

Sunday, June 22, 2008

The Septemdecalogue of the School of Applied Jungian Psychology of the Institute de Châtillon Trust, as written by Châtillon Coque.

The Seventeen Requests and Principles of this School.

Introduction

1. My aim is to bring Jungian Psychology to as many people as possible as a way of life. The old alchemists would have called this way of using Jungian Psychology a *theoria*. Such a *theoria* is not a theory as in contemporary language. It is rather a particular way of looking at (examining) internal and external experiences and then ordering and evaluating them. The alchemists' *theoria* is a sort of "psychic grammar", a methodology by which experience is given hierarchy, pattern, containment, value and meaning.
 - 1.1 For those who can assimilate these ideas (images!) of Jungian Psychology (and for that imagination, a rare attribute, is required) *and apply these "Jungian images"* (such application needs time, patience, attention and skill, and these images are slow in permitting themselves to be acquired, for the human psyche sternly resists haste), the results are extraordinarily, even supernaturally, effective. This school aids in doing all this. This is what the Alchemists call the *Great Work* or, at least, part of it.
 - 1.2 Synchronicity, the psychic process of foreknowledge, often extremely precise foreknowledge, of future (physical and other) events, is a potent force in this development, which Jung calls individuation. (In synchronicity, the psychic foreknowledge and the physical or other manifestation appear related (often precisely related) without any discernable connection.)
 - 1.3 *Individuation* is the process by which the *individual* discovers his or her *individuality* (authenticity) and in consciously assimilating this individuality, becomes authentic. This releases supernormal powers, only one of which is synchronicity, if the "flaws" in the individuality (the ground-plan) are transformed. Such transformation is the genius of alchemy. Spiritual alchemists (as opposed to the "puffers" who deluded themselves and others that they could produce the physical metal gold) called such transformation the *Great Work*.

- 1.4 Individuation creates and encompasses achievement, completion, wholeness (fullness) and contentment.
- 1.5 The greatest achievement of individuation is personality, so sorely lacking in collective, twenty-first century humankind. We are becoming a world of faceless people, a sort of global culture of psychic clones. This school opposes that.
- 1.6 If ever we are to have peace on this planet, it would require individuated human beings to guide such peace. Collective man does not appear to be able to accommodate his collective brother, although he believes himself to be his collective brother's keeper. He believes he knows what is best for his collective brother. In Jungian Psychology, this attitude is characterized as tyranny. Plainly speaking, it is bullying.
- 1.7 Bullying does poorly with individuated personalities, noted for their steeliness. To what degree is Puritanism a creed of bullying? Certainly Alfred Kinsey and Freud thought so. And how does this imposition stand with other creeds and systems of thought? Such imposition fares ill with individuated personalities, distinguished for making their way in this world, often with unusual astuteness.
- 1.8 Such individuated personalities stand on their own feet. Excellence is a way of life with them. And such excellence is continuous and consistent. Yet few are such individuated personalities. This school ardently promotes and husbands them. This world is a much better place for them.

Request One:

2. Please pay the school (me) in the first week of the month. If you cannot do this, tell me so. The fees for the public (group) sessions are R250 a month. The fees for individual, private sessions are R600 a month. Mr. Levi Nyembe provides a tape-recording service. The first tape a month is free. The fee for two, three, four or five tape-recordings a month is R80. Fellow-actors must supply their own 90 minute speech tapes. They need to write their names on the tapes as well as the date for which they require the recording.
3. This school is quintessentially a cash-business. For more than 25 years, many bank-cheques have bounced. Cheques are not welcome. Nor any other means of payment other than cash.
4. Fellow-actors are requested to place the correct cash in an envelope, on which is written the name of the fellow-actor, the session in question and the month. Each set of sessions (on different days) requires a different envelope for payment, as does payments for tape-recordings to Mr. Levi Nyembe. Do not place coins in envelopes. Gift vouchers are not an acceptable form of payment.
5. Fees must be paid in one way or another. This school is not a money-making organization. It is partly sponsored. But nor is it a charity. Running up a bill invariably produces conflict when payment is requested. The school is a small, partly sponsored organization which cannot afford large debts. All fees are exceptionally low. *This is its gift to fellow-actors.* And *all* fellow-actors in the school benefit from it.

