doubt because purification is essential and must precede illuminative knowledge. This cannot be avoided and much of the experience is lost if it does not prompt reflection and conflict. Participants described explosive situations that occurred in between their sessions, such as the experiences of PN and difficulties in relationships (PH). In most cases, participants were in a natural flow and did not always become aware of the rich interconnected relations that emerged, which could be traced across the sessions, but rather looked at each session separately. Had I been able to encourage them to look at the process, results may have been different. As personal and spiritual development is a journey into the psyche that involves purification, healing and transformation, paying attention to what happens during and around experiences is of vital importance.

As thoughts, feelings and intent are powerful realities that operate at subtle levels, the spiritual journey is one of descent, ascent, purification and discernment. What appears in front of the seeker are difficulties, dangers and responsibilities that appear in the form of symbol, metaphor and allegory, with a spiritual and esoteric meaning to symbols; the challenge is to discover what lies behind the symbols. During the analysis of the experiences participants had over five sessions, emphasis has been given to all of the above; however, during the field work participants did not work with the symbols – something that can be done in further research. A further in-depth discussion of symbols follows.

### **5.2.6 Symbols**

Religious symbols have the power to transform as they construct a sacred reality. As Danforth (1989) has argued, symbolic reality connects the social with the psychological and physiological. Sacred symbols often play a part in healing, but there are differences between somatization and religious healing. Kleinmann (1986) has defined somatization as interpretive healing schemata that make sense of suffering and misfortune and alleviate guilt, and religious healing as locating the cause of the problem through sacred symbols that model the psychological and physical condition. In this case, the symbol has the power to alter behaviour and influence symptoms that results in restructuring. Movement does not restore a previous state but introduces a different reality that gives new meaning (Danforth, 1989).

Assagioli (2008) uses Dante Allighieri's poem "The Divine Comedy" as a map to inner spiritual development. A number of symbols that he discusses from the poem emerge in this study, such as the wild forest, the sea, the lion and fire. Fire plays an important part in the *Hymn*, as the means of initiation carried out by Demeter on Demophon. He is hidden in the fire every night, which suggests that he undergoes some kind of ritual to do with fire. Danforth (1989) describes the healing capacity of fire in his description of the Anasternaria of modern Greece, who fire-walk and heal through their commitment to the Saints Constantine, and Helen, who supposedly empower them. Fire was something that was considered sacred to the deities in the ancient world, and Prometheus was punished for stealing it from Zeus to give to mankind. The challenge of fire in the *Hymn* comes through the example of being able to overcome pain through ecstasy, allowing the fire to purify in anticipation for new growth. Walking through fire and not getting burned is to be found as well in Isaiah 43:2.

Participants experienced fire that was purple in colour and did not burn but healed. There was a feeling of safety that emerged from participants who described cleansing that took place through fire that destroyed obstacles. Fire also produced heat and a number of participants experienced this heat in their bodies, especially in their hands. This signified a flow of energy as most reported feeling renewed or inspired. PK was the only participant who experienced a lot of heat that sometimes became unpleasant and difficult, although she was unafraid of this heat because she had experienced it before and represented healing in her mind.

The heat of the fire is something that is directly related to the experience of Kundalini awakening in Eastern tradition. This, in particular, draws on the symbolism of the two snakes that are intertwined and can be seen wrapped around the staff of Asclepius. The dog and snake feature prominently as healing totems of Asklepios (Tick, 2001). Tick (2001) has described the snake as the representative of Mother Earth and transformation. Snake worship was particularly important to the island of Crete, and in ancient healing tradition priestesses were often depicted with a snake. The snake was also believed to indicate power; the snake, however, has been suppressed as an archetype, due to its Christian connotation of representing evil. The snake is capable of killing, but knowing how to avoid coming into direct contact with it in physical life and knowing what to do when it bites alleviates the tension that it is dangerous. Fear of the snake that may emerge in dreams, discontinues the flow of self-discovery by interfering with the process. An example of PL's reaction to the snake seen in a dream is that she cuts it in half; this portrays her difficulty to assimilate ancient practise with modern religious symbolism that has other connotations.

The gorgon Medusa has snakes for hair, depicting power that heals and power that slays, as mentioned before with PD and PF. An example of both qualities is given by Campbell (1971), who refers to Asclepius taking blood from the veins of the left and right sides of

Medusa – one which slays and the other which cures and brings back to life. The medusa is also the gorgon that was used as protection against evil spirits.

Wild animals that appear as messengers are usually found on journeys taken by shamans. Dodds (1951) has argued that the way in which the psyche is often discussed with the long list of seers, healers and religious techniques linking Greek tradition with that of the North compare to shamanistic traditions. The flight of the soul can be compared to the flight of the eagle, known to be the shaman's helper. Pythagoras tames the eagle and rationalizes the soul that is trapped in the body, whereas the work of the poets like Homer and Orpheus remain on the mythological level. The eagle, however, is also connected to Zeus, symbolizing freedom of flight and mastery of the skies. The lion symbolizes strength and protection. The Sphinx of Naxos can be found in the archaeological museum of Delphi. The figure is of the head of a woman, the body of a lion with two wings turned upwards, symbolizing wisdom, strength and intuition. It may even represent the flight of the soul and the perfection that comes through knowledge of self. The figure of the Gorgon was also symbolic as protection. It was seen looking out of the maiden statues, called Caryatides that were found in the museum at Eleusina. As Mylonas (2010) has pointed out, there were a number of hidden symbols that were kept in the baskets that scholars over the years have attempted to name according to Clement of Alexandria's (A.D. 150-CA.211) list. However, it is apparent that there is a lot of confusion and no real facts as to what was hidden in the baskets, as there are no reports from those who embraced Christianity after the destruction of the temple as to what went on during initiation, giving additional power to the Mysteries and to Demeter. The face of the Gorgon was placed in the chest area of the young maidens who held the pillars, presumably as protection of the temple. PD's experiences often included the eagle, sword and shield. PE's transformed lion goddess portrayed the lion and other symbols that were experienced may symbolize aspects of the myth. These symbols and powerful images may be seen in the appendix.

In ancient practice, the dog was a guide into the other world, and it was also the guardian of the threshold to Hades. In the study, four participants have profound experiences with dogs in dreams that may suggest that a more animalistic aspect of self is transmuting and reaching a higher level. This is particularly evident in the experience of PE, PQ and PJ. PJ's dream of the dog that dies is immediately followed by another suggesting that she move beyond in her understanding or memory of how her husband was first diagnosed with cancer. As Tick (2001) points out, Asclepius carried out healing by appearing in dreams and bringing the problem to the dreamer's consciousness. The dreams brought messages that included protection as well as healing, and despite PQ's fear of being transformed into a dog, he was able to move forward and feel newly inspired. All three dreams indicate movement and healing of some inner aspects.

The cat features predominantly in the study as well, with visions of cats, dreams of running races with cats, eating a cat, and giving birth to one. PD's experience of the cat is symbolic in that it suggests that she needed to accept an aspect of self, just as PP's experience of wanting to eat the cat and assisting a birth of a cat. Both participants were taken aback but not particularly horrified by what they saw; however, they were unable to work with the symbolism. According to Jung (1959/2008), the cat symbolizes the maiden (Kore) or mother figure and can represent helplessness and sacrifice. The child is sacrificed to the mother as the maiden is sacrificed to Mother Earth. Innocence is sacrificed as well with the mother figure appearing as dark and chthonic, in her different aspects of manifestation. The self, according to Jung (1959/2008), is represented by the human figures father/son, mother/daughter, king/queen, god/goddess and other theriomorphic figures such as the dragon, snake, elephant and lion. Plant symbols, like the lotus and rose, also represent the self. PD sees the lotus in a few of her visions and PE sees the rose. PE especially frees herself from a pattern of becoming nurturer in her personal relationships when she decided to leave Greece and her partner. She imagined seeing a rose after having experienced powerful images of freedom and constraint through the path with forest and the idea that becoming a housewife in Greece would inhibit her freedom to fly. Spirals also feature predominantly in movement, suggesting shifts in perception and attitude.

### 5.3 The Archetypes and the Collective Unconscious

Jung (1959/2008) describes the archetype as a manifestation that originates from myth, dreams and fantasies that are projected onto the world. He argues that the archetype itself is not representable, however, but that it has some effect that allows for the image and idea to be visualized. In most cases in the analysis, participants refer to figures relating directly to Demeter and Persephone. In some cases, Hecate is referenced but deities like Hermes, Apollo and Rhea are not featured. Participants identify with the mother/child archetypes in the person of Persephone and Demeter. Some empathize with Hades who introduces sudden inexplicable events that one has no control over. Inadvertently, this also suggests that balance can only be reached through recognizing the opposites as complementary poles. This, in turn, allows for acceptance of the process that can be seen in the individual experiences of participants, including gender that renders a more balanced understanding of the dynamics at work in the *Hymn*. Jung (1959/2008) discusses the Demeter-Kore myth as promoting the feminine experience by excluding the male figure; however, males played a very important role in receiving her teachings. Moreover, it was men who ultimately chose the destiny of Persephone and Demeter. The *Hymn* clearly refers to Mother Earth who assisted Zeus in his plan to surrender Persephone to Hades, strengthening the hypothesis that some things cannot be avoided. This featured a lot in some of the participants' experiences, where control issues either created a space for healing or blocked it. Masculine and feminine figures predominate throughout the *Hymn*, bringing balance to the

experiences of the participants. Unfortunately, in this study there were only two male participants, the former who did not experience much (PC, PQ). The latter, however, brought powerful examples of the anima at work in the subconscious as well as indications of healing through the figure of the dog and various other female counterparts, bringing transformation and change. This suggests that this technique may be used with both genders, as it deals with the primary relationships and caretakers that have influenced perceptions.

Movement can be traced across sessions with figures that transform (the lion goddess and the marble statue coming to life). If archetypes do evolve, they would presumably evolve according to what takes place on a personal level. In other words, once images shift and change in one's subconscious, it may be possible that an archetype in the collective consciousness comes back to life, as a transformed/evolved archetype. One can presume that evolution occurs as a process of development, as this is what happens in the *Hymn*. The relationship between Demeter and Zeus may emerge as a power struggle; however, emphasis is given to the fact that Demeter fights for justice. Demeter's emotions evolve, from anger and revenge to growth and care for well-being. With the guidance of Rhea, she accepts what she cannot change and moves forward to transcend the self and work for the common good of the community.

Participants begin their own process of growth, clearly reaching a peak between the third and fifth session, with transformation occurring in the fifth session. This transformation allows for change to occur on a physical level as well as on a mental and emotional level. Results emphasize the therapeutic influence sacred text and music may have on an individual by showing how the participants experience the myth over five sessions.

### **5.3.1 Transformation**

Jung (1959/2008) describes natural transformation as a process of transformation that one goes through without any particular endeavour, although there is always some kind of trigger that brings about transformation that usually arises from the outside environment. Natural processes occur in dreams through a series of symbols that Jung (1959/2008) described in the process of individuation. A larger and greater personality is born after a long process of inner transformation. Results of the study show that working with the self, necessitates continuous spiritual work, either in the form of some practice or exercise. Transformation does not occur through brief interludes of experience; it is a drawn out process of setting off as a mountaineer, in order to descend into the caverns and caves of the inner self that allow for the ascending process to complete itself in a perfectly balanced and harmonious way. Results show that resistance plays a role in one's understanding of the need to work with the self in three participants (PA, PC, PI), who chose not to attend to the messages they were receiving. Acceptance appears to be the key to transformation. Denial

and reluctance to accept the existence of a shadow, allows the shadow to grow in proportion, which then influences perception. Accepting that the shadow exists, observing its life-style and what it is aiming to achieve, in most cases relieves pressure to allow a change in perception that then becomes the transformation; images that release their power either fade away or transform to something that brings insight. The visions and images that participants experience, emerge as the spontaneous visual images that Jung (2008) calls active imagination. Although participants did not focus on dream/vision images observing the changes that would take place, these changes occurred spontaneously. As Jung (1959/2008) points out, all judgement and criticism must be suspended and images noted with objectivity, which is not something that all participants did.

The process of transformation, according to Jung (1959/2008), is illustrated by a series of symbols, the cave being the place of rebirth. He illustrates the journey into darkness that allows the unconscious to be penetrated, where the processes of transformation occur. If myth is the original revelation of the pre-conscious psyche as Jung suggested, then transformation is reliant on the manifestation of unconscious processes that arise spontaneously from within. The particular myth acts as a trigger that brings forth issues that are buried in the unconscious. Loss of innocence, loss of the child to another role and childhood traumas are themes emerging from the *Hymn*; they accordingly bring up issues that relate to childhood in the participants.

According to Jung (1959/2008), the child motif is not a human child but a divine child that represents the childhood aspect of the collective psyche, which is personified in a vision of oneself. The retelling and ritual repetition of the myth brings everything connected to the image of childhood into the conscious mind. The same occurs for the mother and father figure.

### **5.3.2 Function of the archetype**

The figure that appears as the child is a figure that existed in the past but it is also the figure that exists in the present. Clarity comes through allowing the image to emerge and act without judging its behaviour, but accepting that the image has a potential future; the goal of transformation is ultimately the synthesis of self. When there is danger or a feeling of abandonment, the union of opposites is essential for the numinous to emerge. The symbol of the child encourages salvation; birth and death come together, and wholeness represents the desire to realize self. The child emerges as a hero/heroine and consciousness has not been made possible by identity but rather through separation, detachment and confrontation through opposition.

### 5.3.3 The Kore

Jung (1959/2008) arranges different figures as a series of archetypes, namely, the child, the mother, the shadow, the wise old man (types of figures that are repeatedly noted). The figure of Demeter, Kore (Persephone) and Hecate are aspected as the mother, maiden and crone and Jung calls Kore the self or supraordinate personalities when observed in a woman as well as the anima when observed in a man and can easily appear as a distorted form. Kore can appear as the mother and the maiden and, in the underworld, as the cat, snake or bear. Demeter and Hecate both appear as mothers – the Earth mother chthonic and related to the moon through sacrifice, its colours blue or black (Jung, 1959/2008). The anima may experience itself as Kore, but this is only one particular nature.

From a different angle, the animus is represented by Zeus, who is locked away receiving glory – or deliberately occupied with something. Although Jung (1959/2008) believes the psychology of the Demeter cult alludes to the indispensability of man who disturbs, there is much evidence in the *Hymn* to suggest this is not the case. Hades is not presented as a dark, cruel figure in the *Hymn*, but rather as a supportive and understanding partner. Even the move to give Persephone the pomegranate seed is not to be misunderstood. She partakes of the fruit when Hermes is present and during the reading it is not clear that Hades gives her the seed or Hermes who instigates it, for he after all is the guide who will take her up and bring her down again. This also suggests that recalling the nature of being allows Persephone to live in greater harmony, for she fully accepts the nature of death and rebirth. It is the nature of the process that we are called to attend to, rather than a ritual carried out in nature. Even if this was the original purpose, by investigating and re-visioning the myth, we prepare the field and plant new seeds that bring evolution to processes that allow for growth to occur.

### 5.3.4 Plutus

At the end of the *Hymn*, Plutus is invited as guest to the house; Plutus brings wealth only when the initiated take their place with the gods. This evolutionary move suggests that abundance in the form of wisdom and self-knowledge can only be attained through the process of initiation into the mystery of birth, life, death and re-birth. As opposed to the Christian belief where Jesus is a saviour, the person who seeks to experience the joy of spiritual abundance in the *Hymn* is required to become responsible for his/her salvation. A commitment to the path of self-knowledge obviously improved quality of life that included self-esteem and honour. The respect that was given to the deities was of paramount importance and, therefore, it was this respect that was demanded of each person who took part in the mysteries that allowed for the oath of silence to be respected. The mysteries and

the myth of Demeter and Persephone were largely lost due to the interpretations given by Christians who were instrumental in eradicating pagan thought and practice (Mylonas, 2010). Results of this study suggest that individuals are encouraged during the practice of listening to myth in sacred text accompanied by music to become responsible for the information they receive through images and reflections. Images that emerge can be used with active imagination in order to see what emerges, giving depth to experiences. Most participants let go during the process, which allows for more information to emerge from the subconscious.

