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| **“MALE AND FEMALE CREATED HE THEM”:**  **Love and the symbols of love in the Jewish Scriptures**  **A Jungian Perspective**  **GUSTAV DREIFUSS**  **TABLE OF CONTENTS**  Introduction    Part I. The Jewish people in the modern age  Part II. Symbols of conjunction in creation (birth)  and destruction (death)  Part III. Sexuality and love  Part IV.  Appendix    1 Circumcision, sex and love    2 The Song of Songs  Acknowledgments  Notes  Afterword  **INTRODUCTION**  I belong to the generation, which knew Jung personally. During my years of study at the Jung Institute in Zurich, both Jung and his wife took part in our meetings and held lessons and exams. I lived in a Christian surrounding for almost forty years. During this time, as a member of a Jewish community in which I received a certain education, I felt that in my Jungian formation, both at the Institute and in my personal analysis, there was something missing: a fundamental part of the Jewish soul was excluded from this context. I experienced precisely the same sensation with respect to the reaction caused by the Holocaust, a highly traumatic event for the Jewish people in the 20th century which seemed to be of little interest to the average Christian. In the same way, like most Jews, I experienced the creation of the State of Israel in 1948 in the fullness of its archetypal significance.  During my training and also in my personal analysis in Zurich that I came to know both Christianity and Greek mythology, which represent the central columns of Jungian psychology. Luckily for me, during that period Yehezkiel Kluger, Sigmund Hurwitz and Rivka Schärf Kluger formed part of the same environment, writing and teaching on Jewish themes from a Jungian perspective. Nonetheless, the basic teaching and general direction of the Jung Institute were both quite decisively Christian. What I found most disturbing at the time was the continual need to deal with the Christian myth and with the development of Christianity over the last two thousand years without ever meeting even the slightest reference to one of the central myths of Judaism, the sacrifice of Isaac. (1)  It is not the purpose of this book to explore the implications that such differences may have had for the successive development of both Judaism and Christianity, nonetheless, a comparison between the two myths serves to show, in addition to many obvious points of contact, certain significant differences:  Jewish Myth Christian Myth  Abraham, son of Terah Jesus, “son” of God,  wholly human half human, half divine.  God requests the sacrifice of God sacrifices  Abraham's son his own son  but then relents through but then resurrects him in heaven  Isaac marries and becomes a Jesus, unmarried, heavenly,  father has no ‘normal' human life.  From my point of view, the essential difference lies in the fact that the son of God is sacrificed and killed, while the son of Abraham is spared.(2) In the Christian myth the Lamb is sacrificed, while in the Jewish myth, the lamb (Isaac) is spared and the ram is sacrificed in his stead.  Jung's work on religion is of an undeniable Christian, (3) and Christianity discriminates between the Old and New Testaments, considering the latter the substitution and completion of the former. From the Christian point of view the themes of the Old Testament are seen as prefiguration of themes and events of the New Testament and are given no intrinsic value outside of this. In addition, Christianity takes no account of the post-biblical developments of Jewish culture, the Talmud, the Midrashim, and the Kabbalah. (4)  From the first article I wrote on Circumcision, (5) the main object of my writings has been to look at Judaism from a Jungian perspective. I have also used my writings to reflect on the fate of the Jewish people, on its long suffering through the centuries, culminating in the Holocaust. I have wondered what consequences this tragic event of the 20th century has had on me, on the Jewish people and on Judaism as a whole.  My image of a benevolent and merciful God-the-Father has been shattered. (I cannot accept, and I find quite repulsive, the orthodox interpretation which sees the Jews as being punished for not having respected or followed strictly enough the commandments.) However, now that I have settled in the land of Israel, I feel that the construction of this State can be viewed not only as a response to the Holocaust on the part of the Jews. Now they can take into their own hands once more their own fate, but also as something more then this. Living in the ancient homeland can bring to the Jewish people a transformation of the divine image, which can now include the Goddess, the Mother, the female archetype. For me, the land of Israel, a place where I felt an instinctive sense of belonging, was the mother land, nature close to the spirit. A deep bond has grown up within me with the Israeli landscape: Galilee with its mountains and forests, Mount Carmel, the sea, the desert, Jerusalem and the countryside around... But I was also looking for the female element in the (patriarchal) Jewish Scriptures, and it is especially in the Kabbalah that I have found this, for example in its interpretation of the Song of Songs. When I studied the theory of the *Partzufim*, an extension of the doctrine of the Sefiroth in the Lurianic Kabbalah, I came into contact with the presence of a strong female element, and also with the fact that the image of the Creator was still male, that of a God-the-Father.  It is my belief that we must accept the mystery of the creation and see the Biblical creation story as a patriarchal myth. In a new myth both sexes would be the creators: an archetypal father and mother, as “world parents”. This would give a suitable recognition and expression of the female principle in the new millennium.  **PART I**  **THE JEWISH PEOPLE IN THE MODERN AGE**  *Religion in the World Today*  In the contemporary Western world, most people find themselves with no means of maintaining contact with the human soul, since religion, for the majority, is no longer able to be the expression of the soul.  Judaism offers models, which vary according to their various expressions, be they orthodox, conservative, liberal or reform. These are models and rituals, which give sense to life. Anyone who takes part in a ritual achieves a connection to the archetypes, most particularly to the Self, and is in some way anchored to the transcendental, to the life beyond. We may take as an example the ritual of the Kippur, the Day of Atonement, in the Jewish religion. These festivities, when Jews repent for sins committed, both against their fellows and against God, and ask pardon and redemption for them, represent a day of soul-searching on both the individual and the collective level.  However, we should not forget that, from the psychological point of view, the life of an individual who identifies himself or herself in an institutional religion is a life which is to a certain extent unquestioning, accepting, a life which is devoid of or contains very little awareness. The believer remains unconscious and being unconscious means taking life as it is, independently of belonging or not to an organized religion.    On the other hand, it would seem that it is precisely because of the increasingly minor influence of traditional religions that our present culture is experiencing a progressive accentuation of material values which, at the psychological level, may be seen as the expression of a lack of spiritual values. In such a materialistic culture, the relationship with the life beyond, with the infinite, is necessarily weakened or lost. An individual who does not belong to an organized religion and thus takes no part in any kind of religious ritual is left with no way of entering into relation with the divine. Jung himself poses the essence of the problem:  “The decisive question for man is is he related to something infinite, or not? That is the telling question of his life. Only if we know that the thing which truly matters is the infinite can we avoid fixing our interest upon futility, and upon all kind of goals which are not of real importance. If we understand and feel that here in this life we already have a link with the infinite, desires and attitudes change.” (9)  In Jungian analysis, the relationship with the infinite, the beyond, with the collective unconscious is set up by means of the symbols which appear in dreams and in the active imagination and which transform the personality.  Thus, even those who no longer take part in the rituals can maintain their own religiousness outside of the organized religion. For paying attention to dreams, thus renewing contact with the unconscious, with the Self, is itself a religious attitude, an experience of the transcendental, of God, even though it is something, which is absolutely personal.    I feel that we can find an explanation for the ever-increasing interest in mysticism which has occurred over the last few decades and the growth throughout the world of a particular type of religious groups, many of which draw their inspiration from eastern religions, in the archetype of the Self. People are looking for deeper meanings, for the mystic experience. For meditation offers a personal experience of the transcendental and the mystery of life.  Our world is in transformation, and important and far-reaching changes are occurring in the collective conscious, among which it is significant to isolate the growth of female values. In this world the concept of a God-the-father has become obsolete. This change in consciousness and renewed awareness of female values may be seen even in the now widespread practice of using both male and female pronouns and subjects rather than generalizing by means of the (so-called neuter) male subject as was current even only a few years ago. We must therefore extend this awareness and give new definitions also to the concept of God. In the transpersonal or archetypal sphere we must talk about God/Goddess, or about world parents or world creators. (10)  However, even these definitions are human creations, stemming from our imagination. The mystery of life remains whether we choose to call it vital energy, cosmic energy or *élan vital*, in Bergson's definition, or the "transcendental Self" in Jung's terminology, or even *En-Sof* (the Infinite), to use a term from the Kabbalah.    Another important point, which should not be ignored when considering the divine image, is that which in Jungian terminology is called the integration of the shadow. (11) When traditional religion talks about a benevolent God, it ignores Evil (or a malevolent God). Even though the Bible states that God created both good and evil, that God gives both life and death, what is most generally emphasized is the good side of God. The dark side of the divine, its shadow, symbolized by Satan, is not integrated into the commonly accepted divine image. Everything that is evil or destructive is generally attributed to humankind, or to Satan, considered as a separate entity from God. (12) Very often too, the dark side tends to be connected to women and to the earth.  In precisely the same way that at the individual level an awareness of one's dark side is essential, so too in the world of archetypes is a reintegration of the dark side, of evil, in the divine image. The concept of a solely benevolent, good God is no longer sufficient, for such an image can provide no answer to the problem of the origins of evil.  *Is there a Jewish Psychology?*  There is absolutely no doubt that a Jewish psychology exists. The Jewish people has not become Christian, it has continued to exist after the expulsion from the Holy Land and has maintained its identity even in the face of the long persecution suffered in Christian Europe. The historic fact that Jews were not permitted to buy land or to settle permanently, along with the repeated expulsions, which forced them to leave their homes and "wander", has left an indelible mark on the Jewish soul.  It seems essential to ask ourselves just what this typical Jewish psychology is, and whether or not there is any sufficient difference in this respect between an Israeli Jew and a Jew still living in the Diaspora. Jews who live outside of Israel do not have many ways of expressing their Jewishness apart from going to the synagogue or to Jewish Community Centers. This situation often results in the risk, as indeed it does not merely in Judaism but in all organized religions, of giving excessive value to ritual and formalism, thus leading to an under-valuation of the individual psyche, that is, the individual religious experience. Jews living in Israel certainly have some form of Jewish identity, even if it is not Jewish-ness in a strictly religious sense. However, there is a new Jewish culture, which is coming into being in the arts and in folklore in Israel, in which the ancient Jewish symbols are coming once more to the fore.  As a symbol, Israel has many meanings: the Holy Land, the Jewish homeland, a haven for a persecuted people. Jews of very different religion persuasions live in Israel. Jewish-ness as conceived of in Orthodox Judaism in fact involves only a small percentage of Jews. Very few Jews today live according to the norms of the Halakhah. Today very many Jews individually live their Jewish-ness in a way which is very different from that expounded by strictly orthodox Jews who observe all the rituals, keep to the rules of the Halakhah and even dress differently. Even though it may seem impossible, both orthodox and non-observant Jews belong to one and the same Jewish people.    Many Jews feel dissatisfied with the way in which traditional rituals are practiced, yet they nonetheless retain a deep need to remain in contact with the Jewish spirit. The Jewish legacy lives on in the psyche. Even the large percentages of Jews who cannot identify themselves in any of the official Jewish religious persuasions nonetheless feel the need for an individual religious experience.  Along with the above-mentioned recent development of interest in mysticism as a whole and in eastern religions in particular, there has also been a great renewal of interest in Jewish mysticism, especially among the secular Jews. It is my belief that the very fact of living in the Bible lands has re-awakened the Jewish mystical soul, as though the "earth" had aroused in many Jews the need to embrace a new-old way of drawing near to the "spirit". The Kabbalah (Jewish Mysticism) is now studied widely throughout Israel. Whether this new tendency will lead to significant change or renewal in official (halakhic) Judaism yet remains to be seen, in what will perhaps come to be seen as a new Aeon. However, this tendency could, I feel, free Judaism from a rigid, static, halakhic stance which is traditionally opposed to any significant change brought about by the general development of awareness characteristic of a specific time or period.    With respect to the problem of the female principle and to sexuality, which make up the main concerns of this study, we can state the following: from a psychological point of view, traditional Judaism contains two contradictory aspects. On one side there is a deeply rooted fear of the female element, while on the other there exists a fascination with the female element such as to seek to re-introduce the female principle into the image of God, or to re-absorb it into the Self. It should not be forgotten, after all, that in the early centuries of the exile the divine image became charged with female symbols, through the appearance of the figure of the Shekhinah, and of Rachel, the mother weeping for her lost children (*Jer.* 31:15).  However, in Talmudic literature the Shekhinah is never seen as a female symbol, but merely as the aspect of God present in a particular place and in a particular event. It is the Dwelling, the Abode, as the name indicates, the divine Presence. (13)  As a Jungian analyst, I feel that psychology can offer us a new way of understanding the divine. We must give new meanings to the religious texts and to the ancient traditions. It is my personal view that Judaism is suffering from an inability to renew it and that its main problem is the rigid nature of Orthodox belief and behavior, together with the lack of new myths.  It may be that orthodoxy, the rigid observance of the law and the sense of belonging to the Jewish community represents a kind of protection from the danger of being overcome by the unconscious. This notwithstanding, orthodoxy also prevents any kind of transformation of halakhic norms.  I feel that the most strictly patriarchal Judaism could usefully renew itself through the adoption of matriarchal, or rather, female, values in a new form of vital partnership. In place of God-the-Father of law, order and rationality, we could see the creators of the world as parents, both father and mother, God and Shekhinah, Animus and Anima. Female values, especially the openness to transformation, could lead Judaism out of a sterile, static situation towards a new, dynamic, fertile state of renewal and re-birth.  *The Jewish Psyche and the Significance of the Land.*  In order to understand the special nature of the contemporary Jewish religious experience, it is in my view necessary to consider in more depth the psychological significance for the Jewish people of the return to the Homeland, which goes beyond the purely political significance of this achievement. The Jewish people lived for two thousand years in dispersion, far away from the biblical homelands. Uprooted in this way, the separation caused an exaggerated valuation of the intellect and the spirit in the Jews. Although the Jewish tradition maintained traces of a female aspect in the divine image, the Motherland, and in a wider sense, the maternal female principle, was not perhaps given the importance it deserved.  There is a deep link between the Bible and the land of Israel. Hurwitz claims that for Jewish mysticism the return of the Jewish people from the Diaspora has its meaning not so much in the redemption of this people. It lies in the fact that it stands as an earthly, allegorical image of the drama of redemption. It is the divine in the sense of return of the Shekhinah to God. (14)  The return (spiritual) of the Jewish people to the biblical lands corresponds in the (heavenly) world of archetypes to the union of God with the Shekhinah, a symbol that represents the male/female transcendental metaphysical reality. "...The symbols make the irrational union of opposites possible". (15) In the kabalistic symbol of the union of God with the Shekhinah, the female principle, the Mother, is elevated to the level of the male principle, the Father.  However, the point should not be ignored that this elevation of the "earthly" female principle brings with it the risk of being overcome by the archetype of the Mother, of the Mother Land, of the material world. There is the risk of becoming materialists and of forgetting the spiritual roots of the soul.  