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*7 of the 29 Aspects of the School of Applied Jungian
Psychology in Johannesburg.*

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This school gives its Fellow-Actors the Psychic Tools and the Images; they do the work.

29 Aspects of the School of Applied Jungian Psychology in Johannesburg.

The Weekly Public Sessions.

This School is owned by the Institute de Châtillon Trust.

1 (0) *Personality Development.*

Each human being (perhaps everything) has an individuality, a ground-plan. (Jung: Collected Works; Volume 7; par. 504; p. 296.) The components of individuality are not individual but collective (universal). It is their combination (a selection of a group of these components in a pattern) that is the individual. A human being who has brought this individuality into consciousness, expresses it and assimilates it in his or her way of life, is individuated. Such a human being is authentic.

2 (1) *Dramatized Jungian Texts.*

Châtillon Coque dramatizes Jungian texts for one and a half hours a session three times weekly with explanations, exegeses and examples, drawn from his 25 years of doing this in this school. Each session is a theatre-event. It is not primarily academic (there are no examinations), although each session is in the context of extensive scholarship.

The Primary purpose of these sessions is that the fellow-actor then has the opportunity, if he or she wishes, to apply the concepts and images in these dramatized Jungian texts to his or her life and work. That alone validates these sessions. Only through direct application and experience is the assimilation of the contents of Jungian texts possible. Jungian psychology is not an intellectual exercise.

In order to understand and assimilate Jungian psychology, the fellow-actor needs to swim in his or her own psychic river, dirty or clean or an admixture of both (a paradox), that is to say, in his or her own psychology. He or she needs consciously to experience his or her own psychic structures at first hand and so, through experience, understand and assimilate them. This then is his or her self-knowledge. Without such self-knowledge, no understanding and no assimilation of Jungian psychology is possible. Without such self-knowledge, the fellow-actor is impoverished beyond measure. The acquisition of such self-knowledge is life-long. We cannot even be sure that it ends at death.

This task of acquiring self-knowledge is incumbent on every human being. On that depends his or her humanity. Without his or her daylight of consciousness on his or her own psyche, he or she remains a stranger, an alien to himself or herself.

There are three sessions a week in Johannesburg. Those on Mondays and Tuesdays are open to anyone. None are refused entry to this school.

Those sessions on Wednesdays (the “Alchemical Sessions”) are open only to those who have been in the school for 10 years or more. (Some fellow-actors have attended sessions of this school for more than 20 years.)

For potential fellow-actors, the first and second attendance at a session or sessions is free of charge.

The fellow-actors listen to Châtillon Coque in the context of a theatre-event. As emphasized above, they then take this information, if they so wish, apply it to themselves and enact it in their external world. There is no obligation to do this.

The Monday sessions are at 7.30 pm (19.30 Hours) at 70 Central Avenue, Illovo. The Tuesday sessions at the same time are at Rubesciana, 34 Fifth Street, Houghton Estate.

3 (2) *Weekly Sessions.*

These weekly sessions are for one-and-a-half hours. The two primary rules for attending such a session regularly are to pay the school R250.00 a month (a donation rather than a fee) in the first week of the month and to let Châtillon Coque know if you (the fellow-actor) cannot attend a session, of a group of which you are a member, either before the session in question or 24 hours after it.

4 (3) *Like-Minded People.*

In general, this school promotes friendships between like-minded people. This is inevitable. Some people, however, usually introverts, attend sessions regularly for many years without saying a word to anyone. These introverted people are as welcome as the gregarious extroverts.

5 (4) *Achievers and Achievements.*

This school is for achievers (but not necessarily so) in the external world. Some have been in this school, or are in this school, to understand themselves and respect their individuality. As Goethe would have it: the highest joy is personality. (Jung: Collected Works; Volume 17; pars. 284-323; pp. 167-186: *The Development of Personality*.)

An authentic human being does whatever he or she does in his or her own way and often with supremely good results. He or she generally imitates nobody and accommodates his or her differences with his or her neighbours with enviable social skills. He or she is polite, cultured, civilized and compassionate, without identifying with other people, creeds, cults, philosophies or prejudices. He or she deeply respects his own (or her own) individual, psychic systems without the hint of pathology. (If this were not so, the fellow-actor would not stay in this school.) This description could well be of Goethe’s personality. (John Armstrong: *Love, life, Goethe: How to be happy in an imperfect world*: London; 2007; Penguin books: ISBN; 978-0-141-01128-8.)