Archetypal material is unknown, but when it emerges, it need not be taken at face value. Results suggest that as material becomes conscious the act of consciousness itself transforms that which has remained unconscious. In other words, by making something conscious, it heals or changes. There is no long process of analysis required, although understanding the nature of the symbol gives knowledge of self. In working with symbols, the person is challenged to find the essence to facilitate growth of the self through understanding the deeper meaning of life through self. When reflecting on the process participants went through during the study, it is clear that immediate shifts occurring with mother and child images also represent aspects of the self. Although results from the study refer to mother and child relationships, deeper analysis whilst working with the subjects would emerge in roles played not only in personal but in professional life as well. Interactions would be a key study in order to allow elements to emerge. During the study, many participants were unable to perceive what they saw as images or aspects of self, taking them literally rather than symbolically. In particular, participants were not guided back to the image to work on it and see how it emerges, as the researcher did not function as a therapist in the study. This is particularly important, as this is an area for further research that will be discussed later on in the chapter.

## 5.4 Mysticism

James (1902/1982) describes experiences as mystical when they are ineffable, noetic, transient, and passive. Ineffability is seen to encompass the difficulty in expressing and reporting the contents of an experience. The quality of the experience must be felt rather than intellectually understood. A noetic quality is one where the experience can also be described as a state of knowledge. Illuminations are those epiphanies that give insight into the depth. Mystical states are limited in that experiences do not last, on average, longer than one hour after which they fade. Passivity features when the mystic feels as though he were grasped and held by a superior power, and the experience is recalled as having an important meaning. The results in this study have noetic, transient, ineffable and passive features, as seen in Chapter Four. It may be that the idea of deities manifesting through the sacred text influences the participant to experience certain mystical states; however, the

focus must be on the benefit that the mystical state may have on development of self. Rendering the experience as irrelevant, due to the possibility that this may all be what would arise in the imagination of the participant, must be re-visioned. The emphasis is not on the experience itself but what emerges from the experience and how the experience influences development. There is also a need to consider how the contents of the experience bring about change as well, according to the belief system and epiphany that relates to the experience. Development again occurs in process, as the experience must be integrated. Listening to sacred text and music across five sessions constitutes this process. James (1902/1982) points out that with regard to the Greek gods:

It is as though there were in the human consciousness a sense of reality, a feeling of objective presence, a perception of what we may call 'something there' more deep and more general than any of the specific and particular 'senses' by which the current psychology supposes existent realities to be originally revealed. (p.58)

This feeling of objective presence is powerful throughout the reports of the participants, bringing a sense of the sacred into the experience. The consciousness of presence, of being transported beyond into another space, of being pushed and pulled, and other examples of findings that can be found in the results section, is felt by people who have no religious affiliation with the deities. Healthy mindedness is present with no-one experiencing fear during the session, despite having a number of non-ordinary experiences, like being held down. The feeling of heaviness that a number of participants reported was at times very powerful, and the need to sleep more was very similar to incubation preparation for dreaming.

## 5.5 Dreams

According to Hillman (1979), "Dreaming is the psyche itself doing its soul-work". (p.201) Tick (2001) supports Hillman's argument by referring to the Asklepiian tradition of dream healing, which required that the person await the dream in a place called an *abaton*. The name describes a place that is difficult to enter and difficult to leave; it is featured mostly as a cave, an impassable mountain, a river, or narrow passage and womblike chamber (Tick, 2001). A number of participants experienced these features across the sessions that appear to facilitate a greater connection between dreams and reflections. Dreams appear to bridge the gap between sessions, offering different points of view that emerge into consciousness as time goes by. Dreams are personal but they also have collective and transpersonal dimensions that are not easily identified. Although dreams are considered to be serious messages from the unconscious, in general they are thought to be irrelevant.

Participants were taken aback by the clarity and frequency with which they recalled dreams; as the intention was set at the beginning of the study to travel along a sacred path,

dreams are included as a natural by-product of the sessions. As pointed out by Hillman (1979), the dream portrays soul-work and what is happening deep in the psyche. Tick (2001) refers to the dream as myth that universalizes the dream as an actual psychic experience of the inner world. In this sense, attention was paid to dreams in the analysis, as a continuation of the experience during the session. It is suggested that the participant entered a modern *abaton* at the beginning of the study that ended with the last session when they left the *abaton*. During telephone feedback sessions, eleven participants reported that they stopped recalling dreams or having them when the study was over.

The deeper interpretation of the journey that the hero/heroine takes in search of the soul is a journey of descent and ascent. Images from the dark unconscious are brought into the light where they transform; in this study, participants journeyed into non-ordinary states of consciousness such as flying, experiencing transportation with a guide or guides, and feeling heat in their physical body through the combination of music and sacred text. D'Aquili and Newberg (1999) argue that when a person experiences a non-ordinary state of consciousness, there is a sense of expansion not only of self and space but also of time. Results show that some participants find themselves in different places, as though in a dream, having lost consciousness of the reading and lying on a bed. The sense of altered space may also contribute to sensations of extended time and expansion of self, from the examples given of wind, sea, mountains and vast spaces or being high up looking down. There was progression across the five sessions that culminated in a different perception of what had occurred or feelings of having healed. A different understanding of the inner world emerges with different ways of perceiving the self and the role dreams and visions play.

According to Jung (1969), the primordial image might suitably be described as the instinct's perception of itself, or as the self-portrait of the instinct, in exactly the same way as consciousness is an inward perception of the objective life-process; just as conscious apprehension gives our actions form and direction, so unconscious apprehension through the archetype determines the form and direction of instinct (Jung, 1969). Learning from the experience of the inner self and reprogramming the unconscious is not an easy task. Results of this study suggest that healing occurs through shifts in perception and that the use of the imagination reveals different aspects of self. This is spontaneous healing that occurs as the image is understood by consciousness or accepted as an aspect of the recurring plight of the inner soul. For healing to be fully integrated, however, it may be important to look at what is hidden behind the image as well as what the image portrays.

As Tick (2001) points out, the archetypal healer must be balanced, combining analytical reasoning with compassion. The archetypal healer emerges through a series of personas and situations. The experiences of archetypal figures in this study, has been recorded as artistic impressions (see appendix). These results provide a plethora of possibilities that could have been explored had the participants been exposed fully to the analysis of each session, with

further exploration of the received images. They challenge the idea that deities remain fixed in their original form and do not evolve. They also provide symbolic material for active imagination, allowing for symbols to play an important role with their multiple of meanings. Finding the most appropriate meaning for the symbol must be carried out against the background of the study. In this case, results that portray particular animals are analysed according to their ancient Greek meaning but are also invited through this process to evolve.

The progress made across the sessions suggests that working with symbols as they appear could be extremely beneficial, especially in overcoming fear of them. Preconceived notions of the fixed meaning of symbols must allow for exploration that allows different meanings to emerge. It is these unfolding scenes that allow for greater possibility and, therefore, potential. The attitude one holds towards an unconscious power is paramount in facilitating or blocking healing progress. It is important to note that in all seventeen participants movement was either towards healing, or the participant chose not to work with what emerged. In no cases did the participant experience further wounding. This is of vital importance in pointing out the value of using sacred text combined with music as a tool for development. The created cards also provide a platform for further exploration of the benefits of focusing on images in order to develop continuity and to identify with inner archetypes.

## **5.6 Personal Development**

MacIntyre (1981) argues that personal narrative is important and central to personal growth. As it assists in understanding self and others, there is a necessity to develop narrative in order to weigh up options and to further develop existing perceptions. Personal and social development incorporates revisiting spiritual, cultural, moral and social values in education. The path of spiritual growth and development is a physical and a spiritual path. Each realm mirrors the other, according to experience and wisdom gained.

Allison and Von Wald (2010) argue that when going on an expedition, one is faced with questions pertaining to identity, relationships and self-history, especially on expeditions that take place in the wilderness. Although focus is on the external journey, undertaking a journey into the psyche represents almost identical challenges that must be faced. Values are implicit in development as they are in education. Understanding the self is important if one is to trust the process that enables self-esteem to emerge. Developing awareness of what emerges during the sessions participants go through contributes to a developing self-image. Participants, in general, experience healing of mother and child relationships and relationships of self with other. They also experience healing of traumas that influence the way in which they perceive birth, death and rebirth. Potential for change is found between existing information and the experience. Even though participants do not have the

opportunity to work with certain experiences as they emerge, movement is still experienced with transformation. This suggests that some healing occurs spontaneously. This can emerge from the combination of entering into a state of exploration, opening to the adventure involved in taking part in something new, being in the presence of higher powers through myth, being part of a therapeutic setting or becoming aware of a deeper aspect to self and myth. The process itself appears to unfold naturally, unless the participant is not able to let go of certain preconceptions. The desire to heal and change requires letting go of preconceived ideas or allowing ideas to evolve through experience and aspects of the personal self, which emerges through a number of concepts in dreams and experiences.

Results show that personal development occurs mostly through healing of parent and child relationships, as most healing occurs related to childhood. In this study, participants found themselves in temples during transformational experiences and kept the idea of the deities in mind. Tick (2001) describes the worship of underground deities that takes place in caves rather than in temples; therefore, it is more likely that the temple, situated as it was at the top of a hill or mountain, symbolized the communion between mortal and god. In all examples of results, there was an aspect of union that occurred when participants found themselves in temples. The temple also symbolizes the healing sanctuary – there where refuge is sought and a particular connection with the superconscious. Healing is understood to take place during an epiphany, which suggests that the epiphany itself is a moment when healing takes place. Sudden realizations are what may bring movement, re-enforcing the hypothesis that is presented at the beginning of this discussion that once the image has become conscious, transformation takes place. The symbols of the cave and mountain may allude to the superconscious and subconscious, allowing for transformation to emerge through a deeper understanding of self that takes place in the temple.

### **5.6.1 Self and Other**

Hodas (1993) refers to the therapeutic sharing ritual as a ritual sharing between the participant and the therapist, who set off on a journey with one leading the way and the other following. As the researcher, I was conscious of a sense of presence, a feeling of depth, a sense of growing awe, and surrender to the archetypal world. My work as therapist allowed me to tell the difference between non-engagement and engagement; I was fully aware of disengaging with the participant at the onset of reading the *Hymn*, however, on occasion I was privy to experience a sense of non-movement and being pinned down to my chair as I was reading, changes in the atmosphere of the room, and a sense of being beyond time and space, which was recorded by an observing self, whilst reading. This was observed through an analytic and observing self that I have cultivated over many years of self-inquiry. A third component that was mysterious, sacred and unknowable was introduced into the interaction between the participant and me, as we both entered the field of an ancient past through sacred text, myth and music.

## 5.7 The Epiphany and Professional Development

In most cases, epiphanies are illuminative and recurring, with major epiphanies occurring at different stages in the lifetime of different participants. Although Denzin (2001) highlights the epiphany, which is a strongpoint in his methodology, not enough explanation is given around the epiphany. Although an epiphany is a moment of sudden insight that is life changing, the true value of an epiphany also occurs during the integration stage. It is not a moment that is to be lost, as it is not an event that stands alone but rather an event that begins a process. This process entails learning more about the self, which in turn reveals the potential for growth that is not only spiritual but physical as well. The epiphany acts as a lens through which possibilities and potentials emerge that increase the likelihood of professional development, as image of self changes. Striving for a better life, a number of participants take decisions to make changes in their professional lives. The study appears to clarify aspects of growth where blockages have occurred and contributes to a more holistic perspective of self and needs of the self. A number of fears emerge and as they are brought into consciousness they dissipate, allowing for professional development to occur. Assagioli (2008) points out three obstacles, namely doubt, scepticism and fear that must be overcome when embarking on a path of spiritual development that may be superimposed onto the path of professional development.

Doubt and scepticism are usually interlaced with emotions of fear. Fear of death, loneliness, insecurity and fear of the unknown are some of the fears mentioned by Assagioli (2008) that influence growth patterns and development. Doubt about capabilities influence self-esteem; fear of failure and success must be overcome in professional development. Teamwork requires recognition that each character or personality is at a different stage of personal development. In professional development, it is essential that balance be brought to the personal and professional self.

A number of fears emerge across sessions but are transmuted once they reach consciousness. Renewed strength gained through acknowledging the existence of these fears without judgement allows participants to take difficult decisions such as leaving relationships, leaving jobs and leaving the country. Whereas in the initial interviews participants were not entertaining the idea of moving into the unknown, shortly after the end of the session participants took decisions that required breaking free from old and outdated ways of thinking. Having overcome blockages, it becomes easier for a participant to take a decision because perspectives have changed.

Denzin (2001) describes the epiphany as the “existential crises and turning point encounters that thrust the person into the public arena” (p.38). This signifies the exchange between individual and community, where the problem an individual encounters becomes a public issue. It is obvious that the current economic crisis that Greece is facing influences the way

in which participants perceive themselves and their professional development in Greece. Although most participants are employed, fear of the future, fear of moving away from the security of a job less liked, and fear of unemployment are in general overcome with favourable outcomes. This emerges through powerful changes in professional development with a number of participants who leave the country, begin new employment or leave jobs to open their own businesses. This is in line with Boucouvalas (1999), who argues that temporary shifts of consciousness transform worldview and that transpersonal development results from transpersonal experience, which includes self-reflective awareness. Awareness of existing issues that challenge professional and personal development enhances one's ability to heal in a spontaneous way, according to the results in this study. There is a flow that occurs, bringing aspects that have been separated together.

Self-reflective awareness also addresses the notion that ancient Greek myth is treated as an outdated relic in modern education. Much of the rich symbolism of myth is lost as the stories of myth are presented as fictional stories for entertainment, or labelled as stories told in religious context that goes against Orthodox belief. As discussed in the literature review, orthodox psychotherapy does not include working with images and dreams, in the way a transpersonal therapist would. Responsibility is placed outside the subject, and belief is strong that the devil is at work when dreams bring images. Therefore, myth is taken to be a relic that has been abandoned in the ancient past rather than it being brought into the present where it can contribute to the future. Historic evidence worldwide points to societies that refute what has gone before; destruction of the old usually ensues with the rebuilding of something new, resulting in the loss of major, essential elements that are part of culture. This study suggests that instead of refuting what has gone before, it must be incorporated into the new. In this case, suggestion is made that the poet and the philosopher inspire the necessity of re-visioning the role that the past plays in the future of Greece and that the roots of culture are uncovered and used in the present in order to build a more balanced future. The contribution that transpersonal psychology makes in bringing the soul and spiritual aspect of self to science cannot be underestimated. The human being is called upon to evolve and to become responsible for evolution that is not only individual but planetary as well. This study paves the way for additional research to be carried out that can investigate the benefit of ancient Greek practice, not in its religious context but rather in its psycho-spiritual context that contributes to professional development.

## **5.8 Transpersonal Development**

A number of participants describe Greece as a matriarchal society that appears to be patriarchal. The Mother, a huge marble statue with arms outstretched pleading for insight and wisdom to awaken her, has been robbed of her role as maiden, woman, priestess,

goddess and elder. She has been replaced in this study as a conniving figure that has lost power and must manipulate her children in order to remain in control. This controlling figure remains frozen in time as a Hera or vengeful Demeter, a Medusian Gorgon that turns all in sight to stone. In its place comes the virginal archetype of Mary, the Mother, who is fundamentally alone in the acceptance of her son's noble sacrifice for the wellbeing of humanity; responsibility has been placed in the hands of the saviour. The anthropomorphic gods and goddesses who at times dealt harshly with humankind, playing with their emotions then coming to their rescue, remain as empty statues that are relics of something that is no longer relevant in society, although they are still worshipped by a few. The collective implications of the above has led Orthodox Christians to make every effort of breaking free by turning to the practice of yoga, meditation, shamanic and other Eastern practices. Society no longer has roots in past traditions that excelled in self-knowledge and wisdom but rather appear to have lost soul, not in a personal sense as much as in a collective way.

The study invites transpersonal development to occur at an individual and personal level as well as at a collective level. Acknowledging the past and moving forward suggests that each person is responsible and may contribute to the collective. Opposites come together to complement each other in transpersonal development, and transformation occurs where what was barren and sterile comes to life again in a flow of abundance. Although the *Hymn* clearly portrays the ebb and flow in life, it challenges the reader to move beyond and to spiritually manifest, what Assagioli (2008) calls, the sense of responsibility, cooperation, social conscience, solidarity and devotion. Entering the transpersonal field where inspiration is born, we have a glimpse and taste of the presence of something beyond intellectual understanding. This process of experiencing in itself holds mystery, similar to those mysteries that were held for two thousand years as part of the Demetrian and Persephonian myth. It is an ongoing process that may affect the reader as well who is privy to this realm of unconscious movement and external contemplation.