In the Israel of today, the idealism of the early settlers has been replaced in many people by pure materialism: many Israelis today are only interested in making as much money as possible, gaining power and influence, etc. Nonetheless, more recently there has been the growth of a reaction against an overly materialistic society, which can lead even to a turning towards drugs and religious fanaticism.  The human individual stands between the opposite of spirit and matter, between the archetypes of the Father and the Mother. Whenever an archetype is constellated, there comes with it the risk of being overcome by it. It is essential to seek an intermediary position between the two extremes and an awareness, which can give the just expression to both, though admittedly this is a task that is by no means easy to achieve. One must learn to transform passion into compassion.  *Conclusion*  Even though Israel is physically situated in the Middle East, we should not forget that it is a highly westernized country. Psychology and analysis are based on Western culture. Jungian psychology is Western and Christian, and even Freud, who was a Jew, underwent a notable influence from the Christian Viennese culture in which he grew up, lived and worked. Even his opposition to the religion of his father could be seen as a rebellion against paternal influence.  As far as my own position is concerned, as a psycho-analyst working in Israel, I have chosen to use Jung's Western psychology with Jewish ramifications. I must stress, however, that Jung's teachings on archetypes, that is, his concept of the collective unconscious, has as its base the idea of the unity of humanity, and that all human beings share both a common physical and psychological base.  At the collective level, the Anthropos, primordial man, may serve as an appropriate symbol for the common origin of the entire human race and in which the entire human race is united in a sense of communion and unity (*Gefuehlszusammenhang*). (16)  Jung nonetheless believed that there are cultural differences between different peoples, brought about by the various historical processes responsible for so many variations in language, modes of behavior, religious and economic development and social concepts of justice. However, at the base of all human development lies the primary energy, that is, the collective unconscious and the archetypes.  Even though there are considerable differences in the concept of Messianism held by the Jewish and Christian religions, from the point of view of Jungian psychology the Messiah operates as a psychic conception, an archetype. The realization of the messianic idea is inherent in the process of individuation. In individual psychological development redemption is experienced whenever a conflict is resolved or an individual reaches a deep, tranquil contact with his or her inner being, thus attaining a state of readiness to face a new conflict and a new redemption.    **PART II**  **SYMBOLS OF CONJUNCTION IN CREATION (BIRTH)**  **AND DESTRUCTION (DEATH)**  Creation  From the biological point of view, a man (male energy) and a woman (female energy) create a child. The child represents the third element, the fruit of the sexual union, of love and sex. In the Bible, however, the creator is God, a male subject, the Father. "In the beginning God created the heavens and the earth" (*Gen*. 1:1). The female element is not present. What we have is a patriarchal vision: God, the male, the Father, is the unique creator, the Goddess, the female, the Mother is missing. But this is the mystery of creation in patriarchal monotheism.  *Genesis* 1:27 states: "And God created man in His own image, in the image of God created He him; male and female created He them". (17) According to th version, God created male and female at the same time and both in his image and likeness: men and woman are thus on an equal level. However, there is another version of the creation which is given shortly after this first one, and in this woman is created from a rib of the man (*Gen*. 2:21-22). In this version the story is quite different and the sense of equality is lost. "And the Lord God caused a deep sleep to fall upon the man, and he slept; and He took one of his ribs, and closed up the place with flesh instead thereof. And the rib, which the Lord God had taken from the man, made He a woman, and brought her unto the man".  If we compare these two versions, we can see that they represent two very different conceptions of the woman's position. In one version the woman is formed from one of the man's ribs, while in the other God creates her in exactly the same way as the man, at exactly the same level. The fact that both man and woman are created in God's image implies that God is a being, which is both male and female, not simply male. This is the interpretation given also in the Kabbalah:  Male and female created he them. From this we learn that every figure which does not comprise male and female elements is not a true and proper [higher] figure ... (18)  In his comment on this portion of *Genesis*, Kaplan states: "This clearly implies that male and female together form the image of God", (19) and adds that the reason for this is clear since a man and a woman are able to do that which is closest to God, that is, create a life. "The power to conceive a child is so God-like that the Talmud states that when a man and a woman create a child, God himself is their third partner".  It is interesting to note that the Kabbalists interpretation and the Jungian interpretation are here very similar, if not quite identical. The divine image proposed by Kaplan is clearly that of God-the Father/Mother. By calling God the third partner in the creation of a child, Kaplan alludes to the mystery inherent in the creation of a child.  This image of a male/female divine being finds no expression in normative Judaism, but many traces of it remain in Kabalistic sources. In Tiqqune Zohar, for example, we can find this comment on *Gen.* 1:27:  *In His own image*: It is concerning the soul that the Bible states, *And God created man in His own image,* which means in the likeness of the Shekinah. Moreover, it is with reference to man's soul that we read, Only because of that image does man walk (Ps. 39,7), (20) for when the soul departs from man, he can move no more.(21)    A midrashic tradition is also interesting in this context. A legend tells that "Man and wife were at the beginning one flesh and two faces; then God sawed the body into two bodies and made to each of them a back.(22)  Moshe Idel considers the concept of “*du partzufim*"- the dual nature of the primordial man (*Adam Qadmon*), the “higher” man to whom the first man, *Adam ha-rishon*, is the earthly correspondent - with respect to a text by Rabad, (23) and emphasizes the frequent presence of esoteric and sexual motifs in the theosophical Kabbalah. Like Hurwitz,(25) Idel draws attention to the original bisexual nature of the primordial man, who was later divided into two separate beings.(26)  It seems that the two divine attributes are regarded as corresponding to the bisexual nature of primordial man. He was later divided into masculine and feminine entities ... The first androgynous stage is obvious in the biblical story; these two attributes seem to have existed on a higher level or on the divine level prior to their separation. (27)  What Idel says is particularly significant from a psychological point of view, since his affirmation of the bisexuality of *Adam Qadmon*, the primordial man, logically implies the bisexuality of the divine figure. (28)  From a different point of view, Jung writes:  Mercurius is the hermaphrodite par excellence. From all this it may be gathered that the queen stands for the body and the King for the spirit, but that both are unrelated without the soul, since this is the *vinculum* (bond) which holds them together. If no bond of love exists, they have no soul. (29)  Only the bond between King and Queen, between God and Shekhinah, the *vinculum* that is also love and soul, can create the hermaphrodite, a symbol of the integrated personality. Love and soul are therefore the principle beyond God, or, in other words, God is love and soul. God and the Shekhinah are linked by love and create the world and human beings (male and female) at the archetypal level, while at the human level, love creates the inner child and, of course, also the "outer" child.  Another Jewish legend tells how "When Adam got up, his wife was still grown to him, and the holy soul, which he had, was both his and his wife's. Then God sawed the man into two parts and completed the wife and brought her complete and well-built to Adam, just how one brings the bride to the bridegroom". (30)  Hoffman speaks of the union of opposites when he writes, "the Kabbalists tell us that the world is ultimately composed of a unity of apparent opposites". (31) Qualities such as active-passive, male-female, light dark do in fact seem separate and mutually exclusive in our normal sense of awareness. However, the Kabbalah states that these qualities actually constitute a unity. The Zohar provides us with an acute observation here: "Up to this point the male principle was represented by light and the female by darkness; subsequently they were joined together and made one. The difference by which light is distinguished from darkness is by degree only; both are one in kind, as there is no light without darkness and no darkness without light."(32) According to another passage in the Zohar, which Jung quotes, there may be distinguished in God (himself) both a male principle and a female principle. (33)  Here it is essential to remember the important contribution given by Jung to our understanding of the changes in the divine image, above all with respect to the inclusion of the Goddess - the female archetype - into the image of an all-inclusive God. Some scholars feel that the establishment of a male image for the divinity can be explained in terms of resistance to the dominance of the Great Mother: the male image for God was necessary for the development of the conscious, given that the male God was identified with light. However, Jung firmly recommends the need to reintegrate into the divinity the female principle, which has been lost, in order to re-establish a divine image which is both male and female.  *Destruction or Death*  Those of us whom I would define as "modern individuals", who do not identify themselves in a traditional religion and do not have an unconditioned religious belief or faith, nonetheless need to find their own personal way of coming to terms with death.  None of us, after all, can know what death is, but from the very beginning of recorded history death has been a constant preoccupation of the human soul and continues to be so even today. The mystery of death figures in all mythologies of all peoples, in religion and in mysticism and in all forms of art. It is precisely because death is an experience which goes beyond human understanding that it is in myth and art that we find forms of expression of death which are able to transcend simple rational explanation.  Death according to Jewish conception and Jungian psychology.  In ancient Israel, death was conceived of as a rejoining with the ancestors (cf. *Gen*. 25:8; 35:29; etc.). Later the belief developed that all the dead, after a certain period of time, would be reunited in a single, universal cemetery which was called *She'ol*. It was thought that *She'ol* was divided into specific sections, as may be seen from a reference in *Proverbs*:  Her house is the way to the nether world, going down to the chambers of death. (*Proverbs* 7:27)  The idea of *She'ol* was further elaborated until it came to be seen as a sort of final resting place for the whole human race, as may be seen from various passages in *Ezechiel* (32), *Isaiah* (14) and *Job* (30:32).  It was thought that the dead possessed a certain degree of self-awareness, the power of speech and movement and a supernatural knowledge.  The prophetic vision later made a more careful distinction between the living and the dead. Chapter 2 of *Genesis* seems to be the basis for later ideas in which the soul continued to exist even after death. Since *Gen.* 2:7 states that "God breathed in his (man's) nostrils the breath of life, and he became a living soul", in the same way it was believed that when breath left the body, the soul continued to exist. The idea of an immortal soul gave rise to various different ways of imagining the so-called "world to come". Post-biblical Rabbinical literature connects this world sometimes to the coming of the Messiah, to the final Redemption, to immortality or to the Resurrection.  At the psychological level, therefore, even in Judaism the archetype of death and of rebirth lies behind the belief in an immortal soul. There seems to be something in the human individual, which cannot accept that death is the end of life or that the death of the body is also the death of the soul. No traveler has yet returned from to tell us what lies after death. Thus myths and popular beliefs abound.  Myths are the way in which the soul formulates what cannot be rationally explained. The imagination weaves a story around a mystery. However, when a myth is believed in, it becomes "reality" and no longer a mere product of the imagination. When many people believe in a myth, that myth becomes an integral part of a religion.  From the psychological point of view, myths are archetypal images or motifs. Coming into contact with physical death can be a highly painful process, but coming to terms with the idea of death can reawaken the awareness of both our own finiteness and the values of life.  For Jung, the archetype of death is both collective (eternal) and individual (temporal) - this is the paradox of the archetype. Wherever there is life, there is also death. When we try to understand the mystery of death we must also take into consideration its opposite, life. We are dealing with the archetype of death and of life, of death and of re-birth. This archetype inspires all fantasies and beliefs in an immortal soul and in a life beyond death: eternal life of the soul after the death of the body, metempsychosis or migration of souls, reincarnation (Karma), re-birth, resurrection in messianic time, etc.  There are certain periods during our existence in which we go through the experience of death (depression) and of the renewal of life. In his *Psychology of Transference*, Jung shows how in the analytical process of transformation (individuation) there always occurs a symbolic experience of death. The old personality, the old attitudes, the infantile wishes die and give way to a new personality. This kind of death which occurs during the process of inner growth is connected to re-birth, that is, to the becoming a different individual. In this process we experience the archetype of death and re-birth which forms the base for the overcoming of fear of death in all religious faiths.  The meeting with the archetype of death can achieve a feeling of eternity, it can connect us with the irrational side, with the immortality of the soul.  Like life, death is a mystery. The soul enters a child at birth and leaves the body at the moment of death: the soul comes from the unknown, from God, and it is to the unknown, to God, that it returns.  The return of the soul to its source at the moment of death is described by Jung as a marriage, the wedding of the lamb.(34) In the *`­aqedah* (the binding of Isaac), Isaac himself represents the lamb and Abraham prepares the altar as though he were preparing a wedding feast.  While Abraham was building the altar, Isaac kept handing him the wood and the stones. Abraham was like to a man who builds the wedding house for his son, and Isaac... was like to a man getting ready for the wedding feast, which he does with joy. (35)  In her *Aurora Consurgens*,(36) Marie-Louise Von Franz relates how also in the Kabbalah death is sometimes described as an experience of mystical marriage, and quotes from the Zohar that at the funeral of Rabbi Shim'on bar Yohai, his disciples heard a voice saying: "Come and assemble for the wedding of Rabbi Shim'on. May peace come and may they rest on their encampments".(37) Jung also refers to this episode when he discusses the idea that death can be seen as a joyous event: "In the light of eternity, it is a wedding, a mysterium coniunctionis",(38) for "basic to the antique mysteries... is the identity of marriage and death on the one hand, and of birth and of the eternal resurrection of life from death on the other."(39)  The sensation of death is present at every significant passage of life. The material event of death thus becomes a symbol of the real event of life, of becoming, of transformation. Herzog states that the wedding aspect of death in myth and legend is to be found above all in individuals who have reached a high level of life-fulfillment and power, as though it were a kind of exuberance into which the accomplishment of love is transformed.(40) Kaplan, quoting Maimonides' *Guide for the Perplexed*, recounts how when the great saints felt their time coming, they would start to meditate so deeply that they became one with God. They simply let their souls be carried away from their bodies and died in a state of ecstasy that was called *Neshikah*, "death by the ‘Kiss of God'."(41)  *The Phoenix, a Symbol of Death and Re-birth*  A poem by the contemporary Israeli poet Mati Meged, "Song without Consolation", stands as an example of how the archetype of death and rebirth can be manifested in the ancient myth of the Phoenix (*`­of ha-hol*):  The Bird Hol arising ever anew from its ashes  knows neither father nor mother.  It only remembers the great fire  that wiped out all of its past.    It has no consoler.    Tonight I heard its voice once again  as it broke open its egg in pain.  Naked it rose to heaven  the flames already scorching its wings.    The Bird Hol bequeathed its offspring nothing  only the memory of that cry.  And the ashes.  And the broken shell of the egg.    But they will live forever with the fire of its eyes  rising to heaven again and again  naked    and returning  with scorched  hearts and feathers.  ( In "Davar", 24th April 1974, trans. by Hanna Hoffmann)  This is a poem, which reflects the general mood of depression that overhung Israel in the period following the Yom Kippur War. The title itself reveals the pain and desperation of the author and it is precisely when he is sunk in this dark, gloomy mood that the myth of the Phoenix comes to mind.  The Bird Hol (*`­of ha-hol*) is the Hebrew equivalent of the classical Greek *Phoenix* which features in the well-known myth and can be found in various versions and variants in the culture of many peoples. The phoenix is linked to the cult of the Sun; it is always huge and invariably male in sex. According to most sources, its life span ranges from five hundred to a thousand years.  According to the myth, when the phoenix feels the end of its life approaching, it builds a nest of cinnamon twigs, sets fire to it and lets itself be consumed by the flames. From its ashes a new phoenix arises, which assumes different forms according to the various myths. According to one version, the new phoenix is a fully formed bird, according to another it has the form of a white worm. Once this new creature becomes big and strong enough, it takes the corpse of its father, impregnated with perfumes, and flies with it to Eliopolis, in Egypt, where it sacrifices this cinnamon-scented offering on the altar of the Sun God.  