Request Two:

6. Please tell me when you, as a fellow-actor in this school, cannot attend a public session, either before the session in question or within the *twenty-four hours afterwards*.
7. Should your attendance be in question, please tell so me as soon as your attendance is dubious. This is sufficient. Should you attend after such warning, that is quite acceptable.
8. In the case of private sessions, please give me warning, if possible, in good time if you cannot attend. If you warn me (this is sometimes unavoidable) five minutes before the private session is to start, I mostly can do very little with the subsequent hour.
9. For more than a decade, there have been and there are now more people who wish to consult me than I can accommodate.
10. I observe in general no holidays in the public and private sessions. Fellow-actors are not obliged to attend sessions on holidays. All I ask is to be told when a fellow-actor does not wish to attend a session on a holiday.
11. Since it is improbable that anyone would attend sessions at such times, I make the following exceptions. I do not work at the Easter weekend, neither on Good Friday, nor Easter Saturday, nor Easter Sunday, nor Easter Monday. I do not work on Christmas day and the days surrounding it, in consultation with fellow-actors. I do not dramatize texts on New Year's day and the days surrounding it.
12. Below in par. 18 I explain why I use the term *fellow-actors* in these notes.
13. In the 1980's of the school, only the first two requests here formulated were voiced. The others were implicit. In the 1990's only the first four requests were voiced. By January 2007, seventeen requests are voiced in these notes. This saddens me. The quality of courtesy has declined drastically in South Africa and the world at large.
14. A large number of people consult me telephonically from abroad and elsewhere in South Africa to use my synchronistic (telepathic or "psychic monitoring") and intuitive abilities.
 - 14.1 People whom I have not met, speak to me telephonically. I grasp a psychic image "out of the air". It often has a "just-right (rtā) feel" about it, a psychic atmosphere, so to speak. I poeticize, I make poetry around it. I only vaguely know what I am saying. Sometimes, I do not know at all what I am saying, what I am on about, as the argot, the slang of the day would have it.
 - 14.2 And then, not infrequently, the actualizations, realizations, concretizations, manifestations (whatever you want to call them) are frighteningly correct at some future time. I can also be horribly wrong, right off the mark, but in a quarter of a century, that is probably no more than ten percent so. And then, wrong only to time. Given more time, my "poeticizations" have on many occasions proved as horribly correct as they were formerly horribly wrong. The "horribly" refers to the psyche's shock at its own inability (or slowness at least) in assimilating these events.
 - 14.3 Often rationalists stand in utter disbelief at my initial psychic poetry, poetry because it is rich in imagery and the language is musical and rhythmical.
 - 14.4 That psychic poetry can be dark and negative. The world's universal shadow and individual shadows present themselves to me, often quite precisely. Simply, I know, in part, what is wrong. It is an intuitive knowing.

- 14.5 The confluence of good and evil is ever present in the world at large and in the human psyche. Out of that evil the same psyche can create psychic gold on an unimaginably large scale, as the alchemists knew so well.
- 14.6 Under these conditions, I am granted an unusually large and potent non-attachment (Meister Eckhart's *abegescheidenheit*) and objectivity. They are given to me. I do not possess them. They are not the stuff of my ego. My ego-consciousness recognizes them but in no way does it own them. They are visitations. I can *acknowledge* them but cannot *accept* them immediately and, sometimes, not at all. If I could *assimilate* them (sometimes I do not possess the images for such apperception), I could integrate their content into my consciousness. Only then can I claim I own them. Otherwise, they remain uncomfortable visitations.
- 14.7 Under these conditions, only humility is possible. Egotism and narcissism are totally out of the question. At best, I only know in part, "through a glass darkly", as St. Paul would have it. (1 Corinthians, 13, 12.)
- 14.8 Then do I know that what Jung writes in one of the last paragraphs of the fourteenth volume of his collected works is so. There is not only a psychic unconscious but a psychoid unconscious, the unus mundus of the alchemists, the void, the pleroma of the gnostics, that limitless potentiality, that day before creation to which at least the individuated psyche has access.
- 14.9 Such an individuated psyche, if granted the grace, could manifest, could concretize such psychoidic impossibilities, such unbelievable superior replacements with no attachment whatever to them. (Jung: Collected Works: Volume 14, *Mysterium Coniunctionis*; Routledge and Kegan Paul, 1963, London: ISBN 0 7100 6298 2; par. 788, pp. 552 – 553.)
- 14.10 While dramatizing and amplifying (an exegesis) Jung's texts, I have insights to which the same non-attachment and "white-light" objectivity (known to St. Hildegard von Bingen) applies.
- 14.11 The time between the psychic synchronistic event (if this precedes the physical event) and the physical synchronistic event is significant. (They would appear synchronistically to be significantly related but have no discernable causal connection.) For instance, it could be that at two years there is no physical (or any other) event to justify a synchronicity. At five years, the synchronicity between a psychic event and a physical event could be stunning, even alarming and potentially significant.
- 14.12 Take the case of Leonardo da Vinci's Codex Atlanticus. Whoever drew that primitive version of a bicycle, possibly in 1493, and it is clearly done by an inexperienced draughtsman, had his drawing hidden until the recent (in the later twentieth century) restoration of the Codex Atlanticus.
- 14.13 In 1493 Leonardo was sketching the Codex Madrid I. On the tenth folio he drew the same toothed gear and chain as appears on the bicycle drawn in his studio. (Was the bicycle of the Codex Atlanticus a copy of a drawing by Leonardo, now lost?) This bicycle in the Codex Atlanticus is made of wood.