Hartelius et al. (2007) reference the transpersonal as a psychology of the individual embedded in community, culture, and cosmos, which is particularly suited to this study that brings together culture, community and cosmos. This includes working with the self, stepping beyond the personal and into the collective, and aiming at community living where quality of life is not only on a physical level but consists of a thorough education that would explain the archetypes, how they work, what they represent and how one becomes more human. Communities can be taught the value of learning more about the self and developing it, so as to bring about professional adequacy and ongoing development that would then include self-actualization and self-transcendence as transpersonal development. This can also become a training for leadership of other communities that strive to improve the quality of life of those less fortunate by reintroducing Ancient Greek Philosophy, not only as it was taught in the past but including the experiential aspect that comes through the poets. The myth of Demeter and Persephone challenges existing belief systems through adding new understanding that anger and blame only bring about more devastation and

that acceptance is the key to a greater future. In incorporating myth into a community project, it would be essential to draw attention to Jung's (1959a) *anima mundi* and collective unconscious. What are the basic needs of a community that will provide the security that Maslow (1962/2010) describes in his hierarchy, and then how can myth be used to bring balance to personal, professional and transpersonal development?

As Campbell's (1972) argument has myth serving four functions, namely the mystical, cosmological, sociological and pedagogical, in this study it serves the physical, mental, emotional and spiritual. The universe is within the individual but finds expression in the communal, which shares similar goals that move beyond the first stages of Maslow's hierarchy. One fully understands the implications of actualization not as an individual goal but rather as a community goal.

Transpersonal development is not easily traced. Just because individuals have enlightening experiences this does not mean they are actualizing or transcending self. Integrating experiences is of vital importance and often this aspect of growth is set aside, resulting in spiritual crises. Myth in sacred text with music brings different reflections and images to consciousness that can be worked with using active imagination. As a therapeutic tool, working with images and feelings that have spontaneously emerged is far more valuable than dealing with concepts, which is usually an intellectual exercise. There were differences between the quality of the experiences that participants who received images had and those who simply relaxed but were unable to open up to the experience. PA and PC showed that some movement was occurring at a deeper level through dreams and changes to daily routine. In most cases, a clearer picture emerged of what the problem was and yet in both cases there was intellectualization rather than embodied experience. This occurred as well with participants PG and PI.

## 5.9 Further Research

The findings of this study encourage further research that will study the effects of Lyre music and, in particular that which is played by the composer used in this study, as well as other lyre music. Further research may be carried out where the intention is set out by participants and researcher prior to the investigation, to investigate the role played by myth in sacred text as a therapeutic tool. This could be done as a group practice, using the particular *Hymn*, or the Orphic Hymns and other sacred texts. Research can also be carried out with individuals having therapeutic intervention. Participants would be encouraged to work with the images that arise, and questionnaires given at the beginning of the study and at the end could determine what changes occur when using this technique. Research can be done primarily on dreams and sleep pattern that can be monitored. Research can also be carried out as to the benefits of using myth in schools to demonstrate internal and external dynamics in building self-esteem and educating self about the inner world of archetypes.

Research that is similar to this study could be carried out with the poem read in Ancient Greek and could also be conducted in a proper incubation setting. Participants could also be invited prior to the onset of the research to accompany the researcher to the sacred site and to follow the organic research pattern as mentioned by Anderson and Braud (2011). Additionally, distinction may be made between myth and myth in sacred text with comparative research carried out. Further research could take place with participants who are given an introductory course in the background of myth and then invited to partake in the research with a sounder understanding of Jung's (2008) approach to myth. Research can also be carried out using other hymns and Orpheus texts as comparative studies. There could also be ongoing research carried out as to the effects of listening to the music and hymn whilst conducting art therapy. Research can also be extended into the school environment especially with children who have learning disabilities and who may benefit from listening to the Hymn in Ancient Greek with lyre or other ancient instrumental music. This music and text may relax children, promote additional use of active imagination, and incorporate story writing and drawing as well as use myth as a way of outlining coping mechanisms and other strategic tools that could be used. Inviting children to become involved with myth would also strengthen their critical reasoning skills as they explore and more beyond the written word into a world that they may find easier to understand. These observations are based on my long standing experience as a teacher of children who had various learning challenges.

## 5.10 Limitations

It can be argued that a selective group with a spiritual background would in any case have experienced something within the range of a relaxation exercise with relaxing music playing in the background. It could have been more meaningful had I visited the site with my participants prior to the onset of the study and had I chosen fewer participants.

The number of participants was greater than was necessitated in such a study. There were different levels of understanding that emerged through the technique used, and I would have preferred going into greater detail with seven or nine participants at the most, rather than seventeen participants, which were three less than could have taken part. It was not at all easy to accompany the participants on their journey into what I call the labyrinth, to focus on producing this thesis and to work with the obvious internal challenges and patterns of growth that emerged. Moreover, greater focus could have been given to the silent voice of the participant that I was able to often locate during the analysis of the transcripts. On the other hand, using a bigger population enriched the diversity of results allowing difference to emerge between those individuals who responded to the study through reflection and those who responded through experience.

Using primary sources did not encourage the use of more modern literature, which in most cases offered a completely different version of the *Hymn*. This produced difficulties as did the methodology used, which also did not have the appropriate more modern updates. Denzin's (2001) methodology has much to offer but it is in need of revival. Combined with existing transpersonal research methods that are introduced by Anderson and Braud (2011) as a new methodology, the epiphany can be highlighted which is important in transpersonal research, but greater emphasis can be given to the procedure and the writing up of findings. Use of a halter to monitor heart rate or EEG measurement would have greatly enhanced the study. This study would have benefitted from a pilot study and the title could have been more specific.

The fact that individuals are at different stages of inner development can be traced across the seventeen participants as some experienced the *Hymn* in a very deep way, whereas others were inspired and urged to reflect on it. The importance of using a proper population size emerges here, as details of the inner stages that participants were at may in some cases have been overlooked. In further research, it would be interesting to see the effects of myth in sacred text and music in a smaller population group. The size of the population in this study may have been a limitation.

## 5.11 Personal Implications

As researcher, I found the work involved very deep and quite overwhelming at times as I went through a number of stages while working on the study. It was, however, extremely rewarding as during the entire time that I was enmeshed in the process, I was in my own cathartic process of self-work. Listening to participants describing their experiences, I found myself located in their stories as though I had lost my own identity and was taking on theirs. It was often necessary for me to step back from this work and focus on another part of the project, and during the entire process I was also conscious of my own journey. My journey included many months of living in Hades and changing my concepts about Hades. I came to realize that I wanted to transform my inner world and began to do serious self-reflection, moving beyond labels. It became imperative for me to overcome any preconceptions that I may have had about the deities and to literally move through them and so beyond them, whilst still retaining them.

My main reflection when completing this PhD was that I had been in a cave since I began the research and field work. It was easy to see that as many participants had shared similar experiences that these experiences had stayed with me and that I could find similarities between our experiences. I was struck by the extreme situations of PB and PJ's death experiences that led me to conclude that working with death rather than avoiding it was of great importance especially with the elderly. I recognized the value of reincarnation as

offered by Pythagoras, and a deeper understanding of the work of Markides (2012) which strengthened my belief that it is imperative to stay within tradition rather than drawing on eastern belief systems. I particularly focused on language and how *logos* is not just using words to communicate but communicating with the feelings and emotions that lie behind the words, and I realized that this is what has been lost in modern Greece. Words are used to describe things and to communicate thoughts, but the essence and feeling is no longer prevalent as it had been or as it was when reading poetry. This essence is what I found missing in my daily communication with individuals during the study. I fully experienced the different essences and in particular had very profound experiences of depth.

I identified many times with Demeter trying to understand her and came to the conclusion that the *Hymn to Demeter* was multi levelled. Often, I needed to extract myself from being drawn into a literal understanding of the gods as characters and personalities. I was also almost constantly reminded that this project had a life and energy of its own and that I needed to follow the course it took, at the same time bringing it into academia, which was not at all easy. I was constantly challenged to move beyond everything in the study. The simple nature of the project brought poetic inspiration both in writing and creating the artwork, which emerged just as I began to write Chapter Five. This opening also included creating a summary of each participant's experience using some symbols they had mentioned, deities they were fond of, their dreams and aspirations, which can be located in the Appendix. It was important to acknowledge them in this way as co-researchers.

I am fully aware of the implications and limitations of this study but consider it to have shone a light on the possibility of further researching and adapting a method for self-development that could be further developed and even used in schools. Using myth as a way of explaining inner emotions and as an inner map could greatly enhance self-awareness and bring potential to a fore. The use of lyre music as a therapeutic tool may also enhance the quality of life of students with different needs. In general, it is the value of this work that suggests that further, research may open a door to re-establishing the spiritual value of the fairy tale and myth. It also challenges the field of Transpersonal Psychology in Education.

The value of using myth as a psychological and educational tool supports emotional intelligence, critical thinking and team building, amongst others. It changes the way we perceive the gods and goddesses, helping to define them as a group of enlightened human beings who no longer have to do something to be recognized but can just be for the sake of being. Non-striving is something that emerged from my experience of the fieldwork and knowledge that everything was working as it was meant to be.

As Daniels (2005) points out, the transformational effect is what can be termed a genuine transpersonal experience. Letting go of the experience itself, the glimmer of the awe-inspiring deity and figure is what is essential for integration. I am grateful that I am able to see the importance of proper education, as many of the perceptions that we have created about the world and how it works may be biased. This emerging inspiration has planted the

seeds for me to envisage creating different tools that can be used in education and psychology, bringing myth to the fore and explaining its benefits through a holistic, centred lens.

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## APPENDIX

### Glossary

Agnosticism is the belief that the question of whether or not God (or any type of soul or deity) exists either has not been or cannot be answered

Anaktoron: the ancient religious rites celebrated at Eleusis in honor of Demeter.

Anima Mundi: in some philosophical and religious belief systems, a spiritual principle having the same relation to the physical world as the human soul does to the body; the animating force of the world.

Anodos: enlightenment as used by Plato.

Anomalous phenomenon: that which is not sufficiently explained by science or inferred knowledge.

Archetypes: in Jungian theory, a primitive mental image inherited from the earliest human ancestors and supposed to be present in the collective unconscious.

Ascesis: the exercise of rigorous self-discipline, especially mental self-discipline practiced as a means to spiritual growth.

Asklepia: temples dedicated to the deified.

Atheism: the belief in the nonexistence of God (or any type of soul or deity), which in the modern world is often expressed as the materialist hypothesis that matter is the only reality

Boedromion: the third month of the attic calendar corresponding roughly to September/October in the Gregorian Calendar, beginning at the sighting of the third new moon after the summer solstice.

Caryatides: a stone carving of a draped female figure, used as a pillar to support the entablature of a Greek or Greek-style building.

Catharsis: the process of releasing, and thereby providing relief from, strong or repressed emotions.

Chthonic: relating to or inhabiting the underworld

Coniunctio: used in alchemy to refer to chemical combinations; psychologically, it points to the union of opposites and the birth of new possibilities.

Consciousness: the state of being aware of and responsive to one's surrounding.

Daemon: in ancient Greek belief a divinity or supernatural being of a nature between gods and humans.

Daidouchos: an epithet of Artemis, and notably of Demeter seeking her lost daughter (Persephone) with a torch. It was also the title of the second priest (ranking after the Hierophant) at the Eleusinian mysteries, an office inherited in several families of Athens.

Deity: a god or goddess.

Deus ex machina: an unexpected power or event saving a seemingly hopeless situation, especially as a contrived plot device in a play or novel.

Ekoimoseis: a sleep death state

Ekstasis: the state of being beside oneself or rapt out of oneself.

Elephsis: coming and going – the arrival of

Epaphê tou pheromenou: that which is in motion.

Epaphôn: to touch.

Ephaptomenon: to grasp.

Epidauria: this is a festival of Asklepios in the middle of the Eleusinian mysteries. It commemorates the late arrival of Asklepios, the god of Healing (with his sacred snake and daughter Hygieia, “Health”) from Epidauria to the Mysteries.

Epiphany: a moment of sudden and great revelation or realization.

Epopteia: the final initiation rite in the Eleusinian mysteries.

Eukharistia: thankfulness, gratitude.

Hallucinogen: a drug that causes hallucinations.

Hesychia: the ancient Greek personified spirit of quiet, rest, silence and stillness.

Hiera: wife of Telephus, the mythic founder of the city of Pergamum.

Hierophany: a physical manifestation of the holy or sacred, serving as a spiritual eidolon for emulation or worship.

Hierophantide: a female, especially a priest, who interprets sacred mysteries or esoteric principles.

Highest potential: the ability to harness all talents and virtues

Iatromantis: a Greek word meaning "physician-seer," or "medicine-man"

Initia: the Latin word for beginnings

Initiatio: initiation

Initiation: the action of admitting someone into a secret or obscure society or group, typically with a ritual

Invoke: call on (a deity or spirit) in prayer, as a witness, or for inspiration.

Kalligeneia: Greek name composed of the elements kallos "beauty" and genes "born," hence "beauty-born." In mythology, this is the name of the nymph nurse of the goddess Demeter and her daughter Persephone.

Kathodos: movement taking one in a downward direction

Krokosis: a ceremony in which everyone initiated would receive a woolen wristband called a kroke, which was dyed with saffron and bound to the wrist by priests claiming to be the linear descendants of Krokos.

Kykeon: a beverage of water and barley (sometimes flavored with mint or thyme) popular among the working, 'lower' class of ancient Greece.

Logismoi: thoughts and thought/images that come to us to lead us away from Christ.

Logos: the Word of God, or principle of divine reason and creative order, identified in the Gospel of John with the second person of the Trinity incarnate in Jesus Christ.

Mundus archetypalis: the Archetypal World.

Mundus imaginalis: the Sufi account of a territory that exists between the physical, sensory world and the spirit world.

Muse: (in Greek and Roman mythology) each of nine goddesses, the daughters of Zeus and Mnemosyne, who preside over the arts and sciences.

Myeo: to close eyes after seeing.

Myesis: refers to the closing of the eyes which was possibly symbolic of entering into darkness prior to reemerging and receiving light and to the closing the lips, which was possibly a reference to the vow of silence taken by all initiates.

Mystai: people who are initiated into mysteries, especially religious mysteries.

Mystery: understanding of oneself or one's own motives or character.

Mystical experiences: Experiences that arise through union with a higher being and the Absolute.

Myth: a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events.

Nepsis: an important idea in Orthodox Christian theology, considered the hallmark of sanctity. It is a state of watchfulness or sobriety acquired following a long period of catharsis.

Nesteia: fasting, a fast.

Nous: the mind or intellect.

Ouroborus: a circular symbol depicting a snake, or less commonly a dragon, swallowing its tail, as an emblem of wholeness or infinity.

Pherepapha: Queen of the Underworld, Daughter of Demetra and Zeus.

Pheromena: Things that are in motion.

Pneuma: (in Stoic thought) the vital spirit, soul, or creative force of a person.

Prima Materia: In alchemy, the ubiquitous starting material required for the alchemical magnum opus and the creation of the philosopher's stone.

Psychagogia: leading of the soul.

Psyche: the human soul, mind, or spirit.

Psychic: relating to or denoting faculties or phenomena that are apparently inexplicable by natural laws.

Quinta essential: The pure, highly concentrated essence of a thing.

Religion: the belief in and worship of a superhuman controlling power, especially a personal God or gods.

Religiosity: strong religious feeling or belief.

Sacred: connected with God or a god or dedicated to a religious purpose and so deserving veneration.

Self-enhancement: a type of motivation that works to make people feel good about themselves and to maintain self-esteem.

Self-actualization: the realization or fulfillment of one's talents and potentialities, especially considered as a drive or need present in everyone.

Self-development: the process by which a person's character or abilities are gradually developed.

Self-knowledge: understanding of oneself or one's own motives or character.

Self-realization: fulfillment of one's own potential.

Self-realized: a person who fulfilled his/her own potential.

**Self-transcendence:** the overcoming of the limits of the individual self and its desires in spiritual contemplation and realization.

**Sema:** a Sufi ceremony in which a person meditates on God through focusing on melodies and dancing. It brings out a person's love of God, purifies the soul, and is a way of finding God.

**Soul:** as used in Homeric poems, the soul is something that a human being risks in battle and loses in death. It is what at the time of death departs from the person's limbs and travels to the underworld, where it has an afterlife as a shade or image of the deceased person. Socrates says not only that the soul is immortal, but also that it contemplates truths after its separation from the body at the time of death.

**Spirit:** the transcendent Divine

**Spiritual development:** a process of awakening and becoming more conscious.

**Spirituality:** spirituality refers to certain kinds of activity through which a person seeks meaning, especially a search for the sacred. It may also refer to personal growth, blissful experience, or an encounter with one's own "inner" dimension.

**Theism:** the belief in the existence of God (a supreme being or spiritual reality), an immortal soul, or any other type of deity or deities.

**Thesmophoria:** a religious festival dedicated to Demeter, the goddess of harvest and fertility, and her daughter Persephone.