There are various Hebrew sources which mention the *`­­of ha-hol*:  Then I shall die with my nest and I shall multiply my days as the Phoenix.  (*Job*. 29:18)    It lives a thousand years, at the end of which a fire issues from its nest and burns it up, yet as much as an egg is left, and it grows new limbs and lives again.  R. Judan b. R. Simon said: It lives a thousand years, at the end of which its body is consumed and its wings drop off, yet as much as an egg is left, whereupon it grows new limbs and lives again. (*Bereshith Rabbah* 54:9)  Another legend tells how all the animals accepted Eve's offer to them of the fruit of the Tree of Knowledge, except one bird called *Hol*.(42) For this reason the bird was not included in the verdict of death and mortality applied to all the other animals and thus every thousand years the phoenix is renewed and regains its youth.  All the different versions are linked by the basic theme of the phoenix which dies and is renewed at long but regular intervals.  At the individual level, the phoenix can be seen as the immortal element of the human soul; at the collective level, it corresponds to the *Netzah Israel*, an eternal element of the soul of the Jewish people and of the human race which represents the idea of the divinity. The images in which these elements of the soul are manifested change with the historical development of awareness: each new stage of development, both in the individual and in the collective soul, implies crisis and suffering.  As a male bird linked to the Sun God, the phoenix forms part of the male principle, that is, it belongs to the patriarchal world. It stands as a symbol of immortality and eternal rejuvenation.  The theme of rebirth appears in the first lines of Mati Meged's poem. The tremendous devastation on the Golan Heights makes the poet realize how great a threat hovers over our land and our people. It is this terrifying perception that recalls the ancient symbol of the phoenix, and this now rises up in the poet's mind as a living symbol which serves to collocate the contingent event in the larger historical dimension of time.  The second line, "knows neither father nor mother", shows that the phoenix is alone, with neither parents nor family love, with no human relationships: it is a Trans-human being.  The third line states "It remembers only the great fire". It is the fire, which cancels the dimension of time and its past and collocates it in an extra-temporal realm. The loss of memory indicates an event transcending both the human and the temporal. The great fire is the war. Out of death comes a new time which has no apparent relationship with the old one. It is a new beginning, or a rebirth.  The line "It has no consoler" indicates the lack of the human dimension in that terrible event, in other words, it reveals the God hidden in the Measure of Judgement (*middath ha-din*) rather then in the Measure of Mercy (*middath ha-rahamin*). War is an event so powerful and overwhelming that it tears from us our human relationships and brings us a vision of Trans-human nature.  "Tonight I heard its voice again/as it broke open its egg in pain".  The symbol of the phoenix resurfaces in the poet's imagination; symbols appear when reason is unable to grasp the events happening around us. Even the lines "The Bird Hol bequeathed its offspring nothing/only the memory of that cry" reveal the numinous, archetypal, nature of an event which transcends human understanding. Nonetheless, something remains, the memory of the cry, the great, indelible cry of pain which gives expression to the sense of impotence and confusion which humans feel in the face of strokes of ill fortune.  The final section of the poem tells us that death and destruction may continue to be repeated, but that we shall continue to live forever, even though naked and helpless.  Mati Meged's poem presents us with a blend of personal and impersonal reactions and feelings set in motion by the catastrophe of October 1973. In it, the war is seen as a numinous event, which evokes the image of the phoenix, thus expressing the idea that the war signifies the end of an epoch and the beginning of another. The message the phoenix leaves to its descendants - humanity - is that every renewal implies suffering and destruction and that humankind must continually be aware of this cruel reality. Each new stage of consciousness brings with it the seeds of destruction, the scorching "of heart and feathers".  The Phoenix, supreme symbol of death and rebirth, can appear in the dreams of an individual or in the imagination of a poet during a period of major transformations. In periods of suffering, crisis or depression, the individual should always be aware that a change or renewal is presaged, and, in the same way, when we feel ourselves to be in a state of exaltation, we should not forget that death and annihilation lie in wait. The dynamics of the perpetuation of life and death is constant.  **PART III**  **SEXUALITY AND LOVE**  *The Spiritual Dimension of Sexuality*  Sexuality seems to have become a central concern of our present society, as may be seen from films, literature, pornographic magazines and video films and the proliferation of "sex shops". This would seem to be a reaction against the centuries-long regression, which has characterized the Western Christian world with regard to sex and the consequent association of sex and sin. In such a context, the body is considered to be inferior to the spirit and sexuality is associated only with physical pleasure and lust. Sex is therefore seen “only” as an instinct, as a kind of involuntary drive towards sexual activity as in the animal world. However, according to Jung's perspective, (43) instinct is similar to transcendental-origin archetypes and therefore sex contains a spiritual dimension, even if the participants remain totally unaware of this. It may be stated that, usually, sexuality is experienced unconsciously and there is very little awareness of its spiritual or symbolic significance.  According to Liliane Frey-Rohn, "Sexuality could become the material for transformation, the starting point of a renewal of the personality, provided that the individual recognized its value in connection with the depth of the psyche ...".(44) When we talk about sexuality we must not forget certain basic human needs such as physical closeness, warmth, being emotionally close to someone and thus no longer isolated, feeling and touching another person and being touched. Both eroticism and human contact created also through speech make up part of a complete sexual experience, and it is by no means necessary that both partners be of opposite sexes in order to achieve complete satisfaction. Both body and soul are involved in sexuality and both elements have their origins in God, in the transpersonal, and we can thus say that they are essentially a single entity. Almost all heterosexual and very many homosexual relationships are built around the creative principle, but I shall limit my analysis to the heterosexual relationship since it is this with which I feel I am personally most familiar.  *Eros and Logos*  Love and spirit correspond to the Greek terms *eros* and *logos*.(45) In Hebrew, the two terms are, respectively, *ahavah* and *ruah.* However, in Hebrew Logos corresponds to a male principle (*higgaion, mahshavah, da`­at*), while Eros corresponds to a female principle (*ahavah, kesher rigshi)*.  Love is female connecting principle that unites opposites, which cannot rationally be united. An archetypal image of love, of the "God of love" in Judaism is the image of Shekhinah. Yehuda Abravanel, a neo-platonic philosopher of the late 16th century also known as Leone Ebreo, wrote "Love keeps the whole universe together". (46)  Spirit is a male principle, which dissects and separates, analyzes and distinguishes. An archetypal image of spirit is God.  Love and Spirit are both active in both men and women. During the process of individuation, the different parts, or complexes, of the psyche are brought to awareness (male principle), but they still need to be constantly united (female principle). The integration of the various complexes brings the individual close to the Self, and it is the connecting female principle which makes it possible to accept one's own complexes and put them to profitable use in the Self.  *The Sexual Act as a Coniunctio oppositorum*  There occurs a union of the male-female opposites in the sexual act; the two become one and this is a mystic, numinous experience.  The opposites can appear under different personifications. According to Jung, "The factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love."(47)  In an attempt to express this mysterious polarity of love, I can do no better than to cite a fine passage from Jung in which he is seeking a definition of Eros, yet he confesses that the "meaning” of love which generates the union of opposites is something which "transcends the power of the human imagination":(48)  I falter before the task of finding the language, which might adequately express the incalculable paradoxes of love ... Eros is a *kosmogonas*, a creator and father-mother of all higher consciousness ... 'God is love', the words affirm the *complexio oppositorum* of the Godhead. (...) I have again and again faced the mystery of love, and have never been able to explain what it is. (49)  Even though he dedicated a large part of his work to dealing with opposites and with the mystery of their union, when faced with the mystery of the numinosity of the sexual experience, Jung is unable to find an adequate definition.  It is not possible to talk about the sexual experience just as it is not possible to talk about the mystic experience. Language is inadequate. During the sexual act, just as is meditation, the eyes are usually closed as though merging oneself into the unconscious, into the imaginary and spiritual realm of the psyche. Body, soul and spirit are all involved in the experience. Sexuality is a rite in which variously prolonged preliminaries (courtship) prepare the partners for the union, which then takes place at all three levels: at the level of the body, at the level of the soul and at the level of the spirit.  According to the teachings of the Kabbalah, at the very moment when a man and a woman make love, the Holy Marriage (*Zivvug haqadosh* or *heiros gamos*) takes place in the divine Kingdom. Then God and the Shekhinah, God's female partner or female counterpart also unites, thus giving the earthly union its spiritual and transpersonal significance. This archetypal, transpersonal aspect of sex is always present, even though almost always at an unconscious level. God and Shekhinah are the archetypal representatives of man and woman and are "present" in the sexual union. At the moment of sexual climax, the experience of the union of opposites, where everything becomes one, is a mystic moment, an experience of ecstasy and of psychic wholeness.  God and Shekhinah correspond, in their union, to the union of Yang and Yin in the Tao and of Animus and Anima in Jungian psychology. Male and female energy become equal, their union forms a creative process which produces life, the birth of a child, either materially or symbolically. This union may be experienced at the symbolic level while in an altered state of consciousness, for instance, in dreams, or in the active imagination or in mystic trance. We could almost say that when orgasm occurs, the man and the woman are indeed God, the archetype of the Animus, and the Goddess, or Shekhinah, the archetype of the Anima.  Two energies merge into one in the sexual act; this is the mystery of creation, of life. Each of the partners is in some way the creator: heaven and earth, man and woman unite in the creative act of sex. The man with his erect penis and the woman with her open, receiving vagina are actually living and reliving the act of creation which takes place continuously throughout the universe.  This is the meaning of the symbolism of conjunction: that opposites, in their various aspects, can be united by love, by union. It is a process which is beyond the bounds of rational comprehension, but which can nonetheless be experienced when the opposites, for a brief instant, become one.  We are inclined to think of this (the relationship between male and female) primarily as the power of love, of passion, which drives the two opposite poles together, forgetting that such a vehement attraction is needed only when an equally strong resistance keeps them apart. (50)  From the psychological point of view, sexuality is the experience of becoming one through the conjunction with the opposite sex, at both the subjective and the objective level. This union of opposites is linked to the process of individuation, since it brings the counter-sexual part of the soul to awareness. Sexual union is thus the external acting out of the internal union of the male-female opposites; or, to put it another way, the union of the conscious Ego with its unconscious part (Animus and Anima). As Marie-Louise Von Franz puts it:  If we take the conjunctio as a purely inner level, it can be said that when the conscious and the unconscious personalities approach each other, then there are two possibilities: either the unconscious swallows consciousness when there is psychosis, or the conscious destroys the unconscious with its theories, which means a conscious inflation...Always, when conscious and unconscious meet, instead of love there might be destruction.(51)  Becoming aware of the existence of the counter-sexual part in the individual's psyche involves the sacrifice of projections. However, the projective element in the psyche is very strong and thus the projection tends to return many times.  Love is the strongest projection of all and is responsible for sexual attraction between a man and a woman.  In the form of love, it (sexuality) is the cause of the stormiest emotions, the wildest longings, the profoundest despairs, the most sorrows, and, altogether, of the most painful experiences ... Freud ... very often means "love" when he speaks of sexuality. (52)  Such an enormous quantity of energy is released in sexuality that there is a risk of being overcome by it. This overwhelming nature of love finds expression even in the terms like "to fall in love" and in the iconography of the God of Love, Eros, with his bow and arrows.  With regard to the passion and the perils of love, Jung states:  There are age-old situations whose nature it is to stir us to the depths. One such situation is love, its passion and its danger. Love may summon forth-unsuspected powers in the soul for which we had better be prepared. "Religio" is the sense of a "careful consideration" of unknown dangers and agencies - that is what is in question here. From a simple projection love may become upon (one) with all its fatal power ...(53)  Falling in love means that there exists a God, a power, a demon, which in some way eliminates the Ego. When we fall in love, it is as though we are "possessed" by love and by sex, we are in a sort of blessed state which usually ends when we "wake up". The same idea of being overwhelmed by archetypal energies is to be found also in the usual phrase for the end of this special state, "to fall out of love". This use of the verb "to fall" (in or out) shows that being in love and no longer being in love are states which happen to us, not something we voluntary choose to do.  When we fall out of love, we are faced with the problem of whether it is possible for love to develop as a more conscious and voluntary behavior. Can it be looked upon as an act of will directed towards the acceptance of the other with his or her shadow, in just the same way that we must learn to accept our own shadow. This kind of love, which demands depth and loyalty of feeling as well as the capacity for sacrifice, is perhaps the necessary condition for mutual “compassion".  *Images of Conjunction in the Kabbalistic Theory of the Sephiroth*  In the Bible, the male-female opposites are given their poetic expression in the Song of Songs, and it is particularly from the Song of Songs that the Kabbalah draws the images it uses to form its vision of the opposites.  Kabbalistic writings are full of female symbols. In the *Sefer Bahir*, Scholem has identified four main symbols: The Bride, the King's Daughter, the Shekhinah and the Congregation of Israel. The are joined by the symbols of the earth (which conceives) and of the moon, and those of the *ethrog* (citron), the fruit of the tree of beauty, (54) and of the date, which is the image of the female sex/genitals.  Whereas Christian culture elaborated its idea of the union of opposites within the framework of alchemy, the Kabbalah formulated its ideas within the system of the Sephiroth, which Jung defined as "a highly differentiated conjunctio-symbol"(55) The union takes place within the tree of life, the mystic tree of divine powers with branches made up of the ten Sephiroth,(56) which we could define as a sort of non-figurative archetypal constellations which could thus be seen also as stages, aspects, attributes, hypostases, principles, emanations, names, lights, and powers (energies) - that is, dynamic aspects of the divine being, or, in psychological terms, of the Self. The right side of the tree is male, the left side, female. The central column represents the union (*zivvug*). Each Sephira represents a branch and their common root is unknown and unknowable.  Here below, in schematic form, is the plan of the ten Sephiroth, which make up the Tree of Life:  Keter  (Crown)  Binah Chokhmah  (Understanding,(Wisdom)  Intelligence)  Gevurah or DinGedullah or Hesed  (Power, Restraint or Judgement)(Magnanimity, Benevolence or Love)  Tif'ereth or Rahamin  (Beauty, Glory or Compassion)  HodNetzah  (Empathy, Majesty)(Rule, Constancy)  Yesod  (Foundation)  Malkhuth  (Kingdom)(57)  According to the Kabbalah, the original unity is divided into two, into two energies defined as Hassadim and Gevuroth (58) from the names of the two Sephiroth of Benevolence and Restraint. They are to be found at all levels of the Sephiroth tree and express the simultaneous presence and the opposition of female and male energy. According to Lurianic thought, the theme of the union of the male/female opposites is fundamental, and this occurs at various levels. For example, Da`­at (Knowledge) can be seen as the connecting principle which unites Chokhmah (wisdom) and Binah (Understanding).  *Love and Knowledge*  From a symbolic point of view, sexuality is closely linked to knowledge, as the Bible puts it: “And Adam knew Eve his wife” (*Gen*. 