- 14.14 The modern bicycle had its beginnings in about 1817. It is unquestionably related to the wooden bicycle drawn in the Codex Atlanticus by an unknown hand. The time between the wooden bicycle being drawn in Leonardo's studio in possibly 1493 to the beginnings of the modern bicycle in 1817 is 324 years. And a contemporary mountain-bicycle resembles the crude, wooden bicycle drawn in Leonardo's studio in 1493 quite closely. Visually, there would appear to be a connection. (Carlo Zammattio, Augusto Marinoni, Anna Maria Brizio: *Leonardo the Scientist*, New York, 1980, McGraw-Hill Book Company, ISBN 0 07 072723 4 (Three major chapters from *The Unknown Leonardo*, 1965) pp. 154-165.)
- 14.15 How much time must I give my psychic poeticizations? When am I entirely wrong? When am I entirely right? I do not know. But as the authors and contributors to *What the Bleep do we Know?* recommend, I ask questions and particularly of my personal unconscious, the collective unconscious, the psychoid unconscious and of my ego at the centre of my consciousness. It is a case of my ego asking itself or, more bluntly, I asking myself. I consult myself. ("Is this what I want?" Always a fateful question.) Thus the enormous power of imagination. (William Arntz, Betsy Chasse and Mark Vicent: *What the Bleep do we Know?* Deerfield Beech, Florida; 2005; Health Communications, Inc. ISBN 0 7573 0334 X)
- 14.16 Leonardo was always asking "Why?" And I suspect, rarely entirely satisfied with the answers. I recommend this psychic process, without the dissatisfaction.

Request Three:

15. Do not talk ill of me or my school, particularly if you are benefiting from me and it or have benefited from me and it.

Request Four:

16. Do not harm me or my school, particularly if you are benefiting from me and it or have benefited from me and it.

Request five:

17. Please attend as many sessions, particularly the public sessions, as you can.
18. I dramatize Jung's texts. This is a theatre-performance. Fellow-actors are my audience. Without them, I cannot do my work.
19. It is on that account that I suggest fellow-actors compensate me for *not* attending their sessions, or if they break these seventeen requests and so do not comply and enact them. Some fellow-actors who attend sessions sporadically, pay me handsomely. A few fellow-actors who attend their sessions regularly, nevertheless reward me handsomely beyond their monthly fees to the school.

20. The wednesday-night Jung-and-alchemy Sessions may be attended by anyone, provided that certain conditions are met. The core of fellow-actors in these sessions have attended these sessions for more than a decade. In some cases, some of these fellow-actors have attended these sessions for more than 20 years. In these sessions, I dramatize Jung's writings on alchemy, that is to say, his later writings, and other associated texts by other authors.
21. Two conditions are necessary. The new fellow-actors in the wednesday-night Jung-and-alchemy sessions need to be in another Jung regular set of sessions on another day. (The core of matured fellow-actors are exempted from this condition.) The second condition is that I do not dramatize what is already common knowledge to those in the wednesday-night Jung-and-alchemy sessions. All of those who joined these sessions later have had no difficulty with understanding the dramatizations, but not a few of them have been surprised, even alarmed, by the content of these sessions.
22. Each fellow-actor in the wednesday-night Jung-and-alchemy sessions needs to attend at least one session a month. The rest can be taken by way of tapes, the recording of which Mr. Levi Nyembe will do for R80 a month (see par. 2). Fellow-actors may attend all the wednesday-night Jung-and-alchemy sessions if they so wish. They are obliged to inform me which wednesday-night Jung-and-alchemy sessions they will attend and which not.