**Theurgy:** describes the practice of rituals, sometimes seen as magical in nature, performed with the intention of invoking the action or evoking the presence of one or more gods, especially with the goal of uniting with the divine and perfecting oneself.

**Transcend:** be or go beyond the range or limits of (a field of activity or conceptual sphere).

**Transcendence:** existence or experience beyond the normal or physical level.

**Transpersonal orientation:** That which is associated with religion, spirituality, meditation and mysticism and takes the person beyond the normal boundaries of the personal domain.

**Transpersonal perspective:** Features that include transcendence, Cartesian dualism/idealism/mysticism, Eastern metaphysics and spiritual practice, primacy of consciousness, unmediated experience and spiritual traditions amongst other.

**Ultimate potential:** To let go of attachment to everything.

**Unwrought:** (of metals or other materials) not worked into a finished condition.

### **Sources used for glossary**

American Heritage® Dictionary of the English Language, Fifth Edition. Copyright © 2011 by Houghton Mifflin Harcourt Publishing Company. Published by Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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“Quality of life... I think free time, being around the people you love, and doing things you like. About let us say 65% of the day I am there which is ok; it could be better, but it is not bad.... I would like to work less, have more time at home with my kids... that I would like to change.”

PA

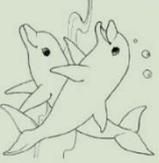


## Epiphanies

- Giving birth to my daughter
- Watching the movie *The Big Blue*
- Hearing about three women leaving top careers to be mothers

I WILL NOT ALLOW MYSELF TO FALL INTO DEPRESSION AS EVERY-THING WILL FALL APART

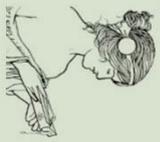
### SYMBOLS



### DREAMS

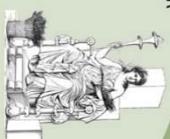
- Going uphill carrying a load
- In a boat without oars on wavy sea and coming back to shore
- In a sinking boat
- A kidnapped daughter
- Children in the basement

### PERSEPHONE



- Curly blonde hair
- Girlie in a long dress
- Playful, happy, singing
- Beautiful and wise childlike aspect

### DEMETER



- Helpless
- Stiff
- A controlling freak

### Session 1

- Jumping in and out of consciousness
- In another place
- Music helped to decenter
- Slight melancholy

### Session 2

- Motherhood and water
- The first born
- Grandmother's death/ vows taken
- Marriage, motherhood and children

### Session 3

- Empathy for Demetra
- Motherhood and guilt
- Loss of control
- My mother is also my boss

### Session 4

- Cannot be depressed
- Rapid heartbeat
- Underwater looking at the sky

### Session 5

- Why go down when you are happy?

“ My daughter called me one day to ask me to read the coffee cup for four friends of hers and I said come on, why did you tell your friends? I am not a gypsy or something and I don't know where it comes from but I told them, and it was all true. They wanted to hear the good and the bad.

PB

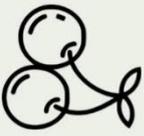


## Epiphanies

- Being told the future
- Death of husband to cancer
- Premature birth of grandchild

### I LIVE LIFE TO THE FULLEST

#### SYMBOLS



#### DREAMS

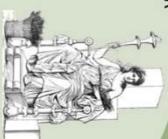
- My child falling ill and going to hospital
- Being at the top of a mountain; seeing cherry trees
- Peaches and nectarines
- Eating golden bean soup
- Sitting at the beach
- My dead husband looking at me
- My daughter with a penis
- I lose my exotic worry beads and a stranger finds them

#### PERSEPHONE



- A betrayed soul

#### DEMETER



- A goddess

#### Session 1

- Moving out of a hole
- Colours and up high looking down
- A temple/ columns and a roof

#### Session 2

- Heavy body
- Two masks – one down and one horned animal
- Jagged mountains and lights

#### Session 3

- The feminine
- Corinthian temple and velvet material

#### Session 4

- Barren Mountains
- An ancient Grecian face - Alexander
- A waterfall

#### Session 5

- Moving out of a hole
- Golden fruit trees
- Peace and abundance

“ Three days ago I was zapping on TV and I saw a young boy with a guitar and I got tears in my eyes which is unusual for me. I did not expect it. Generally things are fine – I have put things into order but that happened and it was nice but I left it – at that moment I felt fine even though I had tears.”

PC

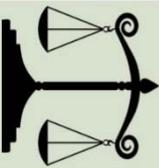


## Epiphanies

- Moving from Australia to Greece at 5 years of age

I DON'T REMEMBER ANYTHING

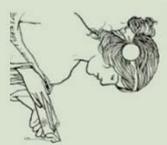
### SYMBOLS



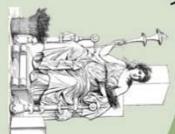

### DREAMS

- No dreams
- Sleeping More

### PERSEPHONE



### DEMETER



- Wearing chestnut and golden clothes

<b>Session 1</b>	<ul style="list-style-type: none"> <li>• Image of woman in gold</li> </ul>	
<b>Session 2</b>	<ul style="list-style-type: none"> <li>• Breakthrough with music</li> </ul>	
<b>Session 3</b>	<ul style="list-style-type: none"> <li>• Wanting to play music</li> <li>• Thoughts of young boy</li> </ul>	
<b>Session 4</b>	<ul style="list-style-type: none"> <li>• Awakening to Persephone</li> </ul>	
<b>Session 5</b>	<ul style="list-style-type: none"> <li>• Numb hands</li> <li>• Moving up and down into depth</li> <li>• Peace and abundance</li> </ul>	

“ Last night I had a dream that I visited a temple; it was very familiar. I went to this place with a woman who I was friends with, but I don’t know her. It was like visiting again something too familiar and I told her look at the tap and basin from ancient times

PD

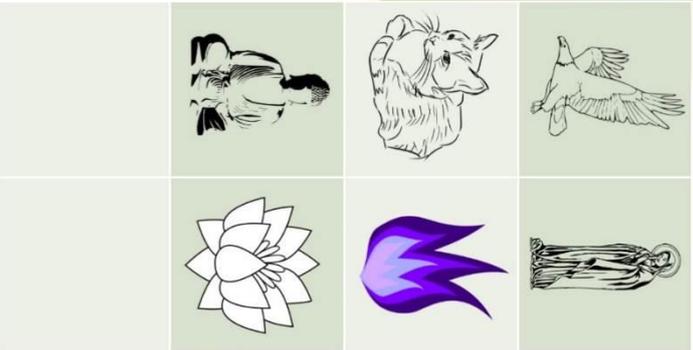


## Epiphanies

- Projected birth of daughter in the future
- We are here to evolve
- Meeting a burglar with a metal pipe

WE ARE HERE TO EVOLVE AND SEIZE THE DAY

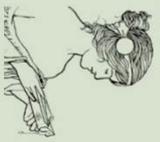
### SYMBOLS



### DREAMS

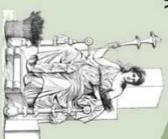
- Father as priest
- Son escaping up a narrow passage on a ship
- Figure in green staring through the glass
- Spitting out teeth
- Visiting a temple

### PERSEPHONE



- Blonde and gorgeous
- Standing in purple fire
- Full of joy and life
- Very pretty

### DEMETER



- An old lady
- Someone bitter and tough
- A mother losing power to her daughter
- Chthonic

### Session 1

- Images of my daughter and an eagle
- Images of my mother and grandmother
- Who is mother? Who is daughter?

### Session 2

- Healers at the baths
- Man with shield dressed in red

### Session 3

- There is a big difference in me
- Alone on a raft and then flying on an eagle
- Daughter becomes mother; mother daughter.
- Who am I?

### Session 4

- In a temple looking down
- Mother and daughter
- The stalk that reaches for the light to experience unity
- The white cat

### Session 5

- Numb hands
- Moving up and down into depth
- Peace and abundance

“ One thing I did see quite clearly although I am not sure when... I saw a figure with silver wings opening up like a gate. I could see from the corners colorful light and it was beautiful to see that. I think I saw laundry as well; men's underwear in two rows and this was the path that had to be followed!

PE

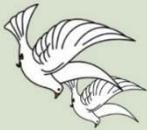


## Epiphanies

- Mother going into trances
- Music helps asthma and sadness

### I KNOW I AM A MOTHER TO MY MOTHER

#### SYMBOLS



#### DREAMS

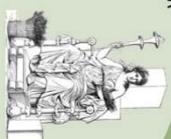
- Argument with my boyfriend; wanting to leave
- Dog allowing me to pet him
- My death
- Looking at flowers in a city
- Money
- Lucid Dreaming

#### PERSEPHONE



- Perceptive
- Open minded
- Wise
- A psychological cause

#### DEMETER



- Black hair, Egyptian style
- Like Cleopatra
- A physical cause; wearing a goddess dress
- Wearing a golden lion's mask that shields

#### Session 1

- Pain of mother and sadness
- Fear of mother's death
- Building trust

#### Session 2

- A Flying lion
- Woman holding a fireball
- A silhouette and a rainbow

#### Session 3

- A Mexican style dress
- A winged figure and men's underwear

#### Session 4

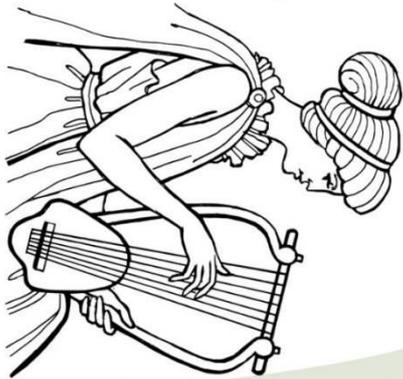
- Heat
- Demetra's transformation
- Cleopatra emerging with a gold lion mask

#### Session 5

- Reunion
- Forest and path blocked
- A rose

“ I want to see this Medusa inside of me  
— I don't want to lose her, I want to  
recreate her; not remove her! I believe  
in people's evolution otherwise there is  
no point if we do not evolve. But I want my  
own nucleus inside of me — to know how I am  
evolving without having to throw parts of me  
away.”

PF



## Epiphanies

- In a coma for 48 hours at 7 years old
- Leaving home in search of freedom
- Getting involved in politics
- I want to see this woman inside of me—I don't want to lose her

### I WANT TO EMBRACE AND GET TO KNOW MEDUSA

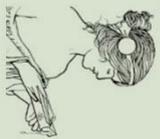
#### SYMBOLS



#### DREAMS

- Saving a child
- Leaving school and finding a library
- Being cleansed with mud on a beach
- A pregnant, fat woman
- Taking a pill to become someone else
- The shadow girl called Medusa
- A car accident and arguing with a man

#### PERSEPHONE



#### MEDUSA



#### DEMETER



#### Session 1

- To the sea
- Up and down movement
- Images
- Priestess in the temple

#### Session 2

- Moving out of a hole onto a balcony
- Flying and watching the self in the mirror
- Sometimes I am Medusa; sometimes I am Hermes playing his Lyre

#### Session 3

- A woman like a tree becomes a sail of a boat

#### Session 4

- The deepest journey
- The temple and the girl

#### Session 5

- The wind emptying the house
- Old people leaving
- Wanting to dance

“ I have met someone who is in prison! I am going to marry someone who is in prison because his hours are prisonlike. I cannot always rely on him! There is a part of me that wishes he would close his cafe and do something else – because it’s a long time to work with so little to offer and I fear this is becoming the Greek reality.”

PG



## Epiphanies

- Resigning from a teaching job
- Travelling to Africa alone

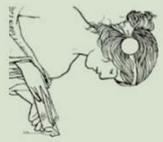
### SYMBOLS



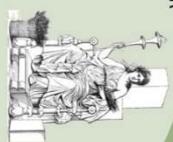
### DREAMS

- My wedding; wearing a simple dress
- Turmoil in Greece and the airport closing
- Artificial surgery and looking for someone
- Government conspiracies and lucid dreaming
- A blind person eating food
- Going through a maze to a ship and then a mountain
- Searching and buying lamps
- Finding a young girl; dream about a dog

### PERSEPHONE



### DEMETER



- Holds Gods and mankind hostage
- Powerful

### Session 1

- Monkey mind
- Feeling outside
- Losing Time

### Session 2

- Pulsating
- Lost

### Session 3

- Heart flutters
- Lack of trust in the hymn is ironic

### Session 4

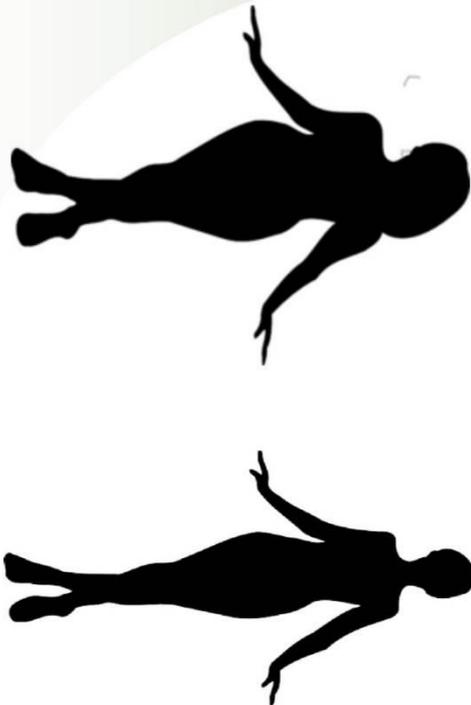
- Feeling faint with lack of control
- Heart flutters

### Session 5

- Blue collar blonde man

“ I think I will meet the self and lose my weight and these two parts will join up. This is the first time this is happening to me. I usually have done so many therapies but I have never felt that I was healing like this. I am healing and that is why I feel so good that I have this opportunity again to put things right because I have been trying for twenty five years”

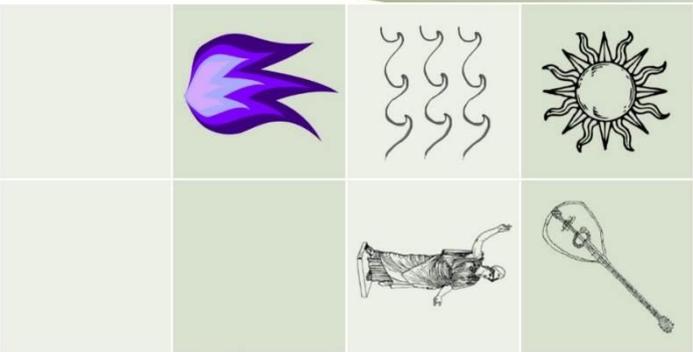
PH



# Epiphanies

- Working with healing angelic light
- I think I am getting stronger

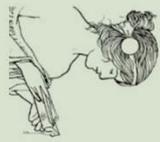
## SYMBOLS



## DREAMS

- Palace of glass shatters; I am no longer a man

### PERSEPHONE



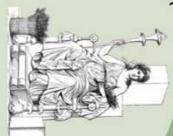
- Has dark hair

### HADES



- A lonely king in need of a wife

### DEMETER



- Has dark hair
- Is a goddess and healer

### Session 1

- An ancient soldier
- Going back in time
- Nearing the sun, experiencing joy

### Session 2

- A baby
- Twelve women healing the baby
- The mystery of Demeter is revealed

### Session 3

- Yellow light
- Woman planting seed in heart and stomach
- Changed into flower and plant

### Session 4

- Receiving light baby
- Secret purple fire
- Yellow light
- Green light
- Union

### Session 5

- Flying colored carpets
- Healing
- Wise Athena

*“ I looked better on the outside and this set me up for a lot of pain in later life with food disorders. There is a moment when you realize that it is all about looks to some extent; but it is not only about the looks if you do not love yourself, then to some extent it doesn't help.”*

PI



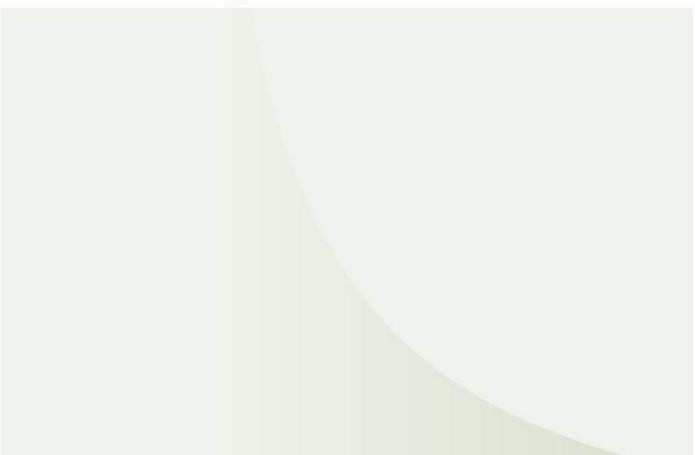
## Epiphanies

- Choosing to be the hot girl
- Moving to the US for a year
- Finding mum's diary at 12 (She planned suicide and drowning children)
- My husband wants me to be a smiling robot