4:1). The use of ther term "knew" relates love and sexuality to knowledge, that is, to a higher level of consciousness. Knowledge may be seen as a synonym of consciousness or awareness of the counter-sexual part of the soul and of its transpersonal roots. In this context, to know means to bring together two opposites and to unite them, to create a kind of synthesis. The sexual relationship thus becomes a vehicle for individuation. If we think of Eve as the bearer of the projection of the female side of Adam, then the union with her becomes a symbol of wholeness. In the same way, if we consider Adam to be the bearer of the projection of the male side of Eve, then the union with him becomes a symbol of wholeness. Since the Self is the archetype of wholeness, the union of opposites in the sexual act leads to the experience of Self.  ... in every deep love experience the experience of Self is involved, for the passion and the overwhelming factor in it comes from the Self.(59)  In the Kabbalah, Da'at (knowledge) is a complementary Sephira which at the end of the 13th century was included in the tree of the ten Sephiroth. It was positioned in an intermediate space between Chokhmah and Binah, standing as a kind of harmonizing agent between them, not so much making up a distinct, separate Sephira, but rather representing the external aspect of Keter.(60) This eleventh Sephira is almost the result of a tension between Chokhmah (the right side) and Binah (the left side). In the parallelism with parts of the body, Da'at occupies the middle position between the two parts of the brain. Being in the middle, it unites the opposites and connects the paradox. Together, Chokhmah, Binah and Da'at make up the mental base which underlies any creative expression. The basic ability to communicate and to construct an intelligent relationship with the outside world makes up the specific function of the "quasi-Sephira" Da`­at.  Again, in terms of the relationship between man and woman, Chokhmah-Wisdom must join Binah-Understanding. As the confluence of Chokhmah and Binah, Da`­at-Knowledge is equivalent to the idea of a complete union of opposites. The only way that man and woman can love each other, not only physically but mentally and spiritually as well, is to remove all the barriers that separate them. In essence, a man and woman in love can get close in a way no other two human beings can. This might be the reason why the Torah makes use of the concept of Da`­at-Knowledge especially for Adam and Eve ...(61)  *The Human Individual as a Vessel*  An extremely important element of Jewish thought which distinguishes it from the other major religions needs to be stressed. Whereas Christianity and Islam recognize the mystic union between God and the human soul, Judaism, especially the Kabbalah, sees human individuals as a means (an instrument or a container) by which such a union takes place. We are the vessels, the laboratory. Infinite unions take place, for there is an endless unification in humankind, which corresponds to the endless unification in the sphere of the Sephiroth. Hurwitz sees in this feature of the Kabbalah, the inclusion of the human individual in the process of unification within the divine realm. It is an indication that the image of God present in the Kabbalah is no longer a primordial, indifferent, paradoxical image, but rather a reflected image of God, an image which is differentiated and more conscious. (66)  The mystery of love and creation causes the simultaneous union of God and the Shekhinah at the moment of the union of man and wife in the sexual act: the two parts, male and female, are united in the divine essence. There thus exists a relationship between God and the Shekhinah, which is parallel to the relationship between a man and a woman. Together these four components form a totality - a quaternity which is a symbol of the Self. This simultaneous participation gives the partners in the earthly union the sensation of "another" reality, a reality in which souls unite.  Goodenough states that for the Jewish mystic tradition, a man in his union with a woman is an image of his union with the Shekhinah who "is as vividly and truly present during human intercourse as when a man is having intercourse with her in solitary mysticism”. A man needs a heavenly mother as much as an earthly mother and he may find "not only the earthly bride, but also the heavenly mother in his intercourse with his wife. He finds the celestial female, (...) whether mother or wife, in his sexual union.”(63) The same applies, I would hasten to add, for a woman with respect to her need for a bridegroom and a father.  We could formulate this differently by saying that the partners in the sexual act enter into an energy field which paradoxically contains all the opposites, the nucleus of all beginnings, the mystery of all creation. The creation myth is symbolically re-enacted in every sexual union, even without an actual fertilization.  Sexual climax or orgasm is experienced subjectively, that is, the two partners experience it separately, even though it is a union of two entities. The two partners are momentarily transferred to a transpersonal archetypal reality. The Ego is overcome by the unconscious, by the Self, though paradoxically both the Ego and the Self are present. In this way, the sexual act is a rite, a "coupling ritual", which brings about the experience of the two opposites and of their union. At the moment of orgasm, there is a momentary death of the Ego in which the reality of the soul and the spirit is experienced. Neither erection in the male nor orgasm in the male and the female are directly subject to the will or to a voluntary, conscious proposition. In order to reach orgasm, the Ego has to die so that the spirit can manifest itself.  Something similar occurs in the mystic experience, which at the psychological level represents a momentary death of the Ego. For the Kabbalists, the 'swaying', which accompanies prayer, has its sense as a movement which assists in the reaching of an altered state of consciousness. Then all the psychic powers and the movement of all parts of the devotee's limbs, muscles, bones, sinews, are involved, so that everything moves "to awaken the supernal power, the power of En Sof that is contained in the letters of the prayers."(64) The physical movement of the body helps to prevent the intrusion of "strange thoughts" - the "shells" (Kelippoth) of the Lurianic Kabbalah (65) - which tend to direct concentration back to self-interest and way from God.  It can happen that during the sexual act, the fear of the loss of control on the part of the Ego, which masks a fear of death (the "death" of the Ego), prevents the reaching of orgasm. Certain sexual cults such as the worship of the lingam, may be seen as a crystallization of the human need to ritualize the mystery of reproduction and creation. Sexuality is thus an unconscious encounter with the creative spirit, which for many people can find expression only in this way.  When discussing the Eleusinian mysteries, Neumann pointed out the difference between the male mysteries and the female mysteries in these terms:  ... the patriarchal mysteries are upper and heavenly, while those of the feminine seem lower and cthonian; in the patriarchal mysteries the accent is on the generative numinosity of the invisible. These two are complementary, and it is only taken together that they yield an approach to the whole truth of the mystery.(66)  In the present context, this could mean that the experience of sexuality is different for men and women, yet paradoxically it is identical since it can lead to the experience of the union of the two. Neumann writes with respect to the archetype of the psyche:  It is no accident that we speak of the ‘soul' of man as well as woman; and it is no accident that analytical psychology defines the totality of consciousness and the unconscious as the 'psyche'.(67)  Men and women have a conscious and an unconscious, a psyche. Even though Neumann is writing from a patriarchal point of view, he seems to transcend the gender bias with the remark quoted above.  *Male and Female Principles in the Kabbalistic Myth of the Partzufim*  Four hundred years ago, in Safed, Luria introduced a new Kabbalistic doctrine which described the process within the Godhead, which he termed "Partzufim" (countenances), which, in psychological terms, we might describe as archetypal images in human form.  Whereas the ten Sephiroth, which make up the earlier system of divine emanations or attributes, were seen as being abstract concepts, the five Partzufim are personalized. Their interaction constitutes a myth and is therefore closer to psychology.  What characterizes speculations on the Partzufim in contrast to the Sephiroth is the humanization of the archetypes apparent in the concept of the Partzufim. In other words, the Partzufim, as human archetypes, are closer to the soul than are the Sephiroth, which are abstract, spiritual entities.  According to Scholem,(68) the idea of the Partzufim, already present in the mythical sections of the Zohar, represents the greatest victory of anthropomorphic thought in the history of Jewish mysticism. The symbolism of the Partzufim is dense with images of a startling, stark concreteness, which reflect "highly developed mystical meditations ... almost impenetrable to rational thought".(69) As Scholem points out, the symbols of the Mother, the Father, the Son and the Daughter in the myth of the Partzufim are extremely concrete when compared with the abstract concepts of the Sephiroth.(70)  The five major Partzufim are:  1. *Arikh Anpin*, "the Long-Suffering", who comprises pure mercy and divine love. The name also means "long of anger", that is, "patience" (from the Aramaic *anap* and from the Hebrew *ap*, which means nose, or, anger). In the Zohar, Arikh Anpin is also called Attika Kadisha, "the Holy Ancient One". He corresponds to the highest Sephira, Keter, and is also known as the Grandfather.  2-3. *Abba* and *Imma*. These are the Partzufim of the Father and the Mother, who correspond to the Sephiroth Binah and Chokhmah. They are separate, but joined in eternal union (*Zivvug*)  4. *Ze`­ir Anpin*, "the short face" or "short nose", corresponds to the six lower Sephiroth. He is the son of *Arikh Anpin* and in contrast to him, impatient and quick to anger.  5. *Nukvah*, "the female", corresponds to the tenth Sephira, Malkhuth. She is the daughter and the wife of the Son.  With respect to the system of the Sephiroth, the system of the Partzufim is as follows:  Arikh Anpin - Keter (Grandfather)  Imma – Binah  Abba – Chokhmah (Mother)(Father)  Nukvah – Malkhuth  Ze`­ir Anpin - Hesed, Din, (Daughter)  Tifereth Netzah, Hod, Yesod (Son)  From the psychological point of view, the Partzufim Father and Mother are the primal images of the "Great Father" and the "Great Mother"; the Partzufim Son and Daughter correspond to the transformative character of the archetypes. The Grandfather would correspond to the creative principle or creative energy.  The ten Sephiroth and the five Partzufim constitute a unity in diversity. They are all emanations of the En Sof, the one God, the unknowable. This paradox of multiplicity in unity (*ribbui ha'ahaduti*)(71) is present both in the Sephiroth and in the Partzufim, which all represent the different aspects of God, but which are all nonetheless a single thing.(72)  The first and highest of the Sephiroth, to which the first of the Partzufim corresponds, Keter, is also called *Ain*,(73) which means Nothingness, and this “nothingness” refers to that which cannot be known. I would suggest that this is the essence of the secret of creation, the unknown, the mystery. Scholem defines Keter as "the abyss which becomes invisible in the gaps of existence".(74) Kaplan states that "Keter is the interface between the Infinite = Ain Sof and the creation. It is completely hidden and incomprehensible and partakes of the very quality of infinity that makes it impossible to speak about Ain Sof itself. Like a crown that rests on top of the head, it is not a part of the 'body'. Indeed, it is for this very reason that Keter is sometimes not included among the ten Sephiroth."(75) Keter can be experienced only on very rare occasions of deep, numinous, mystical submersion.  In the process of individuation described by Jung, Keter may be paralleled with the experience of the Self. It is difficult for the modern individual to accept that there is a transcendent reality which goes beyond what can be formulated in rational terms. The urge to know where we come from and where we go to is the basis for human development. However, within this urge for knowledge lies the risk of hubris, the belief that it is merely a question of time before we learn all the answers to the secrets of life and creation. Hubris leads to the loss of the numinous feeling that there exists a reality beyond the bounds of intellectual knowledge, the mystical experience of the Self.  The theory of the Partzufim shows that the Kabalistic tradition gives more weight to the female element than does normative Judaism, even though the image of God-the-Father nonetheless remains prevalent. The very fact that the second and third Partzufim are called Father and Mother, and the fourth and fifth, Son and Daughter, reveals the importance of female elements. This certainly affords satisfaction to the contemporary consciousness, which sees here for the first time the "female" aspect of the Godhead stressed.  In order to investigate the relationship between the female and the male figures in the system of the Partzufim, I shall draw heavily on Kaplan's writings in *Innerspace*.(76) Kaplan talks about the relationship between *Abba* and *Imma* (Father and Mother) and between *Ze`­ir Anpin* and *Nukvah* (Son and Daughter) and states that a survey of the kabalistic texts, such as the *Idroth*, of the *Etz Hayyim* of Hayyim Vital, clearly shows their highly sexual connotations.  The connection between *Abba* and *Imma* is referred to as *Zivvug*, which literally means sexual union or attachment: this is a symbolism that we will find throughout the discussion of the *Partzufim*.(77)  According to the description given by the Ari, (78) the process which leads to the birth of Ze`­ir Anpin begins with a kiss between *Abba* and *Imma*, which then leads to a *Zivvug*. These relationships have a deep symbolic meaning: kisses are the preliminary foreplay, which leads to a sexual union which may in turn lead to pregnancy and birth. The kiss is a symbol of love. Even the Song of Songs, the love poem of the Bible, begins with the verse “Let him kiss me with the kisses of his mouth: for thy love is better than wine.” For the kabbalists, a kiss symbolizes the meeting of minds, whereas the *Zivvug* symbolizes the meeting and melting together of bodies, of total essence. (79)  A kiss is a meeting of lips, mouths and tongues, which implies the meeting of heads, minds, souls. The fusion of bodies is the total essence, that is, the mystic experience of becoming one at orgasm. The numinosity of this experience is explained by the analogy between the sexual intercourse between man and wife and that of *Ze`ir Anpin* and *Nukvah*, his female counterpart. This analogy provides a transcendental significance for the human sexual act.  In the divine realm, the union of *Abba* and *Imma* results in a double pregnancy:  *Abba* and *Imma* come together and Imma becomes pregnant with *Ze`­ir Anpin*; she carries him, gives birth to him and nurses him. She then becomes pregnant a second time, the second pregnancy being not a physical but rather a mental pregnancy which develops *Ze`­ir Anpin*'s *Mochin*, his personality, and *Nuvkah de Ze`­ir Anpin*, who is his sister.(80)  Here we have *two* pregnancies for *Imma*, one physical and one mental or psychic. The first pregnancy brings forth the child, the son, whereas the second pregnancy is a sort of addition to the first, which also brings forth his sister, his soul. At the subjective level, in order to be able to become a spiritual being, a man has to integrate his female side.  *Ze`­ir Anpin* and *Nuvkah* are thus brother and sister but their relationship culminates in their becoming bride and groom as well. This is the concept of *Ahoti Kallah* (“my sister, my bride”) that we find throughout the Song of Songs. It represents the highest level of *Zivvug*-Attachment that can exist between a man and a woman, because among other things, *Ze`­ir Anpin* and *Nuvkah* are paradigmatic human beings.(81)  Thus the sister and brother become bride and groom, a clear indication of incest. According to Jung, incest occurs in the collective unconscious as the union (*Zivvug)* of the archetypal male and female images (Animus and Anima).(82) A dream of incest which occurs during the development of a personality (individuation process) is extremely significant since it demonstrates the tendency of the psyche to integrate its counter-sexual part, to bring about the union of the male and female to create a new whole. However, in an early stage of development, an incest will be interpreted reductively: the male Ego remains bound to the mother and is thus impeded in its development into a mature being.  The only difference is that on the level of the *Atzilut* [the domain of the Sephiroth and the Partzufim] the *Zivvug* of *Ahoti Kallah* is permitted, while for human beings it is strictly forbidden. Thus in *Derekh Mitzvotekha* from the Tzemach Tzedek,(83) we find that the reason the Torah prohibits this brother-sister relationship is because it is so holy that human beings dare not do it. (84)  The prohibition is here given a new explanation. If the *Atziluth* represents one level of the collective unconscious, we can see the Song of Songs, at a deep level, as a symbolic representation of brother-sister incest. Actual incest between human beings is prohibited for anthropological and psychological reasons, and if it does occur, it represents a serious pathological event. But at the symbolic level, incest represents the utter union of opposites. When an image of incest appears in a dream, there is a feeling of joy, for it is a numinous experience which illuminates the sense of being on the road to self-realization and wholeness. It is in this sense that the Kabbalists interpret the use of the term “sister” by Abraham and Isaac when referring to their wives. They use it in the sense of the *Ahoti Kallah*, in the sense that their relationship with Sarah and Rebecca is the exact counterpart to that referred to in the Song of Songs, the relationship between *Ze`­ir Anpin* and *Nuvkah*. Abraham and Isaac are talking about a spiritual reality, not a physical one. This explains the incest of Abraham and Sarah, who were indeed half brother and half sister, whereas Isaac, when he calls Rebecca his sister, is using a figure of speech.  Seen in this symbolic context, the deep significance of incest is revealed, for in the realm of the *Atziluth*, the Partzufim are seen as a holy family. It may be useful here to recall also a passage from *Proverbs*, where Wisdom is seen as a sister (7:4) and certain pages of the Gemarah where, in commenting on this passage, it states “if one dreams he has intercourse with his sister, he may expect to obtain wisdom.” (85)  *Conclusion*  The union of opposites, of male and female, has been extensively dealt with by Jung,(86) who considered this to be a mystic experience with a profound spiritual significance.  