Request Six:

23. Fellow-actors may use my school and me or both, provided such usage is legal and such usage benefits me and my school. Such reciprocity is merely civilized conduct.
24. Fellow-actors may make money out of my insights and astuteness (as some have done) but then reward me, if you can. If my input, always coloured by Jungian Psychology, has improved the quality of your life, reward me. This rewarding is always at the discretion of the fellow-actor. But what is not negotiable are the moderate monthly fees of this school. I regard these fees as a contribution to the payment for these sessions and not as any form of adequate reward. (See Request Eight, par. 26 below.)

Request Seven:

25. No fellow-actor in this school may abuse me or my school. I give examples below of such abuse. All these examples have occurred several times. I address, in recording these examples, the fellow-actors directly.
 - 25.1 Animus-possessed women may not accuse me of forcing them to do whatever they have done wrong in this world. These women in particular are willful and self-righteous. This group of women are infected by the collective psychosis of blame which pervades South Africa. Some homosexually repressed bisexual men suffer from the same disease, especially as regards their wives or common-law wives or mistresses. None could possibly individuate who is obsessed with another: neither a man with a woman nor a woman with a man, the more frequent occurrence of these two, nor a man with a man nor a woman with a woman. For none of these conditions can I be held to blame with any justification.
 - 25.2 You may not omit to pay me for two months and then put the telephone down on me after telling me you will pay when you re ready to do so. Fees are payable at the beginning of each month. There are many variations on this theme. I repeat, if you cannot pay for whatever reason, tell me so.

- 25.3 You may not break these seventeen requests and then not discuss these with me. No fellow-actor is thus privileged.
- 25.4 If you are attending any of the sessions of this school free of charge and at the same time help others (who could be construed as my opposition and of whose work you know I do not approve) make money, this, by my reckoning, is abuse.
- 25.5 Sitting with a sullen face in front of me in one of my dramatizations because you disagree with what I have done or said, is abuse.
- 25.6 Telling me of malicious actions or talk, perpetrated against me by former fellow-actors in my school who are in the racket of the quick-find-in-a-single-weekend courses of instantaneous self-discovery, and at the same time informing me you will give me no affidavit to support your information, is abuse.
- 25.7 Promises, made by fellow-actors but not fulfilled until such promises are ineffective, is abuse.
- 25.8 Fellow-actors deliberately misleading me about other fellow-actors for whatever reason are abuse.
- 25.9 Not answering my telephonic messages is abuse.
- 25.10 Face-saving at the expense of my school and me is abuse.
- 25.11 Self-righteousness at the expense of my school and me, is abuse. No human consciousness can sustain the absolute knowledge for such self-righteousness.

Request Eight:

- 26. The fees fellow-actors pay for sessions in this school are exceedingly low. They are rather in the nature of small donations than adequate rewards for work done (see par. 2 and 24). Added to which, there is no similar school elsewhere, to the best of my knowledge, in the world. I perform for an hour and a half in a single-man show to dramatize these texts by Jung. This is strenuous work. The fees for the private classes are as low as those for the public sessions. Please be mindful and respectful of this.

Request Nine:

- 27. Jung wrote: “No one can escape the prejudice of being human.” (Jung: *Collected Works: Volume 9, Archetypes of the Collective Unconscious*; Routledge and Kegan Paul, 1959, 1980, London: ISBN 0 7100 16395; par. 129, p. 65.)
- 28. As you have prejudices, so have I.
- 29. I do not like being called on my Christian name. I do not care for familiarity.
- 30. Since I am to publish and may, after a quarter of a century, again perform in public as a pianist, I shall do so as *Châtillon Coque*. Both these names are part of my surname but I intend to use *Châtillon* in public as a first name and *Coque* as a surname.
- 31. I lose all interest in those who cultivate obstinacy. I can do little for such people. Not a few of the puritanical groups in South Africa condone and encourage such one-sided cussedness. They believe it to be “strong”. I, in turn, perceive it to be the dark road to a

neurosis and, probably more so, psychosis. This is not preference (prejudice) but blind, mindless, unexamined, one-sidedness. It is often the basis of self-righteousness, one of the psychic diseases that most ravish South Africa. Such obduracy often hides fear, unconsciousness, cowardice, severe psychic disabilities and many other psychic aberrations and immaturities. It (this obstinacy) needs compassionate insight, not encouragement.

32. If you are to criticize me, please have the courtesy of having thought out your criticism and its implications before hand.
33. Nobody has been turned away from my school. Nobody has been refused my help. I do not ask for payment before I give such help. Often I do not get paid. I would dramatize Jungian Psychology to a cannibal, if necessary, provided he did not harm fellow-actors, my school and my self, and provided that he could perceive at least some of what I have to say.