### SYMBOLS



### DREAMS



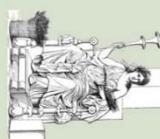
### PERSEPHONE



### SLAYING THE DRAGON



### DEMETER



THERE IS SO MUCH THAT I DO NOT KNOW

#### Session 1

- Know Thyself
- Love

#### Session 2

- My demons are washed away
- I need to be

#### Session 3

- A child in a forest
- A woman in a garden
- Emphthness

#### Session 4

- I have to let go
- I cannot breathe

#### Session 5

- The upper world is so paradoxical

“ My mum later said that a couple should not love each other so much because you suffer. I know I have lost my faith . I don't know what I have to have faith in; why does God not help me and helps the other person, and the church tells you to pray but why does god choose?”

ps



## Epiphanies

- Giving birth at 28
- Marriage at 27
- Death of husband

### I DON'T LIKE DESTINY

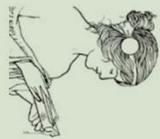
#### SYMBOLS



#### DREAMS

- My late husband
- Friends on holiday
- A dying dog
- Moving down

#### PERSEPHONE



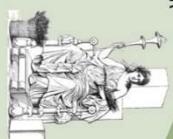
- Blonde
- Having no choice

#### HADES



- A bad but charming man

#### DEMETER



- Lonely, sad and anxious
- Isolated

#### Session 1

- Identifying with Persephone

#### Session 2

- Becoming Demetra
- Loneliness, Grief and anxiety

#### Session 3

- Wanting to wear a tunic, go to Zeus, and dance

#### Session 4

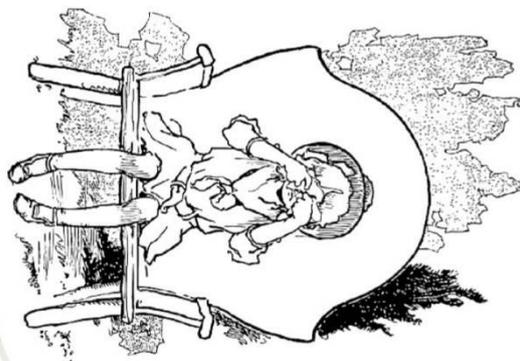
- Relaxation
- Identifying with Hades

#### Session 5

- Re-establishing faith in religion
- Clearing

*“ In this exhaustion was a feeling of acceptance; ok, now you are here, you have come to Earth, you landed and now you must find a strategy. This was where Demetra was. I was there in the agony and mourning from her side, so maybe hers was my agony as well.”*

PK



## Epiphanies

- Open heart operation
- Being in the womb at 3 months
- Meeting a spiritual teacher

IT IS NOT UP TO US; WE HAVE TO ACCEPT

### SYMBOLS



### DREAMS

- A woman in black with a baby who has HIV
- A boy watching me
- A castle - defending territory
- A woman with an infected child
- I am a monk
- Egypt
- Running a race with cats

### PERSEPHONE



- The symbol of my soul
- In fear and agony
- Light in the dark

### DEMETER



- Helpless
- In agony and pain
- Dark haired and huge

#### Session 1

- Persephone symbol of my soul
- Coming down to earth
- Existential anger

#### Session 2

- Heat
- Finding a new balance
- Yawning and candles burning in a church

#### Session 3

- Floating
- Anger at lack of trust
- The difficult spiritual path
- Trusting

#### Session 4

- Demetra standing over me
- My heart opening

#### Session 5

- My body is blooming
- Acceptance of birth

“ It was as though there were two parts;  
a dead world on the left and a dead  
world on the right but as though it was  
alive with this girl who was enormous,  
trying to come alive and pulling out. Something  
was holding me down and then it was as  
though something was pulling me up, and then  
I could understand the beginning of the world  
— there was knowledge.”

PL

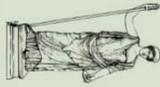


## Epiphanies

- Looking within at 15
- Reading about psychology and spirituality
- Not wanting to die an English teacher

MOTHERHOOD AND CHILDREN IS AN EXTREMELY PAINFUL SITUATION HERE IN GREECE

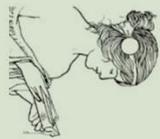
### SYMBOLS



### DREAMS

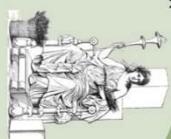
- Falling pregnant twice
- Having an operation called the small planter

### PERSEPHONE



- Needs to break free from her mother

### DEMETER



- An angry goddess
- A mother goes against Zeus
- Not willing to compromise

### Session 1

- Listening to the story
- Connecting to Persephone

### Session 2

- Activation by a seed to do with creation
- Body creates circle
- Existence is violent and strong

### Session 3

- Complicated
- Lack of trust
- Lack of communication
- Can we avoid Hades?

### Session 4

- Evolutionary flowers
- People need to be taught

### Session 5

- Making bread
- Strength and light in hands

*“ I never felt my mother was like a mother. Now things have become much better and so now we laugh and we get on and this is a miracle and Deme-ter comes here now and the whole family will eat from the bread; so you use your hands and every person makes the bread in their own way.”*

PM

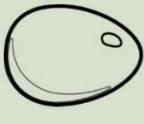


## Epiphanies

- Being different
- Death
- Reading about mother wanting to commit suicide

THE MUSIC AWAKENS THE FEELING OF NATURE, METAL AND ROCKS;  
YOUR VOICE IS LIKE A MOTHER SINGING MELODIOUSLY

### SYMBOLS

### DREAMS

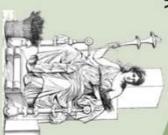
- Being hit on the head and dying
- The 7th child of 20
- The ethereal and physical must unite
- People living in a community unharmoniously
- Making fire with chemicals
- Breaking eye glasses
- A bridge and a church
- Fire, cigarettes and alcohol

### PERSEPHONE



- An ethereal Kore
- Radiating light
- Uneasy
- Cannot become mother

### DEMETER



- Cannot reach her daughter
- Dark and light
- Conflicting

<p><b>Session 1</b></p> <ul style="list-style-type: none"> <li>• Birth</li> <li>• Midwife, father, mother</li> <li>• Spiral</li> <li>• A blue woman</li> <li>• Light</li> </ul>		
<p><b>Session 2</b></p> <ul style="list-style-type: none"> <li>• A temple and ethereal figures</li> <li>• Blue figures</li> <li>• Milk coming out of breasts</li> <li>• Freedom</li> </ul>		
<p><b>Session 3</b></p> <ul style="list-style-type: none"> <li>• The cot and baby clothes</li> <li>• Standing in Delphi</li> <li>• Women in black</li> </ul>		
<p><b>Session 4</b></p> <ul style="list-style-type: none"> <li>• Huge marble woman</li> <li>• One side of body is different</li> </ul>		
<p><b>Session 5</b></p> <ul style="list-style-type: none"> <li>• Waterfall</li> <li>• Light</li> <li>• A stamp</li> </ul>		

*“ I had a name and that was my identity every evening and weekend when I rode my horse, I never wanted to ride with friends because I wanted to be an Indian and I always wanted to ride bareback. I never hunted animals, I hunted people – I was a Native American called Saquay.”*

PN

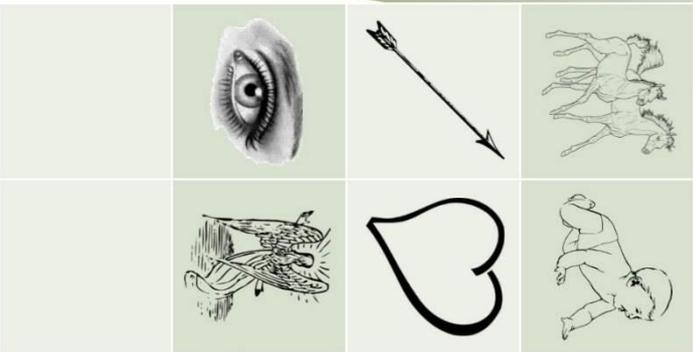


## Epiphanies

- Being different
- Choosing a son
- The power is within

I CANNOT BE RESPONSIBLE IF I JUST LET GO

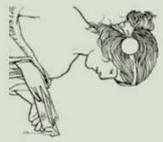
### SYMBOLS



### DREAMS

- Living in a flat that grows bigger and bigger
- Broken fence that has to be fixed
- Being turned out of rooms in houses
- Losing houses

### PERSEPHONE



### DEMETER



#### Session 1

- Figure wearing a helmet
- Up and down movement
- At the top of a cliff
- Bed holding and caressing

#### Session 2

- The god-hero taking his head off
- The power is in you
- An Ivory tower
- Bed holding and securing
- Death

#### Session 3

- We live in an insane world
- White heart and the eye

#### Session 4

- Pulsing hearts and an eye
- Harp and light

#### Session 5

- A circle and a heart
- The warrior rests
- An ornate palace in Turkey

“When your vibration is ready not your mind, then there comes whatever is to come. Beliefs about ascension; we want to go forward ascending but it is not like that. It is not so easy going to happiness. For me the challenge is that death is waiting and the test is to stay in your body and live it.”

PO



## Epiphanies

- Illness and death of father

DEATH IS WAITING AND THE TEST IS TO STAY IN YOUR BODY AND LIVE IT

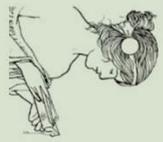
### SYMBOLS



### DREAMS

- Looking for water
- Two dead horses and a blonde man
- Going to church with a death certificate
- Not honoring death
- Stealing water from another source
- A staircase going up

### PERSEPHONE



### DEMETER



- Identifying with Persephone

#### Session 1

- A girl picking flowers with her mother

#### Session 2

- Lost boundaries
- Trying to catch the light
- My autistic body

#### Session 3

- Living in between worlds
- Losing symbols

#### Session 4

- Hunting, running, judging action
- Waiting, being open, trusting

#### Session 5

- Identifying with Persephone
- Hephaestus crippled

“ I liked it when the mother and daughter came together. I began to think about you, why you were so interested in this Myth, and then I was thinking about our relationship. It is very airy, with no boundaries, free. I was thinking if I would see you again.”

PP



## Epiphanies

- Moving from Germany
- Deep depression
- Decision to be a psychotherapist

I DID NOT EXPECT THAT SOMETHING WOULD HAPPEN IN SUCH A SHORT TIME

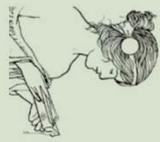
### SYMBOLS



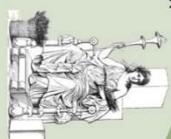
### DREAMS

- Losing all my breast milk
- Dancing in Athens
- Horrified to almost eat a grilled cat
- A woman birthing a cat
- A tsunami

### PERSEPHONE



### DEMETER



#### Session 1

- One side warm, one side cold
- Heaviness and energetic movement

#### Session 2

- Hot hands
- Numb body
- Monkey and mother

#### Session 3

- Losing time
- A fast heart beat

#### Session 4

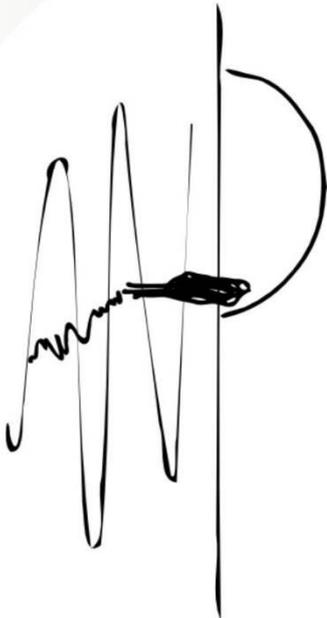
- Wanting to eat something sweet

#### Session 5

- Activated hands, healing

“ I want to say about Persephone, this sun, I feel it is with me. The sun brought strength, peacefulness. I really did not think I would see the images. I want to integrate my feelings now in the forthcoming period - my feelings, and to look at the improvements in my life.”

PQ



## Epiphanies

- Toxic relationships
- Death of relationships

SOMETHING WAS THERE TODAY LIKE A DREAM BUT I COULD NOT CATCH IT

### SYMBOLS



### DREAMS

- Standing at crossroads
- Moving up from basement to hospital on the top floor
- Watching a big river
- A waterfall
- Travelling on a train
- Being a life translator
- Running a race
- Transforming into a protective dog

### PERSEPHONE



### DEMETER



- Close to me as though she is mine

#### Session 1

- Two goddesses
- A blue dress
- The sun and offering hands
- On top of a ladder looking down at black and white tiles that become circular waves

#### Session 2

- Cronos the Father of Zeus
- A black haired goddess with a blue dress
- A brown horse
- A sense of depth

#### Session 3

- A house in the countryside
- A field with yellow and mauve flowers

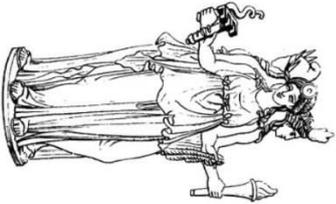
#### Session 4

- Flying above Vienna
- Woman's statue in marble
- A path leading to the Parthenon
- Demetra close to me

#### Session 5

- A girl playing a harp
- Stability – A woman coming closer

“ She stands alone, and her presence fills the room. I can see her from the corner of my eye and then light explodes in front of me and I carry on reading, conscious that I cannot move. I am in a deep silence and yet transported into the arms of the myth where I belong. I become it.”



LM



Researching Life

We research the self

## Epiphanies

- Heaviness in the room
- Golden light in the room
- Presence of expanded, awe inspiring figures
- Being pinned down, unable to move
- Feeling sleepy and then having awakenings

THERE IS A MYTH SOMEWHERE DEEP IN MY HEART

### SYMBOLS



### DREAMS

- Earthquake under the sea
- The gods and goddesses coming to life
- Bird in a cage



### PERSEPHONE



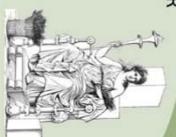
- Ethereal
- Servient
- A mystery
- Removing briars from the path

### HERMES



- The key to freedom
- The bridge between the upper and lower world

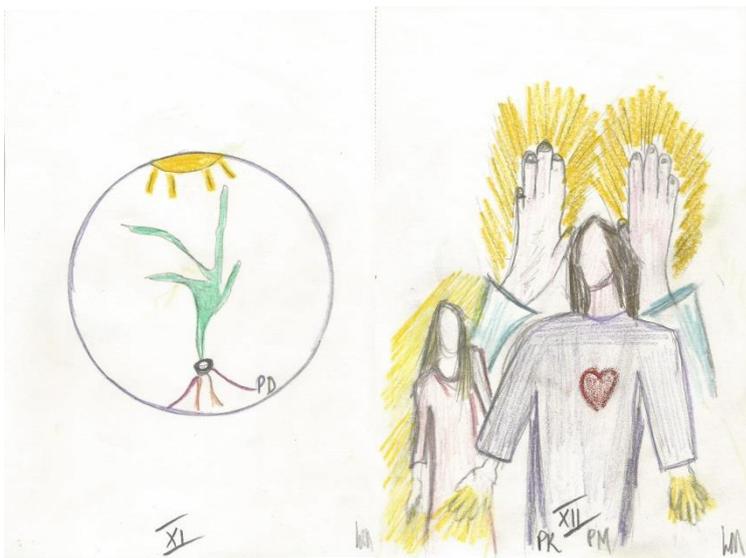
### DEMETER



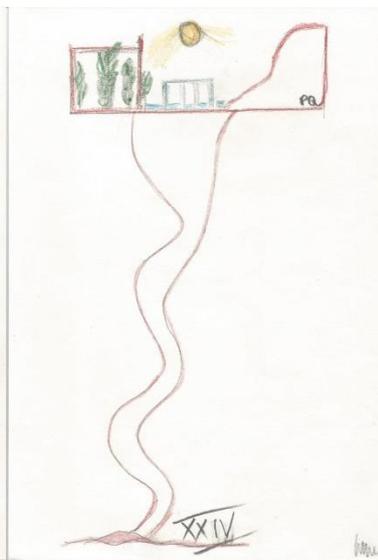
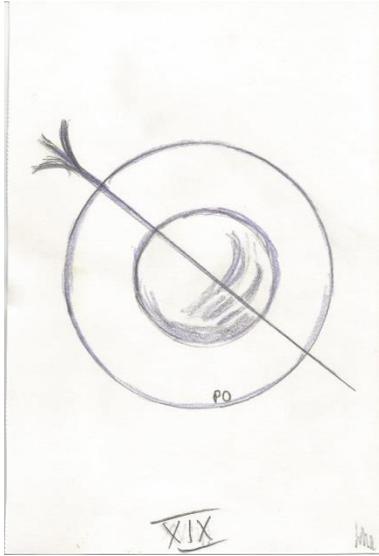
- Powerful
- Wise
- An Elder

<b>Session 1</b>	<ul style="list-style-type: none"> <li>• A sense of obedience to something greater than me.</li> </ul>
<b>Session 2</b>	<ul style="list-style-type: none"> <li>• Knowledge that I was allowed glimpses of the connection between the participant and presiding Deity.</li> </ul>
<b>Session 3</b>	<ul style="list-style-type: none"> <li>• Feeling expansiveness, trust, respect and magnification of everything.</li> </ul>
<b>Session 4</b>	<ul style="list-style-type: none"> <li>• Sleepiness/heaviness – an understanding that the process is not only emotional and spiritual but physical too.</li> </ul>
<b>Session 5</b>	<ul style="list-style-type: none"> <li>• My voice would at times become croaky; at others it was more melodious, at others different.</li> <li>• A sense of completion</li> </ul>











## Homer's Hymn To Demeter

**Evelyn-White, H. G. (Transl.) (1914). Hesiod, the Homeric hymns, and Homeric. Cambridge, MA: Harvard University Press.**

[1] I begin to sing of rich-haired Demeter, awful goddess —of her and her trim-ankled daughter whom Aidoneus rapt away, given to him by all-seeing Zeus the loud-thunderer.