Since it is an “experience”, sexuality is not a symbol, it is real, actual, material. From the point of view of the conscious Ego, a symbol can serve as a bridge to the unconscious. Looked at in a different way, we could also say that a symbol raises what amounts to a wall between the Ego and the unconscious. It is only beyond this wall, in the Self, that we can attain and exploit the perfect unity, which enables us to achieve a higher level of awareness and a deeper understanding of the mystery of creation.  Just as in nature, children are conceived by means of a sexual coming together, so, in the same way, individuation, which is achieved by means of the integration of the counter-sexual part (Animus or Anima), is often experienced as the fruit of a sexual union.  Different people experience the sexual act in different ways, according to their individual level of consciousness and their individual personality. Making people aware of the ritual and spiritual aspect present in sexuality could serve as a means of alleviating the all too frequent disturbances in the sexual sphere. If the numinous quality of sexuality, which has been lost for so many people, could be recovered at the general, collective level, then a new attitude towards sexuality, creativity and spirituality could emerge. A new “religio” could arise in which sex and sexuality could be seen as a living symbol, which unites the human race beyond the barriers of gender, religion, race or culture.  **PART IV**  **APPENDIX**  **1.** **Circumcision, sex and love**  In 1965 I wrote an article on the symbolic meaning of circumcision, (87) a religious ritual which by means of a small operation modifies the penis. Let us see what this has to do with love and sex.  The penis is the organ through which the male expresses, in a non-verbal manner, his sexual need and love for the female. Behind the act of circumcision there lies a deep archetypal theme, which, for most people involved in this ritual, remains unconscious. I would now like to look more closely at these hidden layers of meaning.  Originally, circumcision was a pre-jahwistic ritual which consisted in the sacrifice of a part of the male reproductive organ. It derives from an ancient belief that fertility could only be assured by sacrificing the first born to the Great Mother.(88) As time went on, this sacrifice was reduced to the offering of only a small part of the male organ, the prepuce or foreskin (*‘orlah* in Hebrew).  The Bible presents circumcision as a covenant between humankind and God:  This is my covenant, which you shall keep, between Me and you and thy seed after thee: every male among you shall be circumcised. And ye shall be circumcised in the flesh of your foreskin; and it shall be a token of a covenant between me and you. And he that is eight days old shall be circumcised among you, every male throughout your generations... (*Gen*.17: 10-12)  A Midrash explains the practice of circumcision with the idea that nature never produces things ready for use, but that it is the human task to improve or complete the work of creation: “This applies also to a man's body, which becomes perfect after its natural state has been improved upon by circumcision”.(89) Here man is seen as a product of nature which nonetheless has to correct nature according to the divine commandment. We could take this to mean that sexuality acquires a spiritual dimension once the divine commandment has been fulfilled. In this view, sexual pleasure acquires a spiritual dimension and sex is no longer an act of mere physical coupling with the scope of reproduction, but becomes instead a way of serving God.  Through *Milah* we remove the *Orlah* and guard the sanctity of the *B'rith*. Through *Milah* we rechannel human sexuality into the realms of holiness. *Milah* is thus equivalent to reciting a blessing before eating food that is permitted. It elevates marital relations to a level that goes far beyond the realm of the physical. It allows the sexual act to become a means for drawing down very high and sensitive souls into the world.(90)  An act of correcting nature could have the psychological implication that human individuals must be *aware* of their actions and instincts, thus differentiating themselves from animals, which live out their lives and destinies simply by existing as they are created.  It is obvious that the simple, physical carrying out of circumcision without the accompanying awareness of the meaning of this operation cannot be an act which changes the human individual. The Bible comments on this situation. *Deuteronomy* insists on the necessity of the (spiritual) circumcision of the heart. “Circumcise therefore the foreskin of your heart, and be no more stiff-necked” (10:16). Another reference comes later in *Deuteronomy*: “And the Lord thy God will open thy heart, and the heart of thy seed, to love the Lord thy God with all thine heart, and with all thy soul, that thou mayest live” (30:6). In this passage, the Hebrew phrase which is identical to that used in the preceding quotation and means literally “to circumcise your heart” is here translated as “open your heart” in an interpretation which brings out love for God,(91) and which draws attention to the heart as a symbol of feeling. The circumcision of the heart means to love God and to refuse or avoid behavior which goes against the divine commandment; it connects sexuality to feeling, to love and to awareness of the spiritual dimension of sexuality.(92)  From the psychological point of view, the symbolic interpretation of the circumcision of the penis and the heart is vitally important. The prophet Jeremiah, when calling the people to order, also refers to the circumcision of the heart:  Circumcise yourselves to the Lord,  And take away the foreskin of your heart,  Ye men of Judah and inhabitants of Jerusalem:  Lest My fury go forth like fire,  And burn that none can quench it,  Because of the evil of your doings. (*Jer*. 4:4)  In contrast to what happens with the circumcision of the penis, with the circumcision of the heart there is no physical alteration to the body. Again, circumcision of the penis is effected on a child of only a few days old, while circumcision of the heart is demanded of a conscious adult. Circumcision, of both the penis and the heart, has an effect on the actual behavior of both men and women. Sexuality, which is imbued with meaning, can only be produced by the sincere, true feelings that a man and a woman have for each other. In his comment on the passage from *Jeremiah* given above, Freedman paraphrases the reference to circumcision as follows: “Remove the hard excrescence, which has grown over your heart and prevents you from being influenced by God's exhortations.”(93) Circumcision is thus an opening which makes the human individual more receptive to divine truth.  As Hobson rightly points out,(94) circumcision of the heart implies an inner sacrifice which is not be carried out externally. The penis can be, and is, circumcised in the flesh, whereas the heart is an inner organ and cannot be physically but only spiritually circumcised.  Thus circumcision of the penis and circumcision of the heart are both strictly connected with love for God, but love for God is equally connected to human love. We may find in a passage from *Leviticus* “thou shalt love thy neighbour as thyself: I am the Lord” (19:18). On the psychological level this means that sexuality (the penis) and feeling (the heart) must both have a transpersonal dimension, that is, they are both expressions of the archetype of love.  *Circumcision and the Kabbalah*  The spiritual aspect of sexuality and the symbolic meaning of circumcision is afforded great attention in the Kabbalah.(95) In accordance with the conception that physical love between man and wife is a figure of the union between the male and female on high, Kaplan states that when a husband and wife engage in sexual intercourse they become the earthly counterparts of the archetypes on high, they correspond to the divine attribute Yesod which unites with Malkhuth. This statement is very close to Jung's description of the union between the Animus and the Anima. Though using different terms, in his description of the matrimonial quaternity and the opposites,(96) Jung too stated that parallel to a conscious male-female relation there is always a relation of the Animus and the Anima in the unconscious.  Kaplan goes on to say that a husband and wife “can see their pleasure as a gift of God and experience a deep sense of thankfulness.” When they become aware of the divine spark present in the physical pleasure itself, they can elevate such pleasure to its highest source:  Ultimately, the greatest aphrodisiac between man and woman is love. What creates the greatest pleasure between spouses is a very deep emotional and spiritual love between them. ... *Yesod* thus represents one of the greatest human pleasures that exists. It is a type of pleasure that deals with the deepest areas of a person's psyche. (97)  However, the capacity that men and women have together of emulating the divine can reveal the divine aim of creation yet equally well obscure it. This is the spiritual significance of circumcision since Yesod contains in itself the concept of the reciprocal relation of giving and receiving pleasure, the *`­orlah* (the foreskin) at the symbolic level represents a shell, a barrier (98) which is interposed between Yesod (Foundation) and Malkhuth (Kingdom) and which impedes the fullness of conjunction at both a physical and a spiritual level. A man must therefore be spiritually circumcised as well as physically circumcised, since physical circumcision does not in itself eliminate all the *kelippoth* (the shells); pleasure can be good or bad and can lead towards good or evil.  This by no means implies that sex should be seen as something dirty or evil. Kaplan states that Judaism views sex, within marriage, as something beautiful and pleasurable:  The Torah views sexual relations between husband and wife as something normal, desirable, and the one act that does the most to strengthen the bond between them.(99) But at the same time, the Torah realizes that when misused, sex can be a most destructive and debilitating force. ... The type of sex that the Torah proscribes is that which is irresponsible, exploitative and destructive. The commandment of *Milah* was given as a safeguard against such activity.(100)  In psychological terms, this means that sex carries with it the risk of promiscuity and can be the cause of pathologies both for the male and the female.  In the passages I have quoted from Kaplan, it is the pleasurable aspect of love and sex within marriage, which is stressed. The pleasure, which lies in the union of opposites, enables the perception of the mystery of union in both the human and the archetypal realm. It gives to sex its spiritual value.  As Hillman writes, “Love is not a phenomenon of the person, love is a phenomenon of the spirit and it stirs the soul and generates the imagination”. (101)  In the sexual act, men and women must be able to sacrifice the Ego in order to become, for a moment, their respective transpersonal counterparts. At that moment, the Animus and the Anima are joined and God-Yesod unites with the Shekhinah-Malkhuth. The pleasure of the coniunctio is given a spiritual dimension and a sense of wholeness is attained, a sense of being in the Self.  **2. The Song of Songs**  *Shir ha'shirim,* the Song of Songs, is a poem of rare beauty containing metaphorical descriptions of the mystery of the male female relationship. It talks about romantic love and passion. It is musical poetry, an expression of feelings, a mutual song of love between man and woman. It must have been written by a sensitive poet. One is moved, because the images of the poem stir the deepest layers of the soul. The partners describe each other in wonderful metaphors: landscapes and towns, like Gilead, Lebanon, Carmel, Jerusalem; flowers, like the rose of sharon, the lily of the valley; animals, like the gazelle, the young hart, the dove. The use of symbols to address one another points to the symbolic level of the relationship, to a reality beyond the conscious relationship of the partners. Something of the divine, of another realm, of the unspeakable mystery is hinted at and is felt. Love in its archetypal dimension is a fascinating secret, an enigma to all and no psychological interpretation is sufficient to `explain' the mystery of love. Should we not just leave it at that? Can an interpretation of any kind (religious, psychological) add anything? Yet we wonder why we are touched by the poem. Being touched belongs to the realm of feeling, of experiencing, and this experiencing is mystical.  In a chapter entitled `Erotic images for the ecstatic experience' Idel [102] states that  Images portraying the spiritual connection between the lover and his beloved, i.e., descriptions of such emotions as longing, submission, etc... are extremely common...these images appear alike in mystical literature and among philosophers, religious poets, and exegetes of the Song of Songs.  In quoting Abulafia, Idel [103] continues:  the Song of Songs is seen as a love song which describes the erotic contacts between bride and groom on the literal level, and the character of prophecy or mystical experience, on the esoteric level...It is worth noting that the soul is understood as a woman, a very widespread image in mysticism.  In order to understand a traditional, orthodox Jewish interpretation of the narrative of the song, I want to quote Rabbi S.M. Lehrmann in his introduction to The Song of Songs in the Soncino Bible, [104]:  Despite problems of authorship and interpretation, the story is briefly told. It describes the trials of a beautiful peasant maiden from Shunem, or Shulem, who was employed by her mother and brothers as shepherdess to their flock of goats. She had fallen in love with a shepherd of the same village, but the brothers did not look with approval on the union. They, accordingly, transferred her services from the pasture to the vineyards, in the hope that her meetings with her lover would not be possible. One day, as she was tending the vines, she was seen by the servants of king Solomon, [than] he chanced to pass the village on his way to his summer resort in Lebanon. Impressed by her beauty, they try to persuade her to accompany them. She refuses and is finally led away as a captive to the king's chambers.  No sooner does the king behold her, when he, too, falls violently in love with her. He sings her beauty and uses all his endeavors to induce her to abandon her shepherd for the love and wealth he can shower upon Her. The ladies of the court also join in trying to dislodge her love for her humble swain. Her heart, however, belongs to him and she remains steadfast. During her stay in the palace, she yearns for her lover and is tantalized by the taunts of the ladies of the court that he has rejected her. In her agitated state of mind she speaks to him as if he were in her presence, and even dreams that he has come back to rescue her and escort her back to her mother's home. Awaking from her dream, she rushes out of her chamber to seek him in the streets where the watchmen of the city roughly treat her, who misjudge her character.  When the king is finally convinced of the constancy of her love for the shepherd, he dismisses her from his presence and allows her to return home. She is now joined by her lover and, leaning on his arm, approaches Shunem where a warm welcome awaits her. They come upon the scenes so dear to them, and she recounts the vicissitudes through which she had lately passed. The story ends on a triumphant note. Not only could her love not be extinguished by the temptations offered by the king, but she also assures her brothers that their solicitude for her virtue was unwarranted. She has proved that love is capable of heroic endurance. The tale she tells to their assembled friends makes a strong protest against the luxury and vice of the court, and pays testimony to the beauty and dignity of pure love and fidelity.  It seems to me that this interpretation does harm to the book. It does not go into the depth of the love relationship and tries to construct a story out of it, like the contemporary rabbis discussed below.  There are different approaches to the Song of Songs. Is it a coherent story? Are there different love stories? Is it a song of king Solomon, or is the authorship just attributed to him? [105] What is the attitude of normative Judaism, of Jewish Mysticism? Of Christianity? What can a psychological Jungian understanding add to the understanding? How is the position of man and woman in the Songs? Prior to attempting to answer these questions, I would like first to look at how *the Song of Songs* has been treated in art, music and literature.  *The Song of Songs in Art*  The Song of Songs has been a source of inspiration for artists: composers, like Bruckner, Buxtehude, Honegger, Palestrina and the contemporary Israeli composers Ben-Haim, Boskovitch, Lavry; [106] painters like Chagall; poets like Goethe, and so on. The list could be endless! The fact that the Song of Songs inspired so many artists shows that the poem touches deep archetypal layers of the soul, which are reformulated and recreated time and again in works of art.    With regard to music, I want to give two examples of the text on which the works of Palestrina and Lavry are based.  *Palestrina (sixteenth century)*  Palestrina's composition is called Canticum Canticorum, the Latin name of The Song of Songs. It consists of twenty-three motets and its complete title is: Motettorum Liber Quartus Quinque Vocibus ex Canticis Canticorum. Turner [107] writes that the composer wrote in his dedication of the work to Pope Gregor XIII that he blushes and is sad at having once belonged to those who wasted their musical art on love songs, which are alien to the Christian faith. He continues that therefore he now writes `poems for the glorification of our Lord Jesus Christ and his most holy mother, the Virgin Mary'. These poems contain `the Godly love between Christ and his spouse, the soul'.  *Lavry and Brod (twentieth century)*  The English text in the Libretto for `Song of Songs' Ä a Cantata for soloists, mixed choir and orchestra by Marc Lavrie [108], first performed in Tel-Aviv in 1940, is a setting of Max Brod's re-arrangement of the Song of Songs [109]. Following this new sequence of verses, the work falls naturally into four scenes, each having its own particular character. The first scene is pastoral in nature, the second festive, with much ensemble work, the third - in the King's Palace - features women's voices and is therefore more lyrical, and the fourth - the Shulamite's dream - is in the form of a ballad and finale. The composer has remained faithful to the patterns of the biblical text, but the work has no religious associations whatsoever: it is simply a tender and poetic love story, or as many think, a compilation of different love stories. The poet, Max Brod, presents his work in these terms:    “It is, in my opinion, impossible to adapt (i.e. modify) the `Song of Songs' as the wonderful beauty and power of the work would be diminished by any addition or alteration. I have taken an entirely different path: I have not added nor omitted a single line. I have merely changed the sequence of lines and in this respect I admit that I have been distinctly radical. But I believe that I have restored the original form of the poem. `Song of Songs' is a peom of pastoral character which sings of the ardent and true love of a shepherd and shepherdess triumphing over all obstacles. The King and his court and his harem appear as disturbing elements in this tale of love. The shepherdes is abducted and taken into the King's harem. But she remains deaf to all his pleading and eventually flees from the royal palace. In this way a picture, very different from the traditional conception, is presented to us.”  