This school would want to assist its fellow-actors in their psychic flowering and fruiting in this life. The Is is Sacred. The here-and-now is always our starting point As the cliché insists, today is the beginning of the rest of our lives.

6 [0] *Your Own Authority.*

Imitation is a poor thing, unless you can improve on it in terms of your individuality. Imitation is at the beginning of the learning process. Without adaptation to your individual psyche (assimilation), it is a block. Performing musicians who meticulously do what their teachers tell them to do, fail as performing artists for they convey nothing in general but a method. Each life of each individual is an individual instrument. It reaches superior performances only on its own individual terms. What the fellow-actor learns in this school (the combination of information, techniques, methodologies, rituals) is valueless unless he or she applies it to his or her individual, most, most individual and unique psyche. Then it becomes psychic gold, as the Old Alchemists would have it. Nobody else can do this for the fellow-actor, other than he himself or she herself. Jungian psychology is an immense assistance in the Art of Self-Knowledge, a difficult and awkward score to read, an art highly prized by the Alchemists.

Such transformation is only possible in the “Little Athanor” (oven) of conscious confrontation, for that, fellow-actors need the fire. It is this fire that is stoked in the weekly attendance of dramatizations of Jungian texts. Regular attendance at these text-dramatizing sessions is crucial. Their effect is cumulative and potently so. The results are magical. These sessions promote ease and congeniality with Jungian concepts and imagery. Those Jungian texts have cauterizing and healing properties in their own right. This is contrary to the views of some British psychiatrists, who appear to make a point of misunderstanding Jung’s language and Jungian psychology. These texts are written with insight and a *super*-ordinary sensitivity to language. Sometimes they are prose-poetry.

That is not to say all things Jungian are superior. Some of them are shoddy. Nevertheless, Jung is a sophisticated theorist, a compliment no one could pay to the quantum physicists who delve into metaphysics. Their theorizing is not holistic but distinctively divisive, dualistic (itself a bad choice of word) as they would call it. This division spreads conflict. But, paradoxically and psychologically, it is the image, not the concept, that brings about transformation. And how are scientists to apply their scientific method to the psychic image? (See paragraph 8(1) below)

7 [0] *Fellow-Actors in Drama in Education.*

Perhaps “school” is not the best description of this School of Applied Jungian Psychology, although there is a learning aspect to it, learning through a theatre-experience of spoken dramatizations of Jungian texts. The human voice, and particularly the dramatic baritone voice of Châtillon Coque, plays a cardinal role in these performances. The “inactive” fellow-actors in these performances of drama in education play a most active, often proactive, role in the application of this Jungian psychology to their own psyches, their own lives and their external worlds, most especially to their occupations and relationships. The “play”, in all its senses, spreads far beyond the individual dramatization sessions of Châtillon Coque in this Theatre of Education in Jungian Psychology. Thus all in this school as theatre are Fellow-Actors of Châtillon Coque and always on a par with him. This school is a fellowship of individuals, all evaluation being but subjective prejudice, while none can claim superiority with any objectivity.

In the school Châtillon Coque is the lead-actor, dramatizing Jungian texts, while employing many masks, in an imitation, up to a point, of Greek drama. His fellow-actors are the chorus.

Outside the school, each of these fellow-actors becomes a lead-actor against a chorus of other people. Each such fellow-actor-turned-lead-actor acts out his individuality, assisted by Jungian psychology, to the benefit of himself and his community. The imitation of the

Greek theatre in this school is but the beginning of the process. Its purpose and outcome in the school are different to anything Greek drama encompassed. This stage is life itself, not life observed at one removed.

Thus too William Shakespeare:

"All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages."

As You Like It: Act II. Scene VII, Lines 139-143.

A fundamental image promoted by this school, is that each fellow-actor is his own or he own playwright and director. The material for his (or her) play he (or she) obtains from his or her own introspection. Anything else would be inappropriate and possibly inauthentic.

8 Incomplete.