Apart from Demeter, lady of the golden sword and glorious fruits, [5] she was playing with the deep-bosomed daughters of Oceanus and gathering flowers over a soft meadow, roses and crocuses and beautiful violets, irises also and hyacinths and the narcissus, which Earth made to grow at the will of Zeus and to please the Host of Many, to be a snare for the bloom-like girl — [10] a marvellous, radiant flower. It was a thing of awe whether for deathless gods or mortal men to see: from its root grew a hundred blooms and it smelled most sweetly, so that all wide heaven above and the whole earth and the sea's salt swell laughed for joy. [15] And the girl was amazed and reached out with both hands to take the lovely toy; but the wide-pathed earth yawned there in the plain of Nysa, and the lord, Host of Many, with his immortal horses sprang out upon her —the Son of Cronos, He who has many names.<sup>1</sup>

He caught her up reluctant on his golden car and bare her away [20] lamenting. Then she cried out shrilly with her voice, calling upon her father, the Son of Cronos, who is most high and excellent. But no one, either of the deathless gods or of mortal men, heard her voice, nor yet the olive-trees bearing rich fruit: [25] only tender-hearted Hecate, bright-coiffed, the daughter of Persaeus, heard the girl from her cave, and the lord Helios, Hyperion's bright son, as she cried to her father, the Son of Cronos. But he was sitting aloof, apart from the gods, in his temple where many pray, and receiving sweet offerings from mortal men. So he, that son of Cronos, of many names, who is Ruler of Many and Host of Many, [30] was bearing her away by leave of Zeus on his immortal chariot —his own brother's child and all unwilling.

And so long as she, the goddess, yet beheld earth and starry heaven and the strong-flowing sea where fishes shoal, [35] and the rays of the sun, and still hoped to see her dear mother and the tribes of the eternal gods, so long hope calmed her great heart for all her trouble ... and the heights of the mountains and the depths of the sea rang with her immortal voice: and her queenly mother heard her.

[40] Bitter pain seized her heart, and she rent the covering upon her divine hair with her dear hands: her dark cloak she cast down from both her shoulders and sped, like a wild-bird, over the firm land and yielding sea, seeking her child. [45] But no one would tell her the truth, neither god nor mortal man; and of the birds of omen none came with true news for her. Then for nine days queenly Deo wandered over the earth with flaming torches in her hands, so grieved that she never tasted ambrosia and the sweet draught of nectar, [50] nor

sprinkled her body with water. But when the tenth enlightening dawn had come, Hecate, with a torch in her hands, met her, and spoke to her and told her news:

“Queenly Demeter, bringer of seasons and giver of good gifts, [55] what god of heaven or what mortal man has rapt away Persephone and pierced with sorrow your dear heart? For I heard her voice, yet saw not with my eyes who it was. But I tell you truly and shortly all I know.”

So, then, said Hecate. [60] And the daughter of rich-haired Rhea answered her not, but sped swiftly with her, holding flaming torches in her hands. So they came to Helios, who is watchman of both gods and men, and stood in front of his horses: and the bright goddess enquired of him: “Helios, do you at least regard me, goddess as I am, [65] if ever by word or deed of mine I have cheered your heart and spirit. Through the fruitless air I heard the thrilling cry of my daughter whom I bare, sweet scion of my body and lovely in form, as of one seized violently; though with my eyes I saw nothing. But you —for with your beams you look down [70] from the bright upper air over all the earth and sea —tell me truly of my dear child, if you have seen her anywhere, what god or mortal man has violently seized her against her will and mine, and so made off.”

So said she. And the Son of Hyperion answered her: [75] “Queen Demeter, daughter of rich-haired Rhea, I will tell you the truth; for I greatly reverence and pity you in your grief for your trim-ankled daughter. None other of the deathless gods is to blame, but only cloud-gathering Zeus who gave her to Hades, her father's brother, to be called his buxom wife. [80] And Hades seized her and took her loudly crying in his chariot down to his realm of mist and gloom. Yet, goddess, cease your loud lament and keep not vain anger unrelentingly: Aidoneus, the Ruler of Many, is no unfitting husband among the deathless gods for your child, [85] being your own brother and born of the same stock: also, for honor, he has that third share which he received when division was made at the first, and is appointed lord of those among whom he dwells.”

So he spake, and called to his horses: and at his chiding they quickly whirled the swift chariot along, like long-winged birds.

[90] But grief yet more terrible and savage came into the heart of Demeter, and thereafter she was so angered with the dark-clouded Son of Cronos that she avoided the gathering of the gods and high Olympus, and went to the towns and rich fields of men, disfiguring her form a long while. And no one of men [95] or deep-bosomed women knew her when they saw her, until she came to the house of wise Celeus who then was lord of fragrant Eleusis. Vexed in her dear heart, she sat near the wayside by the Maiden Well, from which the women of the place were used to draw water, [100] in a shady place over which grew an

olive shrub. And she was like an ancient woman who is cut off from childbearing and the gifts of garland-loving Aphrodite, like the nurses of kings' children who deal justice, or like the house-keepers in their echoing halls. [105] There the daughters of Celeus, son of Eleusis, saw her, as they were coming for easy-drawn water, to carry it in pitchers of bronze to their dear father's house: four were they and like goddesses in the flower of their girlhood, Callidice and Cleisidice and lovely Demo [110] and Callithoe+ who was the eldest of them all. They knew her not, —for the gods are not easily discerned by mortals —, but standing near by her spoke winged words:

“Old mother, whence and who are you of folk born long ago? Why are you gone away from the city and do not draw near the houses? [115] For there in the shady halls are women of just such age as you, and others younger; and they would welcome you both by word and by deed.”

Thus they said. And she, that queen among goddesses answered them saying: “Hail, dear children, whosoever you are of woman-kind. [120] I will tell you my story; for it is not unseemly that I should tell you truly what you ask. Doso is my name, for my stately mother gave it me. And now I am come from Crete over the sea's wide back, —not willingly; but against my liking, by force of strength, [125] pirates brought me thence. Afterwards they put in with their swift craft to Thoricus, and there the women landed on the shore in full throng and the men likewise, and they began to make ready a meal by the stern-cables of the ship. But my heart craved not pleasant food, [130] and I fled secretly across the dark country and escaped my masters, that they should not take me unpurchased across the sea, there to win a price for me. And so I wandered and am come here: and I know not at all what land this is or what people are in it. [135] But may all those who dwell on Olympus give you husbands and birth of children as parents desire, so you take pity on me, maidens, [137a] and show me this clearly that I may learn, dear children, to the house of what man and woman I may go, [140] to work for them cheerfully at such tasks as belong to a woman of my age. Well could I nurse a new born child, holding him in my arms, or keep house, or spread my masters' bed in a recess of the well-built chamber, or teach the women their work.”

[145] So said the goddess. And straightway the unwed maiden Callidice, goodliest in form of the daughters of Celeus, answered her and said:

“Mother, what the gods send us, we mortals bear perforce, although we suffer; for they are much stronger than we. But now I will teach you clearly, [150] telling you the names of men who have great power and honor here and are chief among the people, guarding our city's coif of towers by their wisdom and true judgements: there is wise Triptolemus and Dioclus and Polyxeinus and blameless Eumolpus [155] and Dolichus and our own brave father. All these have wives who manage in the house, and no one of them, so soon as she had seen you, would dishonor you and turn you from the house, but they will welcome you; for indeed you are godlike. [160] But if you will, stay here; and we will go to our father's house and tell Metaneira, our deep-bosomed mother, all this matter fully, that she may bid you

rather come to our home than search after the houses of others. She has an only son, [165] late-born, who is being nursed in our well-built house, a child of many prayers and welcome: if you could bring him up until he reached the full measure of youth, any one of womankind who should see you would straightway envy you, such gifts would our mother give for his upbringing.”

So she spake: and the goddess bowed her head in assent. And they filled their shining vessels [170] with water and carried them off rejoicing. Quickly they came to their father's great house and straightway told their mother according as they had heard and seen. Then she bade them go with all speed and invite the stranger to come for a measureless hire. As hinds or heifers in spring time, [175] when sated with pasture, bound about a meadow, so they, holding up the folds of their lovely garments, darted down the hollow path, and their hair like a crocus flower streamed about their shoulders. And they found the good goddess near the wayside where they had left her before, [180] and led her to the house of their dear father. And she walked behind, distressed in her dear heart, with her head veiled and wearing a dark cloak which waved about the slender feet of the goddess.

Soon they came to the house of heaven-nurtured Celeus [185] and went through the portico to where their queenly mother sat by a pillar of the close-fitted roof, holding her son, a tender scion, in her bosom. And the girls ran to her. But the goddess walked to the threshold: and her head reached the roof and she filled the doorway with a heavenly radiance. [190] Then awe and reverence and pale fear took hold of Metaneira, and she rose up from her couch before Demeter, and bade her be seated. But Demeter, bringer of seasons and giver of perfect gifts, would not sit upon the bright couch, but stayed silent with lovely eyes cast down [195] until careful lambe placed a jointed seat for her and threw over it a silvery fleece. Then she sat down and held her veil in her hands before her face. A long time she sat upon the stool<sup>2</sup> without speaking because of her sorrow, and greeted no one by word or by sign, but rested, [200] never smiling, and tasting neither food nor drink, because she pined with longing for her deep-bosomed daughter, until careful lambe —who pleased her moods in aftertime also —moved the holy lady with many a quip and jest to smile and laugh and cheer her heart. [205] Then Metaneira filled a cup with sweet wine and offered it to her; but she refused it, for she said it was not lawful for her to drink red wine, but bade them mix meal and water with soft mint and give her to drink. [210] And Metaneira mixed the draught and gave it to the goddess as she bade. So the great queen Deo received it to observe the sacrament<sup>3</sup> ...

And of them all, well-girded Metaneira first began to speak: “Hail, lady! For I think you are not meanly but nobly born; truly dignity and [215] grace are conspicuous upon your eyes as in the eyes of kings that deal justice. Yet we mortals bear perforce what the gods send us, though we be grieved; for a yoke is set upon our necks. But now, since you are come here, you shall have what I can bestow: and nurse me this child whom the gods gave me in my old age and beyond my hope, [220] a son much prayed for. If you should bring him up until he

reach the full measure of youth, any one of woman-kind that sees you will straightway envy you, so great reward would I give for his upbringing.”

Then rich-haired Demeter answered her: [225] “And to you, also, lady, all hail, and may the gods give you good! Gladly will I take the boy to my breast, as you bid me, and will nurse him. Never, I ween, through any heedlessness of his nurse shall witchcraft hurt him nor yet the Undercutter:4 for I know a charm far stronger than the Woodcutter, [230] and I know an excellent safeguard against woeful witchcraft.”

When she had so spoken, she took the child in her fragrant bosom with her divine hands: and his mother was glad in her heart. So the goddess nursed in the palace Demophoon, wise Celeus' goodly son whom well-girded Metaneira bare. [235] And the child grew like some immortal being, not fed with food nor nourished at the breast: for by day [236a] rich-crowned Demeter would anoint him with ambrosia as if he were the offspring of a god and breathe sweetly upon him as she held him in her bosom. But at night she would hide him like a brand in the heart of the fire, [240] unknown to his dear parents. And it wrought great wonder in these that he grew beyond his age; for he was like the gods face to face. And she would have made him deathless and unageing, had not well-girded Metaneira in her heedlessness kept watch by night from her sweet-smelling chamber and [245] spied. But she wailed and smote her two hips, because she feared for her son and was greatly distraught in her heart; so she lamented and uttered winged words:

“Demophoon, my son, the strange woman buries you deep in fire and works grief and bitter sorrow for me.”

[250] Thus she spoke, mourning. And the bright goddess, lovely-crowned Demeter, heard her, and was wroth with her. So with her divine hands she snatched from the fire the dear son whom Metaneira had born unhopèd-for in the palace, and cast him from her to the ground; for she was terribly angry in her heart. [255] Forthwith she said to well-girded Metaneira:

“Witless are you mortals and dull to foresee your lot, whether of good or evil, that comes upon you. For now in your heedlessness you have wrought folly past healing; for —be witness the oath of the gods, the relentless water of Styx — [260] I would have made your dear son deathless and unaging all his days and would have bestowed on him everlasting honor, but now he can in no way escape death and the fates. Yet shall unfailing honor always rest upon him, because he lay upon my knees and slept in my arms. [265] But, as the years move round and when he is in his prime, the sons of the Eleusinians shall ever wage war and dread strife with one another continually. Lo! I am that Demeter who has share of honor and is the greatest help and cause of joy to the undying gods and mortal men. [270] But now, let all the people build me a great temple and an altar below it and beneath the

city and its sheer wall upon a rising hillock above Callichorus. And I myself will teach my rites, that hereafter you may reverently perform them and so win the favour of my heart.”

[275] When she had so said, the goddess changed her stature and her looks, thrusting old age away from her: beauty spread round about her and a lovely fragrance was wafted from her sweet-smelling robes, and from the divine body of the goddess a light shone afar, while golden tresses spread down over her shoulders, [280] so that the strong house was filled with brightness as with lightning. And so she went out from the palace.

And straightway Metaneira's knees were loosed and she remained speechless for a long while and did not remember to take up her late-born son from the ground. But his sisters heard his pitiful wailing and sprang down from their well-spread beds: [285] one of them took up the child in her arms and laid him in her bosom, while another revived the fire, and a third rushed with soft feet to bring their mother from her fragrant chamber. And they gathered about the struggling child and washed him, [290] embracing him lovingly; but he was not comforted, because nurses and handmaids much less skilful were holding him now.

All night long they sought to appease the glorious goddess, quaking with fear. But, as soon as dawn began to show, they told powerful Celeus all things without fail, [295] as the lovely-crowned goddess Demeter charged them. So Celeus called the countless people to an assembly and bade them make a goodly temple for rich-haired Demeter and an altar upon the rising hillock. And they obeyed him right speedily and harkened to his voice, [300] doing as he commanded. As for the child, he grew like an immortal being.

Now when they had finished building and had drawn back from their toil, they went every man to his house. But golden-haired Demeter sat there apart from all the blessed gods and stayed, wasting with yearning for her deep-bosomed daughter. [305] Then she caused a most dreadful and cruel year for mankind over the all-nourishing earth: the ground would not make the seed sprout, for rich-crowned Demeter kept it hid. In the fields the oxen drew many a curved plough in vain, and much white barley was cast upon the land without avail. [310] So she would have destroyed the whole race of man with cruel famine and have robbed them who dwell on Olympus of their glorious right of gifts and sacrifices, had not Zeus perceived and marked this in his heart. First he sent golden-winged Iris to call [315] rich-haired Demeter, lovely in form. So he commanded. And she obeyed the dark-clouded Son of Cronos, and sped with swift feet across the space between. She came to the stronghold of fragrant Eleusis, and there finding dark-cloaked Demeter in her temple, [320] spake to her and uttered winged words:

“Demeter, father Zeus, whose wisdom is everlasting, calls you to come join the tribes of the eternal gods: come therefore, and let not the message I bring from Zeus pass unbeyed.”