Brod also refers to his book *Paganism, Christianity and Judaism* [110], where he states in detail the reasons that induced him to come to this new interpretation of the text. He continues by saying that the biblical text as it has been handed down to us contains many `lapses', even contradictions, and by his re-arrangement it is made into a complete poetical unit, a small-scale lyrical drama in four acts. One situation necessarily develops from the other and the consequent unity of the artistic form indicates that we have before us the original shape of this poem.  Thus Max Brod remodeled the text, and, after his artistic revision, he presumptuously thinks that we now have the original form of the poem before us: Brod takes artistic liberty to edit the biblical text!  *Goethe*  Goethe (1819) describes the Song of Songs as follow (111) (my translation from the German):  "We now dwell with the Song of Songs for a moment, the most delicate and inimitable of what has been passed on to us as an expression of passionate, graceful love. Yet we regret that the fragmentation and disorder of the poems don't guarantee a full, pure enjoyment. Still we are delighted to imagine the bliss of the participants, the wafting of the mild air of the loveliest region of Canaan: an intimate country atmosphere, wine-, garden- and spice cultivation, something of limitation, and then a royal court, with its splendor in the background. The main theme however is the burning inclination of youthful hearts searching for each other, finding, repelling and even attracted in some of the simplest situations. Many times we tried to bring some order into this lovely entanglement; but the enigmatic, insoluble content gives charm and originality to the few pages. How often were non-reflecting and order-loving spirits attracted to put or find some understandable connection in the text, and yet the same task remains for another...." [113] Goethe, so it seems to me, emphasizes the essential of the Song of Songs, namely the enigmatic, inimitable of it, something which is a mystery. He expresses his unbounded admiration for the beauty of the imagery. In this context, I wish to refer to Goethe's translation of "The Song of Songs" in 1776 [112] and also to a recent translation of the Song, with comment, into Italian [114].  *Chagall*  Chagall painted 5 pictures, inspired by the following verses:  1) 8/6: Set me as a seal upon thy heart,  2) 5/2: I sleep, but my heart waketh,  3) 3/11:In the day of his espousal,  4) 1/4: Draw me, we will run after thee;  5) 7/7: How fair and how pleasant art thou, o love, for delights!  The artist takes the liberty to choose from the Song of Songs subjects he wants to deal with. He stresses the transpersonal mystical aspects of the relationship between the sexes, which expresses the love of God. According to Mayer, [115] Chagall needed a principle of order for his cycle of 5 pictures. Mayer sees intensification from picture to picture in the way the artist, with each picture, penetrates deeper into the mystery of love which is grounded in God. So he sees in the last picture the testimony that love evades the laws of time and transcends time; it is eternal. To put this in psychological terms, Chagall expresses the archetype of love, or with other words the transcendental aspects of love. In his pictures he circumambulates the mystery of love; he paints images of the secret of love which cannot be expressed rationally, but only symbolically. The dynamics of the figures and colors express so to speak the mystery.  *The Song of Songs in Judaism*  In the biblical story, man and woman freely express their mutual feelings of human love. This is extraordinary for a biblical text. If one considers the Bible as a religious text of patriarchal Judaism, the Song of Songs could be included only as a metaphor for the relationship of God to the people. Within the context of Judaism, the relationship to God is mainly through the people, through one's being a part of the people. The Jewish mystic however looks fo a personal experience.  The Jewish and the Christian allegoric interpretations avoid seeing in the story the love-relationship between man and woman, which the biblical text so clearly deals with. Whereas in normative Judaism the Song of Songs is allegorically interpreted as the love between God and His people, in Christianity it is considered to express the love between Christ and the human soul, or between Christ and the church. Further, the woman is not mentioned because of the interpretation of woman as the human soul (Christianity) or as the people (Judaism).  In contrast to what happens in mystical and deep psychological interpretations, Christian exegesis allows no space for considerations of a sexual union between man and woman. The more traditional Jewish exegesis, based on a patriarchal collective consciousness, also prefers to find an allegorical interpretation for the text to justify its inclusion in the canon.  Two contemporary rabbis proposed structuring the biblical text in order to clarify its meaning. Carlebach [116] classifies the text into 18 songs, giving to each song a title, as follows:  Song 1: I,2-8 The woman in disguise  Song 2: I,9-II,3 The message of love  Song 3: II,4-8 The love-potion  Song 4: II,8-16 Betrothal  Song 5: II,17-18 Time not ripe  Song 6: III,1-5 Love-dream  Song 7: III,6-11 Wedding-procession  Song 8: IV,1-7 The delight of the bridegroom  Song 9: IV,8-15 Wedding-poem on the day of entrance  Song 10: IV,16-V,1 Wedding feast  Song 11: V,2-VI,3 Love-song after renewed separation  Song 12: VI,4-VII,13 New message as reward of love  Song 13: VII,1-6 Enticement  Song 14: VII,7-14 Mutual longing  Song 15: VIII,1-4 Last inhibition  Song 16: VIII,5-8 The lovers united for ever  Song 17: VIII,8-12 Once and now  Song 18: VIII,13-14 Finale  De Sola Pool [117] sees in the poem "a dramatic unity with an inherent consistency and progressive development of thought, feeling and purpose". He constructs a dialogue between the following characters:    The Shulamite Maiden  Her Shepherd Lover  King Solomon  Chorus of women from the Royal Court in Jerusalem  Chorus of Shepherds  Neither of these attempts to bring order into the text are not very convincing. As I will show below, the deeper meaning of the text lies for me in the interplay of feminine and masculine energies and archetypes, in the union of opposites.  Another, earlier, rabbi, Malbim [118] quoted by Carlebach [119], sees in the Song of Songs a fight between spirit and sensuality, between the soul-demands of the higher man and the desire of bodily lust. He further states that King Solomon learns to differentiate between worldly and celestial love. It seems to me that Malbim projects his ethical conviction onto the text in accordance with his Jewish religion. He remains stuck in the opposition of spirit and instinct. He lacks a symbolic attitude towards sexuality, and in consequence he has no feeling for the unity of body, soul and spirit.  In Jewish tradition, there are four ways of interpreting a text, expressed in the formula PaRDeS:  1.literal meaning, simple, superficial *(peshat)*  2.allegorical meaning, hinted, concealed *(remez)*  3.homiletic meaning, interpreted, learned *(derash),* metaphorical,  philosophical, ethical, psychological.  4.mystical meaning, esoteric, transpersonal *(sod)*  The Torah is considered to be a living thing in which the *peshat* is a type of interpretation appropriate to the waking state while the other three levels belong more to some other state of altered consciousness.  As we have seen above, any attempt to construct a single, literal meaning for the Song of Songs can only be artificial and unproductive. According to the traditional rabbinical interpretation, which is to be found principally in the Targum to the Song, there is no *peshat* of the Song which interprets it as a concrete erotic relationship. The Targum offers interpretations only at the other three levels. Rabbi Akiva said that the Song of Songs was the “Holy of Holies”, the most sacred thing ever given to the Jewish people and whoever made any kind of profane use of it would lose their place in the world to come. Reading the Song of Songs as an erotic poem means taking the drama of the interaction between the Partzufim in the realm of *Atziluth* and throwing it into the mud of the world of *Kelippoth*.(120)  Rashi explains Shir ha’shirim as drasch, i.e. allegorically. Fi Verse l, 2 says "Let him kiss me with the kisses of his mouth-for thy love is better than wine". As " drash" this means Communicate your innermost wisdom again in loving closeness. It means further that the exiled people of Israel now says in its temporary widowhood: communicate directly, once again, mouth to mouth, as you did to the people on Mount Sinai, "Panim el panim"-face to face. Kissing is a "drash" referring back to Mount Sinai. Seperated from God, Israel longs for him. "Show me affection again". It is the nature of drash to be somewhere esoteric, hidden. "Remes" is more difficult to explain. Sometimes there is no clear division between Remes and Sod. Remes is sometimes more the Sod aspect, sometimes more the drash aspect. "Kiss me" on the level of "sod" refers the holy union, "ha'sivug ha'kadosh".  In Kabalistic interpretation the drama or content of Shir ha'shirim is the interplay of the Sephiroth, on the branches of the tree of life. One takes every verse and interprets it. Then the verses don't have to be connected as on the pschat level. One does not need to follow the story. Each verse is a formula. Yet, there is a connection, but a hidden one. There is a story behind it: According to the "sod-interpretation" all verses circumambulate around ihud (union) and Zivug (copulation) of God and the Shekinah.  The "Ari", Isaac Luria, Safed, 1534-1572, wrote a book on "Shir ha'shirim" which together with the commentary of the "HAGRA", the Vilna Gaon, 1720-1797, was published again in 1982. He comments that all words of the Song of Songs are code words, which refer to the Sefiroth. Song, (shir), is a code word for Tiferet. And the "h" of Ha'shirim is Malkhut. Shirim is Yesod and Da'at. Shir Ha'shirim asher (=Binah,Ima) le'shlomo (=Hokma,Aba) (The song of songs which is Solomon's): this whole verse is itself a code language for all the Parzufim (the personified aspects of the Sephirot). With Tiferet, one has to take into consideration the two branches, the left and the right side, Hesed and Gevurah, and this goes for the other Sefirot of the middle column: Yesod with Hod and Netsah, and Keter with Binah and Hokmah. All the verses are refering to the interrelation of the seven lower Sephirot.  *The Song of Songs and Jungian Psychology*  Every love-relationship has a personal and transpersonal aspect, the latter of which the partners are mostly unaware. During the story the woman and the man address each other as equals. Some names given to the man are personal like beloved, friend and brother, others are more archetypal like King and Salomon. The names given to the woman on the personal level are: friend and beloved, on a more archetypal level: bride, dove, sister, Shulamite (the peaceful, according to the Hebrew word "shalom" for peace; also the root of the word Salomon is "shalom"; Shulamite in Greek is Salome). The fact that there are both personal and transpersonal names means that the relationship is at the same time personal and transpersonal (archetypal, symbolic). This holds true for every deep man-woman relationship: it is on a human and at the same time on a godly level. The sacred union between God and the Shekhinah in the Kabbalah corresponds to the union of the opposites as described by Jung [123].  The following explains what is meant:  Level 1 (ego): Man---------------Woman    Level 2 (unconscious): King---------------Queen  (God)------------(Shekhina)  (Anima)-----------(Animus)  Level 1 corresponds to the conscious relationship between the partners and the mutual projection of the countersexual part, Anima and Animus. In level 2, the partners are seen and experienced unconsciously as archetypal images, as king and queen, and may express this not only verbally, but also non-verbally by caressing, stroking, kissing. When the partners are in level 2, the relationship becomes transpersonal and symbolical. Non verbal expressions carry consciousness more deeply into the archetypal realm. At the moment of climax, king and queen, meaning God and the Shekhinah, copulate; the respective "Egos" are so to speak non-existent, "dead", for a moment, thus giving spiritual  meaning to the sexual act. The man-woman relationship is then the relationship of God and the Shekhinah. Cohabitation of man and woman is cohabitation of God and the Shekhinah. The sexual act is the creation of the world, a continuing process of creation. It can provide an experience of the transpersonal reality of the soul or the repeated realization of the transcendent roots of the human being. The union with the Animus or Anima, of the soul with the "Self", can be experienced in a (sexual) dream. At the climax, Ego consciousness is suspended for a moment; it is so to speak dissolved into the unconscious and will evolve again after the climax. At this moment, the all powerful aspect of God, the divine, the unconscious, the archetype, is *experienced.*  Jung has extensively dealt with the symbolism of the union of masculine and feminine archetypes in his book *Mysterium Coniunctionis* (1957). From a psychological point of view, the union of the archetypal images, of male and female is a symbol of the Self. The two are paradoxically one! This is the paradox of the Self, which can also be expressed by the following opposites: King and Queen, Adam and Eve, Heaven and Earth, Sun and Moon, Brother and Sister. In the union of man and woman the Self can be experienced in its wholeness, containing the opposites. The union of opposites expresses symbolically on an inner level the relationship of the Ego to the inner countersexual part, to Animus or Anima in their numinous, transcendental meaning, which is a mystical experience of the archetype of the Self. Jung [124] comments: "Mystics are people who have a particularly vivid experience of the processes of the collective unconscious. Mystical experience is experience of archetypes". Von Franz has formulated this as follows (my translation):  "In the creations of the unconscious... it is a matter of a 'Unio mystica' with the Self, which is experienced as a union of the cosmic opposites...One finds the experience hinted at... in the words of the Song of Songs. It is an experience which frees the human being into cosmic expanse...Only few human beings today experience this level of individuation..." [125]  The result of the union can be a feeling of oneness, of peace with oneself. As seen above, this correspondence between the upper and the lower world is expressed in Chagall's paintings, especially those inspired by the *Song of Songs.*  The union of God and the Shekhinah also brings forth the birth of the Godly child. Von Franz [125] writes (my translation): "If man does not grasp the eternal which dwells in love, then the 'Godly child' of the transcendent pair cannot be born, the child which is the symbol of achieved individuation". One could add that every child born is a godly child, the numinous result of love and sex of man and woman!  The analytical psychologist Edinger [126] divides the story into a sequence of ten pictures "for the purpose of exposition", as follows:  1. The Shulamite, burned black by the sun, labors in her brothers' vineyards and yearns for the Bridegroom. (1:1-2:7)  2. The Bridegroom comes to the Shulamite like the coming of spring. (2:8-17)  3. The lonely Shulamite rises from her bed and searches the street for her Beloved. (3:1-3)  4. The Shulamite finds the Bridegroom. He comes like a royal procession of King Solomon. (3:4-11)  5. The Bride and Bridegroom meet in the garden. The Bridegroom praises the Bride but is wounded by her. (4:1-5:1)  6. The Bridegroom knocks at the Shulamite's door but she is slow in answering and he is gone. (5:2-5:6)  7. The Shulamite again goes in search of the lost Bridegroom. (5:6)  8. The watchmen beat the Shulamite and steal her cloak. (5:7)  9. Bride and Bridegroom find each other and unite in the garden of pomegranates. (6:1-8:3)  10. The united lovers are sealed to each other in eternal love. (8:5-7)  He says that "The Song of Songs" is a "coniunctio" poem, a love drama expressing the union of opposites. His commentary is a classical Jungian interpretation. He sees the climax of the Song in the consummation of the coniunctio with the union of Bride and Bridegroom (7: 11-13). The protagonists of his interpretation are Salomon and Shulamite, which is not clearly stated in the text, as mentioned above and below. Edinger [127] further comments:  "The coniunctio is consummated with the union of Bride and Bridegroom symbolizing all pairs of opposites. Now is established the eternal alliance between Yahweh and Israel, the millennial marriage between Christ and his Church, or, according to the Kabbalah, the sacred union between 'the Holy one, blessed be He and His Shekhinah'.  *Discussion of some passages*  Blackness and Beauty  Verse 1:5 provides a phrase which offers an opposition and leads to a reflection on the theme of the shadow: “I am black yet comely...” The woman is black, dark-skinned and this is an allusion to the shadow, yet inside she is comely, beautiful, attractive, white. With respect to the man, she represents the dark Anima, but in her soul, in her “other part”, she is attractive and beautiful. It seems to me that this could mean that a man may find his beautiful side through his relationship with his individual dark Anima.  In the Kabbalah, Keter, the supreme aspect of the divine figure, is simultaneously both absolutely black and absolutely white.(128)  Keter does not emanate anything, because it is completely hidden and invisible. It is intimately unified with the En-Sof, the unknowable divine essence, and is thus not perceptible or accessible to contemplation, for it is beyond the human senses. We can only conceive of it as a black hole, because its essence is Nothingness, En-Sof. But Keter also becomes blindingly white when it is placed in relation to the creation and illuminates it. In this case, we can imagine it as though covered in a white light, but from the point of view of the En-Sof, Keter becomes Malkhuth (the last Sephirah) and thus is black.(129)  According to Cordovero, there are three types of blackness:(130) the first aspect of darkness is the absence of light (*haser ha-'or*), and it is thus a relative darkness. We see it as light, but to the higher spheres it appears black, it becomes Malkhuth, and is called “black” only relative to white. The second aspect is an essential rather than a relative darkness, since with respect to the higher Sephiroth, it *is* black. The third aspect of darkness is the Malkhuth of Keter, which is female. This *nekeivah* (femininity) is black, that is to say, the aspect which Keter assumes when it becomes perceptible in the last Sephirah, the Sephirah most easily accessible to human contemplation, is female and dark.(131) (It should perhaps be remembered that for an orthodox male Jew, the female, woman, especially if not his wife, is essentially “black”).  The paradox of the Self is that, at the highest state, black and white are fused together, since the lower Self (Malkhuth, the black) is fused with the higher Self (Keter).(132) At the highest level of our creativity, the *tiqqun* (restoration) of the Ego to the infinite Nothingness, takes place; in Hebrew this restoration is rendered through a form of word play: the Ego *'any* becomes Nothingness *'ayn*. When an individual achieves a transpersonal level and is able to perceive the darkness, that darkness is associated with Keter and is the black spot which opens onto a completely other universe.  What in psychological terms is called the process of individuation, in the Kabbalah is called *teshuvah* or return. The whole of creation is in a state of return, in a continuous tension to bring back the *he* - the divine element lost and fallen under the domination of negative powers - to its original source, by means of a process of cosmic restoration. (133) This is therapy from the point of view of Orthodox Judaism.  According to Jung, the two Sephiroth Tiphereth and Malkhut correspond to the Bridegroom and the Bride (Christ and the Church according to Christianity, God and the Jewish people according to Judaism) and their union is the restoration (*tiqqun*) of the original unity. Jung was interested most of all in the Christian Cabala and in alchemy, but nonetheless we can find in his works many references to the kabalistic symbology of conjunction. For example:  The Cabala develops an elaborate hieros-gamos fantasy, which expatiates on the union of the soul with the Sefiroth of the worlds of light and darkness, ‘for the desire for the upper world is, for the God-fearing man, as the loving desire of a man for his wife, when he woos her.'(134)  Jung interprets the blackness of the Shulamite in terms of her representing a shadow figure, the Anima in the unconscious state, desire.(135) The Shulamite belongs to the same class as the other dark Goddesses, Isis, Artemis, Parvati, the Black Madonna, whose name means “earth”.(136)  In contrast, the Kabbalah considers the image of the “black” Shulamite in connection with that of the Queen of Sheba. Even though they are two distinct characters, they are usually seen as a single figure. While the Queen of Sheba represents the back (*ahorayim*) of Nukvah, the Shulamite represents the front part (*panim*) of Nukvah. The back part corresponds to the *Sitrah ahra*, the ‘other part”, or the “emanation of the left”. (137)  The Shekhinah has various Partzufim, and different personalities. The Queen of Sheba, who is black, is her back part, or her Shadow, to use psychological terms. The Shulamite, another of the Shekhinah's personalities, is not always black, she herself has more than one personality and the black personality is but one of these. Like Kali, the Shulamite incarnates different types of female energy. She can appear in the aspect of the Queen of Sheba in a certain phase, when she is black, in a state of fall from grace and exile, since she is separated from the male elements. This is why the Shulamite in the Song of Songs says, “do not turn away from me because I am black”! Her movement backward and forwards reflects a situation of cutting off and separation which hints at redemption.  There is a Queen of Sheba in every woman, that is, a dark side, just as there is a Samael in every man.(138) The Shulamite is black on the outside, but inside she is beautiful. When he unites with her, King Solomon - who represents *Ze`­ir Anpin*, or God himself, in his attribute of Tiphereth - enters into relation with her inner whiteness, with the luminous side of Nukvah.  Love Sickness  Verse 2:5 contains a clear reference to the strength of the archetype of love: “I am faint with love”, as the Soncino Bible puts it, or, to use a slightly stronger expression: “I am sick with love”. Love-sickness indicates a state of mind in which a person suffers because they are in love and yearn to be united with the loved one. Separation from the loved one is intolerable. We could say that the love-sick individual has fallen victim to the archetype and has lost control of the Ego; we could interpret the state in psychological terms as being possessed by the counter-sexual archetype. Nonetheless, behind this possession there lies an urge to unity, a need, be it conscious or unconscious, to overcome the split of the female and the male in order to unite with the Self; there is a search for the mystic experience of the oneness of existence.  Bride and Bridegroom  Verses 3:1-5 (and also 5:2-7) can be seen as a dream: “By night on my bed I sought him” (3:1), and “I sleep but my heart waketh...” (5:2). From a psychological point of view, it could be said that here an unconscious content breaks into the conscious, whether this occurs in a dream or in a fantasy or in the imagination. The Bride and Bridegroom unite in the garden of pomegranates (7:11-13) and the marriage is consummated. (139)  Kaplan recalls that in the *Sefer Bahir*,(140) the palm, a male symbol, is put in opposition to the ethrog (citron), but also to the Bride of the Song.(141) The symbolism of conjunction is quite clear here and becomes even more so in the kabalistic interpretation of the rite of *Lulav*: a palm branch and citron are two of the elements which go to make up the *Lulav*, the composition of four species which is used at the Feast of Booths (*Succoth*). Kaplan states that the *mitzvah* of the four species (palm, myrtle, willow and citron), which are bound and shaken in six directions, is an allusion to the six male Sephiroth of the *Ze`­ir Anpin* and to the female Sephirah, Nukvah.  The three Hadasim represent Chesed, Gevurah and Tiferet; the two Aravot are Netzach and Hod; the Lulav is Yesod, and the Etrog is Malkuth. In binding the Hadasim and Aravot to the Lulav we are pointing to the necessity of perfecting our ability to give through Yesod. (142)  The palm tree itself recalls a male-female *syzygìa*, in the way that the leaf, in an upright position, represents the male element, while the pit of the date “cleft, the way females are” is the image of the *pudendum muliebre*.(143)  Sister and Bride  The sense of having fallen in love is given in verse 4:9: “Thou hast ravished my heart, my sister, my bride; Thou hast ravished my heart with one of thine eyes. With one bead of thy necklace.” The beloved woman is called “sister and bride”, which brings to mind once more the brother-sister incest motif which, in psychological terms, corresponds to the union of the Animus with the Anima, the inner counter-sexual part.  Jung gave a symbolic interpretation of incest in the process of individuation, (144) but it has a deep significance as a mystery, and this is how it is treated in the Kabbalah. (145)  At verse 4:12, we find “A garden shut up is my sister, a spring shut up, a fountain sealed”, which implies that the “sister” is still a virgin, not yet ready to consummate the marriage. Both sister and bride are images of the Anima. The description of the Shulamite in Chapter 7 is strikingly rich and poetic and in the comparisons of the Shulamite with aspects of nature we can find an allusion to the Shulamite's earth-linked symbolic and archetypal aspect.  The Breaking in of the Unconscious  Before I was aware, my soul set me upon the chariots of my princely people. (6:12)  Many translators and commentators of The Song of Songs consider this to be one of the most problematic verses. One has only to consider the various differing translations, which have been made of it to find confirmation of its difficulty. First of all, it has to be decided who is speaking here, the man or the woman? According to the Soncino Bible translation, it is the woman, whereas in my personal reading it is rather the man. “Before I was aware” could be interpreted as an allusion to an eruption of the unconscious, due to a projection of the Anima. The man is overcome by the Anima, by an as yet unconscious content. He has fallen in love and is overcome by his emotions; there is no possibility that he can be aware of what is happening to him. This falling in love, which plays a considerable part in The Song of Songs, leads the man to experience the feminine part he has within him. In this state of being in love (infatuation?), he is as though “set upon the chariots”, which I interpret as meaning carried away by the collective unconscious, into the realm of the union of God and the Shekhinah. We could also perhaps find here an allusion to the experience of orgasm, during which individual consciousness evaporates for a moment. The “princely people” refers possibly to the Jewish people as the chosen people of God, that is to say, the man is linked to his roots in the spiritual history of his people. The Shulamite's dance could also be interpreted as the continuation of his relationship with the Anima, in that it emphasizes the relation to a level distinct from the rational level.  As we know from analytical practice, the encounter with the Anima is a profoundly significant event for a man. It can lead to the integration of the Anima, providing the Ego is strong enough and that there exists a capacity for symbolic comprehension, but which can also destroy the Ego and have serious consequences such as depression, inflation, or divorce for a married man. When integration is accomplished, the encounter with the Anima may be considered as a fundamental stage in the process of individuation.  In Thrall to Love  In 7:6 we read: `The King is held captive in the tresses thereof' (of the woman, the Anima, the queen, the Shulamite), which is a metaphor for the psychological state of the lack of freedom of the Ego. The archetype of love represented by the union of Animus and Anima has tremendous energy and can obsess the Ego (as in the case of Samson and Delila). If this possession becomes an addiction, we speak of Don Juanism and nymphomania.  The possession by love expresses itself also in suffering. Goethe (146) said: `only the one who knows yearning understands my suffering' (`Nur wer die Sehnsucht kennt, weiss was ich leide'). This is only *one* example of the literature regarding love and suffering.    One yearns and is longing for the partner with whom one cannot be together for some reason. Yearning can also be understood as a longing for union, whereby Animus and Anima are projected. Union, to become one, is from a psychological point of view a yearning of the Ego for the Self.    Love and Death  The power of the archetype of love is also expressed in 8:6:  For love is strong as death,  Jealousy is cruel as the grave;  The flashes thereof are flashes of fire,  A very flame of the Lord.  By comparing love and death, this verse expresses a psychological truth: when one is caught by the archetypal energy of love, of the God of love, there is a potency at work which one cannot escape, like death. One is overpowered by the archetype. It is a defeat of the Ego. Love is connected with the negative emotion of jealousy and is cruel `as the grave'. The Hebrew text speaks of She'ol the underworld (not the grave), thus emphasizing that the individual can be delivered to the forces of the underworld, of the unconscious. There is the `flame of the Lord', the devouring power of the archetype of the Self.  *Conclusion*  According to the Kabbalah, the erotic relationship between man and woman corresponds to the union of God and Shekhinah, the Holy Union, *Zivvug ha'qadosh (hieros gamos)*. Thus, the sexual union between husband and wife takes on a spiritual, transcendental significance and meaning. When husband wife unite in this world, God and Shekhinah unite in the other world. The two become one: Man-God unites with his inner Woman-Goddess, and the Woman-Goddess unites with her inner Man-God. Thus the sexual act can be looked upon as a symbol, but it is basically the *experience* of the oneness of man-woman, and Animus-Anima, of God and the Shekhinah. It recreates wholeness after the split of the original man (Adam Qadmon, original man, Hermaphrodite) into two: man and woman. According to one story of the creation of man (Genesis 1:27), `And God created man in His own image, in the image of God He created him; male and female created he them', man and woman are directly created by God. The Midrash, also quoted by Rashi, expands on this and explains that man as first created consisted of two halves, male and female, which were afterwards separated. Psychologically speaking, the hermaphrodite is a symbol of wholeness. By the separation man and woman are only parts of a whole, which explains the reciprocal attraction between man and woman.  From the mythological point of view the original oneness is symbolized by the motif of the World Parents (Neumann (143), who `are the perfection from whence everything springs; the eternal being that begets, conceives, and brings itself to birth, that kills and revivifies. Their unity is a state of existence, which is transcendent and divine, independent of the opposites Ä the inchoate "En-Sof" of the Kabbalah, which means "unending plenitude" and "nothingness". The *experience* of the mystical union in the here and now is the paradox of the two, man and woman, conscious and unconscious, which are one of the Self, and this cannot really be expressed in words. Understood this way, the Holy Union is an experience of the oneness of existence of the individual, the collective, the world and the cosmos.  Von Franz (148) discusses the Song of Songs, with regard to the alchemical tractate of `Aurora Consurgens', which St Thomas Aquinas quoted in the state of ecstasies while on his deathbed. She calls it `the most beautiful portrayal of the Hieros Gamos in our western tradition'. She continues that `the alchemists regarded this text as a portrayal of the completion of their opus. It is at any rate the portrayal of the accomplished individuation, a final becoming one of the psychic opposites, a freeing of all egocentricity and an ecstatic going into a state of Godly wholeness'.  To sum up, The Song of Songs is a beautiful love poem which circumambulates the mystery of love. On the human level, the Song describes the relationship between man and woman. At the internal subjective level, it expresses the relationship of the Ego and its counter-sexual part, the Animus or the Anima in their transcendental significance. At the level of archetypes, which corresponds to the *sod* (the hidden, secret meaning), it can be interpreted as a relationship between God and Goddess, between God and the Shekhinah. No matter how one reads it, the Song teaches us that in the union of man and woman can be experienced the paradox of the Self, that is, the conjunction of opposites. The result of this experience can be the feeling of oneness, the feeling of peace with one's self and with the world that the names of Solomon and of the Shulamite suggest.  The interpretation on the archetypal level (Jungian depth psychology) and/or on the mystical level (the Kabbalah) help us to come close to a true understanding of the irrational experience of love. It is my hope that a full awareness, throughout the whole world, of the profound meaning of love and sexuality and the close relation of these to the cosmic consciousness may serve as a factor for the unification of humanity.  **ACKNOWLEDGMENTS**  This book could not have been written without the help and work of Milka Ventura. I submitted some essays to her, mostly unpublished, that I had written in the last 10 years. She encouraged me to use this material for a small book. This initial project developed into intensive work for her and myself, which was realized in a continuous exchange of letters and Fax and also in some meetings in Haifa or Florence. Milka's interest for Jewish culture and tradition and her scholarly knowledge were essential in the writing of this book. Daniel Vogelmann, the publisher of "La Giuntina" in Florence, showed much interest for this project and decided to publish the book.  I further want to express my gratitude to my teachers of Kabbalah, Nadav Crivelli and Joel Baks, who have strengthened my love and interest in Jewish mysticism and helped me to deepen my knowledge and understanding. My friend Jochai Weis who participated in most of our study-sessions, helped with his suggestions. It goes without saying that the writings of G.Scholem and M. Idl were of invaluable help.  A special thank goes to my wife Lilo for her constant support, for her suggestions and for the many corrections of the English text, my mother tongue being German.  **NOTES**  [M.V.] *indicates notes added to the original text by the editor.*  1. I have dealt with this subject in my ealier works, cf. G. Dreifuss and J. Riemer, *Abraham - The Man and the Symbol*, Wilmett, Ill., Chiron, 1995.  2. A. Vitolo (*Un esilio impossibile*, Borla, Rome, 1990) has made a thorough study of some of the differences between Judaism and Christianity, with special reference to sacrifice.  3. This has been demonstrated by M. Stein, *Jung's Treatment of Christianity*, Wilmette, Ill., Chiron, 1986.  4. Jung's interest in kabbalistic motifs will be dealt with in more detail below.  5. “A Psychological Study of Circumcision in Judaism”, *Journal of Analytical Psychology*, 120, 1 (1965).  6. C.G. Jung, *Memories, Dreams, Reflections,* ed. by Anelia Jaffe. New York, Vintage Books, 1989, p. 353-354.  7. Jung deals with this theme particularly in *Aion* (*Complete Works*, Vol.9II, § 20 ff.) when he discusses the *syzygìa* of Animus and Anima and he uses it again in the symbol of the quaternity of marriage (cf. *The Psychology of Transfert*, *Complete Works*, Vol.16, passim).  8. For a further discussion of these themes, see Part II of the present work.  9. Memories, Dreams, Reflections of C.G. Jung, New York, Vintage Books, 1989, p. 325.  10. Cf. E. Neumann, *The Origins and History of Consciousness*, passim. See also my commentary on The Song of Songs in the present work.  11. I have attempted to develop this theme in in my commentary on The Song of Songs, in the section on “Blackness and Beauty”.  12. With respect to these themes, see R. Schärf Kluger, *Satan in the Old Testament*, Evanston, Northwestern University Press, 1967; L. Frey-Rohn, “Das Boese in psychologischer Sicht”, in *Das Boese*, Zurich, Rascher, 1961. Cf. also M. Viterbi Ben Horin, “Il capro espiatorio”, in *Il sogno di Giacobbe*, Rome, Borla, 1988.  13. Cf. G. Scholem, *Ursprung und Anfänge der Kabbalah*, Berlin, Walter de Gruyter, 1962, part II, § 8.  