Thus said Iris imploring her. But Demeter's heart was not moved. [325] Then again the father sent forth all the blessed and eternal gods besides: and they came, one after the other, and kept calling her and offering many very beautiful gifts and whatever rights she might be pleased to choose among the deathless gods. Yet no one was able to persuade her mind and will, [330] so wroth was she in her heart; but she stubbornly rejected all their words: for she vowed that she would never set foot on fragrant Olympus nor let fruit spring out of the ground, until she beheld with her eyes her own fair-faced daughter.

Now when all-seeing Zeus the loud-thunderer heard this, [335] he sent the Slayer of Argus whose wand is of gold to Erebus, so that having won over Hades with soft words, he might lead forth chaste Persephone to the light from the misty gloom to join the gods, and that her mother might see her with her eyes and cease from her anger. [340] And Hermes obeyed, and leaving the house of Olympus, straightway sprang down with speed to the hidden places of the earth. And he found the lord Hades in his house seated upon a couch, and his shy mate with him, much reluctant, because she yearned for her mother. But she was afar off, [345] brooding on her fell design because of the deeds of the blessed gods. And the strong Slayer of Argus drew near and said:

“Dark-haired Hades, ruler over the departed, father Zeus bids me bring noble Persephone forth from Erebus unto the gods, [350] that her mother may see her with her eyes and cease from her dread anger with the immortals; for now she plans an awful deed, to destroy the weakly tribes of earth-born men by keeping seed hidden beneath the earth, and so she makes an end of the honors of the undying gods. For she keeps fearful anger and does not consort with the gods, [355] but sits aloof in her fragrant temple, dwelling in the rocky hold of Eleusis.”

So he said. And Aidoneus, ruler over the dead, smiled grimly and obeyed the behest of Zeus the king. For he straightway urged wise Persephone, saying:

[360] “Go now, Persephone, to your dark-robed mother, go, and feel kindly in your heart towards me: be not so exceedingly cast down; for I shall be no unfitting husband for you among the deathless gods, that am own brother to father Zeus. And while you are here, [365] you shall rule all that lives and moves and shall have the greatest rights among the deathless gods: those who defraud you and do not appease your power with offerings, reverently performing rites and paying fit gifts, shall be punished for evermore.”

[370] When he said this, wise Persephone was filled with joy and hastily sprang up for gladness. But he on his part secretly gave her sweet pomegranate seed to eat, taking care for himself that she might not remain continually with grave, dark-robed Demeter. Then Aidoneus the Ruler of Many openly got ready his deathless [375] horses beneath the golden chariot. And she mounted on the chariot, and the strong Slayer of Argus took reins and whip in his dear hands and drove forth from the hall, the horses speeding readily. [380] Swiftly they traversed their long course, and neither the sea nor river-waters nor grassy glens nor

mountain-peaks checked the career of the immortal horses, but they clave the deep air above them as they went. And Hermes brought them to the place where rich-crowned Demeter was staying and checked them [385] before her fragrant temple.

And when Demeter saw them, she rushed forth as does a Maenad down some thick-wooded mountain, while Persephone on the other side, when she saw her mother's sweet eyes, left the chariot and horses, and leaped down to run to her, and falling upon her neck, embraced her. [390] But while Demeter was still holding her dear child in her arms, her heart suddenly misgave her for some snare, so that she feared greatly and ceased fondling her daughter and asked of her at once: "My child, tell me, surely you have not tasted any food while you were below? Speak out and hide nothing, but let us both know. [395] For if you have not, you shall come back from loathly Hades and live with me and your father, the dark-clouded Son of Cronos and be honored by all the deathless gods; but if you have tasted food, you must go back again beneath the secret places of the earth, there to dwell a third part of the seasons every year: [400] yet for the two parts you shall be with me and the other deathless gods. But when the earth shall bloom with the fragrant flowers of spring in every kind, then from the realm of darkness and gloom thou shalt come up once more to be a wonder for gods and mortal men. [403a] And now tell me how he rapt you away to the realm of darkness and gloom, and by what trick did the strong Host of Many beguile you?"

[405] Then beautiful Persephone answered her thus: "Mother, I will tell you all without error. When luck-bringing Hermes came, swift messenger from my father the Son of Cronos and the other Sons of Heaven, bidding me come back from Erebus that you might see me with your eyes [410] and so cease from your anger and fearful wrath against the gods, I sprang up at once for joy; but he secretly put in my mouth sweet food, a pomegranate seed, and forced me to taste against my will. Also I will tell how he rapt me away by the deep plan [415] of my father the Son of Cronos and carried me off beneath the depths of the earth, and will relate the whole matter as you ask. All we were playing in a lovely meadow, Leucippe<sup>5</sup> and Phaeno and Electra and Ianthe, Melita also and Iache with Rhodea and Callirhoe [420] and Melobosis and Tyche and Ocyrhoe, fair as a flower, Chryseis, Ianeira, Acaste and Admete and Rhodope and Pluto and charming Calypso; Styx too was there and Urania and lovely Galaxaura with Pallas who rouses battles and Artemis delighting in arrows: [425] we were playing and gathering sweet flowers in our hands, soft crocuses mingled with irises and hyacinths, and rose-blooms and lilies, marvellous to see, and the narcissus which the wide earth caused to grow yellow as a crocus. That I plucked in my joy; but the earth [430] parted beneath, and there the strong lord, the Host of Many, sprang forth and in his golden chariot he bore me away, all unwilling, beneath the earth: then I cried with a shrill cry. All this is true, sore though it grieves me to tell the tale."

So did they then, with hearts at one, [435] greatly cheer each the other's soul and spirit with many an embrace: their hearts had relief from their griefs while each took and gave back joyousness.

Then bright-coiffed Hecate came near to them, and often did she embrace the daughter of holy Demeter: [440] and from that time the lady Hecate was minister and companion to Persephone.

And all-seeing Zeus sent a messenger to them, rich-haired Rhea, to bring dark-cloaked Demeter to join the families of the gods: and he promised to give her what rights she should choose among the deathless gods [445] and agreed that her daughter should go down for the third part of the circling year to darkness and gloom, but for the two parts should live with her mother and the other deathless gods. Thus he commanded. And the goddess did not disobey the message of Zeus; swiftly she rushed down from the peaks of Olympus [450] and came to the plain of Rharus, rich, fertile corn-land once, but then in nowise fruitful, for it lay idle and utterly leafless, because the white grain was hidden by design of trim-ankled Demeter. But afterwards, [455] as spring-time waxed, it was soon to be waving with long ears of corn, and its rich furrows to be loaded with grain upon the ground, while others would already be bound in sheaves. There first she landed from the fruitless upper air: and glad were the goddesses to see each other and cheered in heart. Then bright-coiffed Rhea said to Demeter:

[460] "Come, my daughter; for far-seeing Zeus the loud-thunderer calls you to join the families of the gods, and has promised to give you what rights you please among the deathless gods, and has agreed that for a third part of the circling year your daughter shall go down to darkness and gloom, [465] but for the two parts shall be with you and the other deathless gods: so has he declared it shall be and has bowed his head in token. But come, my child, obey, and be not too angry unrelentingly with the dark-clouded Son of Cronos; but rather increase forthwith for men the fruit that gives them life."

[470] So spake Rhea. And rich-crowned Demeter did not refuse but straightway made fruit to spring up from the rich lands, so that the whole wide earth was laden with leaves and flowers. Then she went, and to the kings who deal justice, Triptolemus and Diocles, the horse-driver, [475] and to doughty Eumolpus and Celeus, leader of the people, she showed the conduct of her rites and taught them all her mysteries, to Triptolemus and Polyxenus and Diocles also, —awful mysteries which no one may in any way transgress or pry into or utter, for deep awe of the gods checks the voice. [480] Happy is he among men upon earth who has seen these mysteries; but he who is uninitiate and who has no part in them, never has lot of like good things once he is dead, down in the darkness and gloom.

But when the bright goddess had taught them all, they went to Olympus to the gathering of the other gods. [485] And there they dwell beside Zeus who delights in thunder, awful and reverend goddesses. Right blessed is he among men on earth whom they freely love: soon they do send Plutus as guest to his great house, Plutus who gives wealth to mortal men.

[490] And now, queen of the land of sweet Eleusis and sea-girt Paros and rocky Antron, lady, giver of good gifts, bringer of seasons, queen Deo, be gracious, you and your daughter all beautiful Persephone, and for my song grant me heart-cheering substance. [495] And now I will remember you and another song also.

**DECLARATION OF TRANSLATION**

12 Geelhoutlaan  
Still Bay  
6674

15 June 2017

Re: Lindy McMullin

Dear Sir/Madam

**Declaration of translation**

I, Liezel de Vries-Strydom, hereby declare that I have translated Lindy McMullin's Abstract in Afrikaans to the best of my ability.

Yours sincerely

*L. de Vries - Strydom*

Signature

*15 June 2017*

Date

18 June 2017

773-822-4463

flori@usc.edu

708 N. Greenwood Ave., Park Ridge, IL 60068

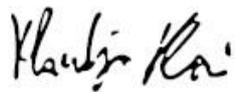
To whom it may concern,

I hereby confirm that I reviewed and edited Lindy S. McMullin's dissertation entitled:

THE APPLICATION OF ANCIENT GREEK MYTH AND MUSIC IN  
PERSONAL, PROFESSIONAL AND TRANSPERSONAL  
DEVELOPMENT

APA style standards were used.

Sincerely,



Klaudija Flori

English language editor, tutor, transcriptionist & translator

## **ANNEXURE A: BIOGRAPHICAL DATA:**

The application of Ancient Greek Myth & Music in Professional, Personal and Transpersonal Development

My participants/co-researchers, by describing their life stories and experiences, will gain new information and knowledge about themselves, through the conducted 5 sessions with guided visualization and music. Prior to these 5 sessions there will be an open-ended, semi structured interview.

Biographical Data:

Name

Address

Telephone Number

E Mail

Age

Sex

Religion

Country of origin

Brief CV

Give a brief account of your Personal and Professional Development up to date

Can you pinpoint what has affected if anything, your personal, professional and transpersonal development.

Are you familiar with Maslow's Hierarchy?

Are you familiar with the Myth of Persephone and Demeter?

Do you practice a particular spiritual or religious path?

What does the Transpersonal mean to you?

Are you familiar with Mindfulness Practice? Do you practice any other form of Meditation?

OTHER: Any other additional information you think may be relevant to you

## **ANNEXURE B: OPEN ENDED INTERVIEW**

### FIRST INTERVIEW

Could you describe any epiphanic moments in your life, when you questioned your place in a particular situation, event or other in your personal, professional or transpersonal development. By epiphany I mean a life changing event...something that changed your way of perceiving life and that brought you closer to the spiritual aspect of daily living. Of course there may be more than one.

Have you been happy in your professional development and how does it relate to your personal development?

What if any Spiritual or Transpersonal Tradition do you follow? Could you briefly explain what it entails and how important it is for you to practice?

Does your practice help you cope with everyday problems? Are you experiencing any problems at the moment with your professional or personal life?

Is there anything else you can add about moments in your life when you felt it was important to follow a spiritual or transpersonal path?

### AFTER SESSION: (ALL SESSIONS WILL BE THE SAME)

Can you please describe your journey including any insights that came up for you?

### PRIOR TO NEW SESSION (All SESSIONS WILL BE THE SAME)

Can you please describe any dreams or thoughts that came to you over the week.

## STELLENBOSCH UNIVERSITY SOUTH AFRICA

### PhD RESEARCH PROJECT – NRF FUNDED

#### **ELECTRONIC ADVERTISEMENT FOR PARTICIPATION IN A RESEARCH STUDY IN ATHENS GREECE**

If you are a professional resident in Greece, and interested in taking part in a Research Study, you are invited to submit your name and contact details by e mail, as application to take part in a research project for a Ph.D. from Stellenbosch University South Africa.

After an initial screening interview, participants will be chosen to take part in the study, which will at all times be carried out in strict confidentiality and according to the Ethics of the University of Stellenbosch Research committee. The research project will explore the application of Ancient Greek Myth with Music in Personal, Professional and Transpersonal Development, and is part of an ongoing project to create a Quality of Life platform in Greece and South Africa.

In this case Personal, Professional and Transpersonal Development are seen to describe the search for inner fulfilment through:

- self-development
- critically evaluating one's goals and aspirations
- seeking further knowledge of ones capabilities for change
- questioning one's place in a family community setting due to  
critical periods of loss, change in income, separation/divorce, illness or other life  
changing event.
- Seeking potential and developing the capacity to overcome stressful situations that  
hinder progress
- Following a spiritual path that enhances the hidden, unique potential within and the  
ability to harness this potential.

The research project will include an open ended interview, and five sessions with interviews after each session, keeping a journal during the time the research is carried out and a subsequent reflection on the process. Participants will not be paid for taking part in the study and the researcher will offer two additional sessions free of charge if the participant

requires this after the initial 5 sessions. An independent therapist will be on call should the participant feel they need consultation.

The research will take place at the researcher's office at 51 Zeppou Street Glyfada 16673, on the first floor. You will be asked to sign a consent form before you begin the research project, that stipulates you may withdraw at any given time during the research project and that everything will be kept in confidence.

Selection of participation will be purposeful and not random. This means that you will be chosen according to your particular background and current circumstances.

Please contact Lindy McMullin at 2106772194 [lindymcmullin21@googlemail.com](mailto:lindymcmullin21@googlemail.com)



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY  
jou kennisvennoot • your knowledge partner

## **STELLENBOSCH UNIVERSITY**

### **CONSENT TO PARTICIPATE IN RESEARCH**

The application of Ancient Greek Myth & Music in Professional, Personal and Transpersonal Development

1. You are requested to volunteer to participate in the above research study conducted by Lindy McMullin who is doing her PhD at Stellenbosch University. The results of this will be contributed to a PhD dissertation. As a professional, you were selected as a possible participant in this study and will be purposively selected after an initial screening interview, which will include full confidentiality whether you take part in the study or not.

#### **PURPOSE OF THE STUDY**

This study will explore the use of imagery from Ancient Greek Myths with music to deal with the individual's relationship to him or her/self and to enhance personal, professional and transpersonal development. The word Transpersonal is used to indicate an understanding and openness to spiritual practice and experience that enhances ones search for inner potential and self enhancement. It further indicates a tradition that has played a role in life choices and personal development. In this case Personal, Professional and Transpersonal Development are seen as necessitating a clear vision of self when seeking development; questioning one's place in a family, community setting or world setting; feeling entrapped where growth is not taking place. It is the purpose of the research project to discover ways in which well-being can be enhanced, further information gleaned about the self through the guided visualization and mindful exercises and reflection on the sessions with the researcher, using Ancient Greek Myths and Music.

## PROCEDURES

If you volunteer to participate in this study, you would be requested to do the following:

Firstly to reflect on whether you find yourself in a challenging phase of your life, where you seek to clarify if this is personal, professional or transpersonal. If you are in a situation where you need to further your professional development because you feel it imperative to make changes, and/or if you are hindered by the economic crisis in Europe, in as far as it brings insecurity where job loss may threaten survival, fear of not being able to earn an ample wage, and this is forcing you to look for other strategies to make sense of the upheavals you face which may impact on your livelihood and feelings of safety. If you are in a position where you feel you need to look for deeper meaning in your life, and want to find out more about your potential or are interested in deepening your relationship with the inner aspects of your being and finding new ways to enhance your being through a Transpersonal perspective. If you experience some or all the above, and volunteer to participate, you will be chosen according to your background after an initial screening interview and then asked to set up an appointment for an interview with the researcher. The appointment will be for the duration of two hours, where you will be asked open ended questions about your biographical data, periods of change in your life and details of present challenges you are facing. Audio recordings will be made of all interviews and sessions, that will remain in strict confidentiality.

After the interview, you will be invited to make appointments for five sessions with the researcher, which will last from 60 - 120 minutes each. These sessions will form the basis of the research study and constitute the data I will be analyzing. You will be guided during the session with visualization that pertains to Ancient Greek Mythology, accompanied by music. You will also be requested to write down your experiences at the end of each session, and then to share your experiences with the researcher. You will also be requested to keep a journal during the therapeutic period, noting down dreams or any issues that come to surface. The final session will include a debriefing. If you would need additional follow up sessions with the researcher to contain the process for you, you are welcome to request this. Up to two sessions will be given free of charge, and any additional sessions that may be required, at a reduced rate.

## POTENTIAL RISKS AND DISCOMFORTS

This is a personal journey, which may bring information to the surface that has not been dealt with before, or that may involve feelings that are new. As where all that is required is to become an observer of what arises and to be non-judgmental, there are no risks foreseen and none that have been ever documented. This means you will be able to observe emotions but not necessarily be affected by them. Research has shown that music brings a calm state and therefore it appears there are no risks in this study. I have used similar procedures before in sessions and in all cases the participants did not experience discomfort; on the contrary they felt that issues were clearer and they had a sense of purpose. However, as the journey may bring up suppressed material it is possible that you may experience grief, or other feelings of regret etc that may prove to be uncomfortable. In this case as I am certified by the European Transpersonal Association as a Transpersonal Psychotherapist, all necessary support will be given to you and all matters will be treated confidential

## POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

There has been no research of this kind done before. This can bring a new perspective to how Ancient Greek Myth may be used as a therapeutic tool, in personal and professional development, and support a platform in Greece for a Quality of Life program. This tool may also be used in schools/universities and adapted to Human Resource programs for professional development, personal development and transpersonal development. It can provide tools for improving Quality of Life and help with stress related issues and possible traumas. It will also provide a new branch of ongoing research that can look at the therapeutic value of the Lyre, and Ancient Greek music in therapy

## PAYMENT FOR PARTICIPATION

You will not receive payment for this study. You are also not required to pay for sessions during the study.

## CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of coding of transcripts, the locking up of all data in the researcher's office on her computer with access availability only to her and to her supervisor.. After transcripts have been typed up, the information on the audio recordings will be erased. The typed version of the audio recording will be made available to you, should you so require, prior to the work being analyzed.

Confidentiality will be maintained in publication by publishing the data in such a manner that you will not be identifiable.

## PARTICIPATION AND WITHDRAWAL

To volunteer to be in the study or not, will be your personal choice. If you decide to volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

## IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact the Principal Investigator: Ms L.S. McMullin, [[lindymcmullin21@gmail.com](mailto:lindymcmullin21@gmail.com), 306907397494, 2106772194 51 Zeppou Street Glyfada 16675, Athens, Greece] or the Promotor: Prof R Newmark [[rnew@sun.ac.za](mailto:rnew@sun.ac.za), +27824400726, Faculty of Education, Stellenbosch University, , Private Bag x1, MATIELAND, 7602, South Africa].

## RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research participant, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

## SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to \_\_\_\_\_ [me the participant] by \_\_\_\_\_ [name of relevant person] in [English/Greek] and [I am the participant] in command of this language or it was satisfactorily translated to me/him/her]. [I/the participant] was given the opportunity to ask questions and these questions were answered to [my] satisfaction.

[I hereby consent voluntarily to participate in this study ] I have been given a copy of this form.

\_\_\_\_\_

Name of Participant

\_\_\_\_\_

Name of Legal Representative (if applicable)

\_\_\_\_\_

Signature of Subject/Participant or Legal Representative

Date

## SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to \_\_\_\_\_ [name of the subject/participant] and/or [his/her] representative \_\_\_\_\_ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in\*English/Greek\*and [no translator was used/this conversation was translated into.....by .....

\_\_\_\_\_

Signature of Investigator

\_\_\_\_\_

Date

## Random Examples of the process that the analysis took

The analysis was all done by hand in five different ways for each participant. Brief examples are given as the bulk of the work would be too great to be given in its entirety.

16

earth and I was there but not as flesh and at the end there was a cave and she went inside there - she curled up and after a while she started to become more and more green and began to change into a plant - she went out into the sunlight and suddenly Lindy it was as though everything became one - one place, one people, one space, one time everything was one and I don't know if you understood it I jerked as it was beyond me and then it was as though I lost something - I was somewhere and now I am here - but I saw the girl who started from a very bright room high up and then she would go lower and lower into rooms and lower and lower until she got to the dark space she started moving towards the light but as green - it was like she became the stalk of the grain pushing up and when she came into the light - then when everything was one it was no longer green - and that is where I jumped and came back - I don't know - The Mother was Irene and the daughter Marisa and I could see the mothers sadness - she was a tall woman but she was very sad and it was as though she was very, very sad knowing she would not see her daughter again and I kept wondering how come she does not recognize that its for everyone's benefit - they were so alive - they had names and it was so real they were talking to each other greeting each other - I was with her till the end in the cave when she became a green plant and then in the light - CUT OFF VERY POWERFUL GOING ON I JUST READ - GODDESS IN THE ROOM - BEGINNING ....it really made an impression on me when I jerked - really - it was very strong - it was not scary but I thought and now what will happen - I don't know if I could see it in any way but symbolically - as Demeter - making a sacrifice which she does not want to ...and I don't hear your voice Lindy - I lose you when you say now relax - I cannot understand you are talking - I am gone - if I tried to understand - a sacrifice leads you into depth and darker things and then from the light to the darkness and then to the light again from a different passage - quicker, more purpose...in the beginning you are filled with trepidation as you go deeper and deeper into the darkness..you close and then get strength to start blossoming - to go into the sun - from nothing in the dark she had life and then quickly and dynamically - peacefully she shot up out of the darkness....THE BREAKDOWN AND OUT OF THE ASH COMES THE PHOENIX - I felt as though I was not material but in the last room it was like a womb/a cave - like a seed she curled up ...it was symbolic LIKE DEATH - the mother had the feelings of sadness - she knew where she was going - and she

Does this represent death of an (old self) + rebirth of a new self that is close to nature?

In the process of realization you hit rock bottom + then by SELF not logic one begins to move back up towards the light.

Going deep into the Self would be beneficial to everyone - to truly understand the darker aspects of self.

meaning to life. It was something that went beyond.

\* This relates to how I was "trapsing around Hades" looking for the meaning of Life - it was far more than simply being married having children. It was for the Greater Good -> is this then the actual Mystery of Demeter's teachings that made the Greek culture rapidly surge forward they were TAUGHT through the Mysteries that there was a deeper

(PD) PARTICIPANT 4

It was like having pictures and not like a dream or history – pictures that came and then faded – and then came and then faded, it was peaceful – I felt heat in my belly like when a baby kicks, so I had the heat in my belly and then I started having a headache (twice mentioned) I felt I was out of my body – I saw like a tornado that was blue (S1)

Blue  
Tornado  
sea

It was full of sea and full of blue – yes I do not know – by the time we started I felt gold it was not light it was like a kind of cloth – a gold part like a snake that started from my feet going around me going to my head – it was gold then became white and then gold again. I felt joy (S2)

Blue  
sea  
Check 3  
for  
letting  
go

I don't hear your voice Lindy – I lose you when you say now relax – I cannot understand you are talking – I am gone, I felt as though I was not material, I became and experienced enlightenment everything was one there – it was very powerful – I feel this is getting more and more powerful – I know whatever happens is for the good and that things don't finish when we think they do – Its as though we are in a circle and at a different spot on the circle at every moment – I don't feel that I am at the mercy of the place/space I am (S4)



I could not calm down at first. I was smelling incense and a gardenia and I could not relax; but I felt I was a small flame in the beginning and then more of the fire in the middle of the temple with the two goddesses; I feel right now like I am full of energy – like I have pins and needles in my hands and the sole of my feet...I feel fine Im ok (S5)

WHERE

It was a meadow with grain/wheat and I saw a little girl and myself and a little girl like my daughter and her name is Demetra so I saw myself and Demetra; I saw an eagle who took Demetra my daughter and the Eagle and Demetra went to beach. It was heavily dark...it was night and she was sitting at a fireplace, under the eagles wings; Demetra and the eagle on the beach and there is a picture like the one of the virgin Mary who is visited by Gabriel to tell her she is pregnant – there was a light – it was night blue night – and something was glowing in the sky..and I saw Mary who took my small one, having Demetra in her arms and around her was me, my grandma and my mother; me, mom, grandma, Demetra – we were sitting having a drink – there was a pink mist; I am all by myself at my work but I cannot see me – I see my colleague – she is a very good person – a lady – she also has a daughter but she is having difficulties now..but she is a mother figure – Zaharia and then I see another colleague of mine her surname is Zachariou but she is exactly the opposite – she is a lesbian who is full of anger – she becomes furious – she is not a mother figure – she thinks everyone owes her and she is not a mother figure, I have a feeling that I was living in that space time – I feel more connected and touched by that period of time than today, Byzantium times(S1)

Blue  
Night

Then I saw myself it was probably in ancient Greece I don't know – I was standing in the loutro baths and I was stepping down as if I was going in a swimming pool I was full of joy – I went into the water and I felt a lot of blue hands all around me – healers – as if a lot of people were around me healers touching me it was that kind of swimming pool it was rectangular and I did all the healing and opposite there was a man and I came out of the pool and dressed him in red clothes and I left and walked around – I don't know where – I felt that those blue hands took me from the bottom of a crystal clear blue sea – it was not scary at all – and they lifted me up into the froth of the ocean and

Blue  
Hands

She was a strong woman with morals - a fighter who died the previous year.

Her mum was always critical - stop being mean she did not know her mother - how can you be so cruel?

(Studied Greek Philosophy + Drama - she wishes she could teach Greek Drama in Primary School - she

had a Mythology book but misses having learnt about it ~ it is sad that a program Melina Mercurio is no longer available. # (UNABLE TO MOVE ON + DO WHAT SHE WANTS TO DO!)

Wants to move on something is holding her back

She re-visits where the Virgin Mary holds her daughter

1) She holds her mum + grandma - saying she does not know who is mother who daughter with

both mum + grandma - who was an orphan as her

mum died giving birth to her - She has the same

name Panayiota/Panagia, a term for a particular

icon of the Theotokos. It can be a ceremony

commemorating the assumption of the Virgin Mary. The

name was her grandmothers who got it from

her mothers (Explains vision of Mary in 1st Images - She is the protector of

2) Sea + Blue - Gold cloth like a snake covers her from her feet to her head - gold → white → gold

She sees herself standing in the bath, stepping down

into a pool full of joy. She goes into the water +

healers are around her with blue hands - There is

a man opposite - she comes out of the water + she

dresses him in red. (Red + Blue Predominance)

The blue hands took her from the bottom of a crystal

clear blue sea up into the froth of the ocean +

then onto the bed. They go round the bed healing

becoming pink/purple/indigo - she feels her toes

dancing - + then goes back. She sees a woman

embrace

invitation to address the aspect of

SELF

APT 11 PD

Session 2

Virgin + Demeter

Ancient Greece rather than modern

6

I have a feeling that I was living in that space time - I feel more connected and touched by that period of time than today, Byzantium times.....and there is a funny phase...I was always I used to be the connection between my mum and my grandma - and its funny because I saw the virgin Mary with my daughter in her arms and I was holding my mum and grandma - not my daughter - I don't know who is the mother and who is the daughter - with my mum and my grandma as well - specially with my grandma - she was an orphan and her mum died whilst giving birth to her in the Peloponese - I have her name Panayiota - and my grandma took her name from her mother and my grandma used to be my godmother as well so sometimes I was feeling like her mother - I was thinking about come on don't say that - the kindness of strangers brought her up because her grandmother died as well so she was an orphan but she was a very strong woman with morals - she was a fighter and I lost her last year - and my mum was always critical of her - and I would say stop being mean - she never knew her mother - how can you be so cruel with her - it was too powerful. When I was a child I knew Mythology by heart and my mum would ask me how come you know all of this - I was 8 or 9 and we never had a lesson in class with this and I wish we had had a lesson - I don't think its rubbish - I studied Greek philosophy and Drama at Athens university and I would like to teach the Greek Drama in primary school but you know the system is so confused they don't have lessons for this - they had a program that they used to call Melina Mercuri - I wish they would teach this

Hades  
 no men in fight had gone in the land  
 She takes it naturally that there is some knowledge within - This is something that can't be let the education system

Also her name is the same as the virgins but it is earned by her from the family.

She moves from this straight to my theology to these and as if these are her true ancestors the God/esses of the past - the original family to give birth to this name/ femininity/ Goddess/ Scientific FEMALE that D.S. relates to

These needs to be unity of self with self.

a connection.

This relates to how I was "trapsing around Hades" looking for the meaning of life - it was far more than simply being married having children. It was for the gods/god - is this her actual Mystery of Demeter's teaching that made the Greek culture readable.

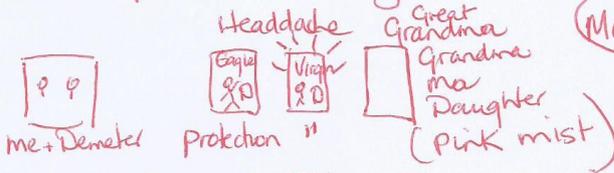
# PD Mother-Daughter Relationships

Daughter Wise → Dream (I am coming I know what you should vote)

Much more grounded into her reality  
Crisis - chance to become better / return to roots / spiritual / moral (RETURN TO GREECE)

There are no problems - just opportunities to change things re-evaluate minimize needs

## Development through Crisis



Mother Figure

Angry Figure

Blue Night → Blue Tornado

2 FACES

Demetera

DEFOUGHT ABUNDANCE

PB + PC. FACES

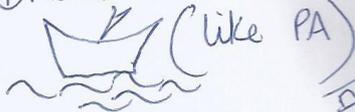
Mother is Daughter  
Daughter is Mother (Victoria as well)

DEATH of Grand Mother

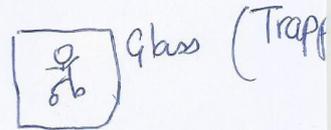
Mother was ~~scared~~ to her own mother. Critical

POWERFUL IN A FEMININE WAY (PB) "Mother" figure Benevolence - Wise

Dreams Father as Priest



(Like PA) narrow way (that is not my way) Sons way



Dreams old boyfriend  
Goodbye Fear

♀ politically correct

♂ Inner me

Realization - Aut Sets

EAGLE + SWORD Daughter

2 Gold → Baths (Healing)  
Man in Red gets clothed by her + a shield  
Woman + Sea - Blue

## DIFFERENCE

alone (foggy) As opposed to PA, NOT scared

calls for me Island Pulling "me" up + spiral flying Daughter had grown to 30 yrs old

EPIPHANY

feel S Heart WHO A

Epiphanies

2002  
 Operation ovaries ~ sees a girl  
 I am coming 2009 - Birth to  
 her daughter  
 was a child ~ dreams like a Light  
 Energy ~

Flight attendant / husband  
 daughter + a son

Company  
 Closed

look for a job that was safe  
 Government in municipality - Economics Dept

crisis - depressing - money that is just numbers  
 people cannot be paid ~ she says "sorry  
 we cannot pay you right now"  
 lets Pray + see - Hope for what?

She has faith but thinks about son 7 1/2 + daug  
 who is 6 - Will she be able to provide for the  
 patience - have morals - respect each other

personal / Professional ~ transpersonal → together  
 She <sup>at work</sup> tries to be brave - supports colleagues also as he  
 lets have faith I don't know if I'm lost - I don't want  
 be lost - I want to be strong - if I lose my strength  
 everybody around me will lose their strength -  
 my husband probably, my friends, my parents

A challenge for Greek Society - to become be  
 people - our chance - everybody believed in  
 money - had to stop - (This is the lesson)

Values + maybe to return to our roots - spiritual  
 To LEARN to be more optimistic, powerful, honest, to  
 harder - money can come & go easily (cheques b

closed - mini government - Region - People tired -  
 thoughtful than in the past - NOT SAFE 10 yrs -

Sys burglars x 2 - baby girl 3 months old - 3y  
 she was on the stairs - created a presence - if  
 upstairs I will kill you - lost her faith in  
 RE-BOOT NEEDS - RE-EVALUATE - MINIMIZE

Sex  
 Au  
 1) An

like Alexand?  
 like Despira

Epiphany  
 "Rejected birth of daughter in the future"

Challenge - To evolve; To cease the day.

Burglar holding a metal Pipe

- Symbols
- Eagle
  - Virgin Mary
  - Cats
  - Fire
  - Buddha
  - John Fowes

Premise.

- 1) Son escaping via an elevator that is not her way
- 2) Figure in green looking through a glass door
- 3) Spitting out teeth
- 4) Visiting a Temple

Persephone  
 Blonde  
 Geometric  
 Standing in the fire  
 Full of lips & joy  
 Very Pretty  
 Mother wanting to manipulate daughter

light

Daneter  
 An old lady  
 Bitter + Tough  
 A Mother losing Power to the daughter.  
 Othoneic  
 Dark.

Session 1 -

- 1) Riches ~ Daughter
- 2) Belly Heat
- 3) Who's Mother Who is Daughter?

Session 2.

- 1) The Mother
- 2) Healers in the Road

Session 3 -

- 1) Notices a big difference within (starting to trust self)
- 2) Alone on a raft - Prying - Daughter grows to Mother Mother becomes daughter.
- 3) Who am I?

Session 4

- 1) Theater - The Othoneic Goddess (Fury)
- 2) The Peen - Dirt critique of hers
- 3) Irene + Marissa - stalk → Light - Umi

Session 5, The cats