14. S. Hurwitz, “Archetypische Motive in der Chassidischen Mystik, VI: “Coniunctionmystik, in H. Jacobson, M.-L. von Franz, S. Hurwitz, *Zeitlose Dokumente der Seele*, Zurich, Rascher, 1952, p.174.  15. C.G. Jung, *Answer to Job*, *Complete Works*, vol. 11, § 467-468.  16. It is interesting to note that the Biblical commandment to “love thy neighbour as thyself” does not seem to have been adopted as general behaviour in any of the three major monotheistic religions.  17. The Soncino Chumash translation emphasizes the male subject which is implicit in the verbal form used in the Hebrew text: “And God created man in His own image, in the image of God created He him; male and female created He them” (A. Cohen [ed.], *The Soncino Chumash*, Hindhead, Surrey, The Soncino Press, 1947).  18. *Zohar*, I, 55b. It continues “......and so we have laid down in the esoteric teaching of the Mishna. Observe this. God does not place His abode in any place where male and female aer not found together...” Cf. also Zohar I, 22a: “A man should be complete - that is, be like God - in being both 'male and female'”, in E.R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, New York, Pantheon Books, 1958: “The Zohar goes on to describe human intercourse as a direct rite by which one shares in the metaphysical unity of the aspects of divinity.”, vol.8, p.18.  19. A. Kaplan, *Innerspace, Introduction to Kabbalah, Meditation and Prophecy*, edited by Abraham Sutton, Jerusalem, Moznaim Pub. Co., 1990, p.67.  20. Exegetic translation of Psalm 39:7, usually translated according to the other meaning of *tzelem*, that is, image, shadow. [M.V.]  21. *Tiqqune ha-Zohar* 94 (in *EBI* vol. 2, p.64).  22.  *bEruvim* 18a: *Beresith Rabbah* 8:1, 17:6. See also M.J. Bin Gorion, *Die Sagen der Juden*, Berlin, Schoken Verlag, 1935, p.66; L. Ginzberg, *The Legends of the Jews*, Philadelphia, 1968, vol.5, pp.88-9.  23. Rabbi Avraham ben David di Posquieres, died 1198.  24. The *Adam Qadmon*, the primeval man, is also very often represented as a tree which includes the ten divine attributes. The *Adam Qadmon* is a symbol of the Self; it is the base idea, the archetype, what human individuals really are.  25. “Archtypische Motive in der Chassidischen Mystik”, op. cit., Chapter IV, p.175.  26. Cf. M. Idel, *Kabbalah: New Perspectives*, New Haven and London, Yale University Presss, 1988, p.128.  27. *Ibid.*, p.129.  28. Idel points out the crucial difference between the Jewish and the Greek idea of the androgyne: the Jewish vision sees the separation of male and female as positive and needed for the harmony of the entire universe, whereas in Plato the separation is seen as a punishment. Cf. *Metaphores et pratiques sexuelles*. [M.V.]  29. C.G. Jung, *Complete Works*, vol.16, §454.  30. Bin Gorion, op. cit., p. 66.  31. E. Hoffman, *The Way of Splendor, Jewish Mysticism and Modern Psychology*, Boulder & London, Shambala, 1981, p.47.  32. *Zohar*, I, 46a (Soncino Press, 1933, pp.323-4). See also Zohar I:22a-b: “‘In our image' corresponds to light [masculine]. 'After our likemess' to darkness [feminine], which is a vestment to light.” (Cf. Freema Gottlieb, “*The Kabbala, Jung and the Feminine Image*”, in J. Ryce-Menuhin (ed.), *Jung and the Monotheisms*, London & New York, Routledge, 1994, p.67.) With respect to the theme of darkness, see also my commentary on The Song of Songs, the section on Blackness and Beauty, below.  33. C. G. Jung, *Mysterium Coniunctionis*, in *Complete Works*, vol. 14, quotes Wunsche, “Kabbala”, in *Realencyklopadie*, vol. 5, p.696. See *The Zohar* I, 47a; III, 117a and passim.  34. Jung, *Mysterium Coniunctionis*, op. cit., § 524: “In Christian symbolism ... there is a marriage of the Lamb (the Apocalyptic Christ) with the bride (Luna-Ecclesia)”.  35. S. Spiegel, *The Last Trial*, translated from the Hebrew with an introduction by Judah Goldin, Philadelphia, The Jewish Publication Society of America, 1967, p.135, cites *Midrash Wa-yosha*, p.73.  36. M.-L. von Franz, *Aurora Consurgens*, New York, Pantheon Books, 1966 (Bollingen Series LXXVII).  37. *The Zohar*, III, 296b, which quotes *Isaiah* 57:2.  38. *Memories, dreams, reflections*, op. cit., p. 314.  39. C.G. Jung, *Mysterium Coniunctionis*, op. cit., § 658, quotation from K. Kerenyi *Das Ägaïsche Fest*, Wiesbaden 1950, p.53.  40. W. Herzog, *Psyche und Tod*, Zurich-Stuttgart, Rascher, 1960, p.125.  41. Kaplan, *Innerspace*, op. cit., p.86, 127.  42. *Bereshit Rabbah*, 19:5.  43. See *Symbols of Transformation*, in *Complete Works*, vol. 5, § 101, 102, 180, 220.  44. L. Frey-Rohn, *From Freud to Jung*, New York. C.G. Jung Foundation, 1974, pp.181-2.  45. Cf. Jung, *Mysterium Coniunctionis*, op. cit., § 179: “For purely psychological reasons I have, in other of my writings, tried to equate the masculine consciousness with the concept of Logos and the feminine with that of Eros ... "  46. Cf. I. Landman, *The Universal Jewish Encyclopedia*, “Love”, vol. 7, New York, 1948. p.211.  47. Jung, *Mysterium Coniunctionis,* op. cit., §1.  48. *Ibidem*, § 201.  49. *Memories, dreams, reflections*, op. cit., p. 353-354.  50. Jung, *Mysterium Coniunctionis*, op. cit., §104.  51. M.-L. von Franz, *Alchemy*, ... p. 164.  52. C.G. Jung, The Role of the Unconscious, in *Complete Works*, vol. 101, § 5.  53. C.G. Jung, *Psychology of the unconscious*, in *Complete Works*, vol.7, § 164.  54. Cf. *Leviticus* 23:40. See my commentary on The Song of Songs below and notes 142 and 143.  55. Jung, *Mysterium coniunctionis*, op. cit., § 652.  56. C. G. Jung, *Aion*, in *Complete Works*, vol.9II, § 425.: “The conjunctio oppositorum engaged the speculations of the alchemists in the form of the "Chymical wedding", and those of the cabalists in the form of Tifereth and Malchut or God and the Shekhina, not to speak of the marriage of the Lamb.”  57. With respect to the terminology, see *I Chronicles*, 29:11. The description of the Sephiroth, conceived as a reversed tree, could be extended, given that other associations also correspond with the Sephiroth: first of all, each Sephirah corresponds to one of the divine names: secondly, each of the Sephirah is associated with a part of the human body. Other associations have also been formulated, for example with colours.  58. Cf. *Leschem shebo weachlama*, Pietrekow, 1912 (in Hebrew).  59. Von Franz, *Alchemy*, op. cit., p.202.  60. Cf. G. Scholem, *Kabbalah*, Jerusalem, Keter Pub. House, p. 107. The addition is motivated by the wish to see each group of three Sephiroth as a unity which includes the opposite attributes and the synthesis which finally resolves that opposition, as, for example, Tiphereth or Rahamim (Glory or Mercy) resolves the opposition of Din (Rigour) and Hesed (Love). [M.V.]  61. Kaplan, *Innerspace*, op. cit., pp. 52-3. Da`­ath has the same root as the verb *yada`­*, which is often used in the Bible to refer to the intimate relationship between man and woman. See also *Gen*. 4:1, *Gen*. 4:17, 25, *Gen*. 24:16, etc. [M.V.]  62. S. Hurwitz, *Die Gestalt des Sternbenden Messias*, Zurich, Rascher, 1958.  63. Cf. Goodenough, *Jewish Symbols in the Greco-Roman Period*, op. cit., p.19.  64. L. Jacob, *Hasidic Prayer*, London, Routledge and Kegan Paul, 1972, p.59.  65. See note 141 below.  66. E. Neumann, *Amor and Psyche*, translated by Ralph Manheim, New York, Pantheon Books, 1956. p. 149.  67. *Ibidem*, p.141.  68. Cf. G. Scholem, *Major Trends in Jewish Mysticism*, New York, Schocken Books, 1946, p. 269-273.  69. *Ibidem.*  70. Kaplan, *Innerspace*, op. cit., gives a full, extremely interesting description of this symbolism.  71. Cf. Rabbi Abraham Kook, *Orot haqodesh*, Jerusalem, 1938.  72. The same type of symbolism is expressed, using Arabic numbers, in the equivlalence 10 = 1 + 0, where 10 is the symbol of the totality, both as the sum of the fingers of both hands and as the sum of the first four numbers: 1, 2, 3, 4. In the speculation based on the decimal system, 10 represents the return to unity at a higher level, the closing of the circle, just as the ten Sephiroth represent the return of multiplicity to the One: “their end is in their beginning, and their beginning is in their end” (*Sefer Yetzirah*, I,7).  73. Ain is the same Hebrew term (*'ayin*) which is used in the expression En-Sof in the construct state (*'eyn*), with the meaning of “without” En-sof = without ending, infinite.  74. *Major Trends in Jewish Mysticism*, op. cit., p.217.  75. Kaplan, *Innerspace*, op. cit., p.51.  76. Ibidem, pp.92-109.  77. Ibidem.  78. Yitzhaq Luria (Safed 1534-1572).  79. Kaplan, Ibidem.  80. Ibidem.  81. Ibidem.  82. Jung, *Aion*, op. cit., § 20-42 and *passim*.  83. Rabbi Menahem Mendel di Lubavich 1789-1866.  84. Kaplan, Ibidem.  85. bBerakhot, 56b-57a.  86. Cf. *Mysterium Coniuntionis*, op. cit., *passim*.  87. G. Dreifuss, “A Psychological Study of Circumcision in Judaism”, *Journal of Analytical Psychology*, 10:1 (1965).  88. Cf. Dreifuss, op. cit.: see also Jung, *Symbols of Transformation*, op. cit.,  § 671.  89. Cf. Ginsberg, *Legends of the Jews*, op. cit., vol. V, p.269.  90. Kaplan, *Innerspace*, op. cit., p.173.  91. The commandment to love God is also formulated in another way: “Hear, O Israel: the Lord our God, the Lord is One. And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might”. (*Deut*., 6:4).  92. See my commentary on The Song of Songs below in this volume.  93. *Soncino Books of the Bible, Jeremia*, with commentary by H. Freedman, London and Bournemouth, The Soncino Press, 1949, p.26.  94. F. H. Hobson, “Psychological Aspects of Circumcision”, *Journal of Analytical Psychology* 6:1 (1961), p.30.  95. Cf. Kaplan, *Innerspace*, op. cit., pp.68-9;171-6.  96. Cf. Jung, *Complete Works*, vol. 92 and vol.14.  97. Kaplan, *Innerspace*, op. cit., pp.68-9.  98. Maimonides, *More nevukhim*, 3:49.  99. Cf. *Exodus* 21:10; Rashi ad. loc.; b*Niddah* 31b.  100. Kaplan, op. cit., p.174.  101. J. Hillman & L. Pozzo, *Inter View*s, new York, Harper & Row, 1983.  102. M. Idel, *Mystical Experience in Abraham Abulafia*, New York, State University of New York Press, 1988, p.179.  103. Idel., op. cit., p.186.  104. A. Cohen (ed.), *The Five Megilloth, The Song of Songs*, Hindhead, Surrey, The Soncino Press, 1946.  105. The common practice of reading the whole poem as an exchange between Solomon and the Shulamite, simply because it opens with the words: “Song of Songs which is Solomon's”, is reductive: in actual fact the woman in the Song - friend, sister, bride - is referred to only twice by the name of the Shulamite, at verse 7:1, and the man is called Solomon only three times (1:1, 8:11, 8:12).  106. M. Gorali, *The Old Testament in Music*, Jerusalem, Maron, 1993.  107. B. Turner, Foreword to the EMI compact disc recording, 1986.  108. Born in Riga in 1903, emigrated to Israel in 1935.  109. Cf. M. Brod, Foreword to the libretto of Marc Lavry's *Song of Songs - Oratorio for Soloists, Mixed Choir and Orchestra*, Tel Aviv, Israel Music Institute (I.M.I.).  110. M. Brod, *Heidentum, Christentum, Judentum*, Zweiter Band, part 8, Munchen, Kurt Wolff, 1922, vol. II.  111. Goethe talks of his translation in a letter to Merck (Frankfurt, 7 October 1775), but the text has not been traced.  112. J. W. Goethe, *Noten und Abhandlungen zu besserem Verstandnis des Westostlichen Divans.* Hebraer.  113. This passage is also quoted in the Soncino Bible commentary on the Song of Songs.  114. Milka Ventura & Luciano Fintoni, “Una versione del Cantico dei Cantici”, *Anima* 3 (1990), pp.117-134.  115. M. Chagall - K. Mayer, *Wie schoen ist deine Liebe*, Echter, Wuerzburg, 1990, p.115.  116. J. Carlebach, *Das Hohelied, uebertragen und gedeutet*, Frankfurt am Main, Hermon, ohne Jahreszahl (1883 Luebeck bis 1942 Riga [von Nat. Soz. ermodet] Oberrabiner im  Hamburg und Altona) Gedruckt ca 1925, auf Grund von Vortraegen aus del Jahren 1923-24, pp.48-126.  117. D. de Sola Pool, *The Song of Songs which is Solomon's*, The Menorah Journal, XXXIII, 1 (Spring 1945).  118. Abbreviation of Meir Loeb ben Yechiel Michel, 1809-1879.  119. Carlebach, op. cit., p.130.  120. In the Kabbalah, the *kelippoth* are the “shells”, the shadowy forms of the realm of *sitrah ahrah* (impurity). See above my study of Circumcision.  121. See note 78.  122. That is, R. Eliahu ben Shlomo Zalman, Gaon di Vilna (1720-1797).  123. Jung, *Mysterium Coniunctionis*, op. cit.  124. C. G. Jung, *The Tavistock Lectures, On the Theory and Practice of Analytical Psychology, The Symbolic Life*, CW 18, 218.  125. M.-L. von Franz, *Psichotherapie*, Einsiedeln, Dalmon, 1990, pp.197-8.  125bis. M.-L. von Franz, *Spiegelungen der Seele,* Stuttgart und Berlin, Kreuz Verlag, 1978, p. 132.  126. E.F. Edinger, T*he Bible and the Psyche*, Toronto, Inner City Books, 1986.  127. *Ibidem*, p.144, where he cites Scholem.  128. Cordovero warns of the danger of taking the parallellism between the Sephiroth and colours literally, since “Colour is something physical, used to describe the physical world, and [the Sefirot], which are spiritual, should not be described with physical properties. If a person ... thinks that these are literally the colors of the Sefirot, he destroys the entire system, and oversteps the boudaries set by the ancients. One who delves into this should therefore be most careful not to assume that anything physical is implied. But actually, these colors allude to the results that are transmitted from the highest Roots ... The colors are used allegorically to allude to their functions and results ... The dynamics of the Sefirot can therefore be alluded to completely through the interplay of colors.“ (*Pardes Rimmonim*, Cracow, 1591, c. 71a-73b: The Tenth Gate: the Gate of Colours). For further discussion of the theme of colours in Jewish mysticism, see G. Scholem, “Farben und ihre Symbolik in der judischen Uberleiferung” (Eranos 1972); M. Idel, Kwebbalistic Prayer and Colours”, in *Appraoches ot Judaism in Medieval Times*, (ed.) D. Blumethal, Decatour, Ga., 1988, vol. 3, pp.17-27. [M.V.]  129. “However, because the further the light travels from its source, the dimmer it becomes, paradoxically this is not so, and she is frequently depicted veiled in black garments.”, (F. Gottlieb, op. cit., p.64).  130. Cf. *Pardes Rimmonim*, loc. cit.  131. According to the Lurian conception “God only created darkness, the darkness that permits the light to be seen, darkness having a negative and 'feminine' connotation.” (Cf. Gottlieb, op. cit., p.65)  132. In this respect, an interpretation of Psalm 91:1 made by Eleazar of Worms is very interesting: here the term *tzel* (= shadow) is interepted as *etzel* (= with him, in his presence): “ She [the Shekhinah] is called the king's daughter because the Shekhinah is with him in his house and it is to this that reference is made [Ps. 91:1] to the dwelling in the ‘shadow' ... which means: He has a shadow which is called ‘by Him' and this is the tenth kingdom, *malkhuth* and this is the mistery of all misteries. And we know that the word *sod,* mistery, can be interpreted [by the method of letter-mysticism] as the word *malkhuth.*” (Cf. Scholem, *Ursprung und Anfänge der Kabbalah*, tr. ingl: *The Origins of the Kabbalah,* The Jewish Pub. Soc.-Princeton Univ. Press, 1987, pp. 184-185. [M.V.].  133. The theory of the *tiqqun* is linked to another theory, which was developed particularly by the Lurian(ic) Kabbalah, according to which there occurred at the act of creation a *tzimtzum*, a “contraction” of the infinite divinity which drew back and obscured its supreme light in order to make the creation possible. “‘Before the worlds were created', says Rabbi Chaim Vital ... 'the Supernal Light ... filled all existence, and there were no empty space ... When God created the world, His light was concentrated into a single point to form a primal space or vacuum to allow matter to come into being. First He retracted; then He sent His light back again into the hollow thus formed ...” (Gottleib, op. cit., p.65). “The point in En-sof that was vacated in the act of zimzum was subsequently filled with a proliferation of words and onthological events, each one of which tends ... to become the subject of a description whose complexity verges on the extreme. ”Among these events occurred the so-called “breaking of the vessels”, the cosmic catastrophe which led to the dispersion of the divine lights into the world of the *kelippoth* (shells). It “marks a dramatic turning point in the relations between the Adam Kadmon and all that develops beneath him” and renders necessary the process of restoration (*tiqqun*). Cf. Scholem, Kabbalah, op. cit., pp.135-144.[M.V.].  134. Jung, *Mysterium Coniunctionis*, op. cit., § 18. The quotation is from *Der Sohar*, ed. by E. Muller. Ausgewaehlte Texte. Wien 1932, p.234.  135. Ibidem, § 592.  136. Ibidem, § 607.  137. To the ten Sephiroth of holiness (*qedushah*) correspond the ten Sephiroth of impurity, or *sitrah ahrah*.  138. This is the kabbalistic equivalent to the figure of Satan.  139. Cf. Edinger, op. cit., p. 144.  140. Cf. A. Kaplan, *The Bahir: An Ancient Kabbalistic Text Attributed to Rabbi Nehunian ben HaKana, First Century*, C.E., New York, Weiser, 1979.  141. Cf. Kaplan, *Innerspace*, op.. cit., p.109. With respect to the female symbolism of the citron (*ethrog*) in the *Bahir*, see also Gottleib, “The Kabbala, Jung and the Feminine Image”, op. cit., pp.63-73.  142. Kaplan, *Ibidem*. With respect to the symbolism of the *lulav*, see also G. Scholem, *The Origins of the Kabbalah,* op. cit., ch. II, § 8, pp. 162-180.  143. Cf. Scholem, *Ibidem*, p. 173.  144. Jung *Mysterium Coniunctionis*, op. cit., *passim*.  145. See the section on the Partzufim.  146. J.W. Goethe, *Wilhelm Meister's Lehrjahre*, Buch 4, Kapitel 11: “Nur wer die Sehnsucht kennt, weiss was ich leide”. Goethe extended the poem in June, 1785, turning it into a *Lied* which was later set to music by Beethoven (1810), Schubert (1827) and Schumann (1849).  147. E. Neumann, *The Origins and History of Consciousness*, New York, Pantheon Books, 1954, p.18.  148. M.-L. von Franz, “Aurora Consurgens”, in C.G. Jung, *Mysterium Coniunctionis*, part 3, Zurich and Stuttgart, Rascher, p.148.  **AFTERWORD**  Milka Ventura  In his passionate appeal for a renewed Judaism, which will be able to open itself to new values and new myths, among the many important themes with which he deals, Dreifuss also treats some aspects, which could perhaps benefit from further analysis or which could perhaps simply be seen from a different point of view.  The first of these aspects which implies the complex argument of the relationship between tradition and renewal is represented by the “female” dimension of Judaism. Dreifuss refers to this dimension in terms of a contradiction stemming on one side from an attitude of fear and on the other from a kind of fascination.  Dreifuss attributes the merit of having re-discovered the female side of the divine to the Kabbalah and considers the Jewish writings, both Biblical and Talmudic, on which present day orthodoxy is based, to be the sources of a patriarchally biased religion which allows very little scope or status to the female element. However he himself then quotes traditions originating long before the development of the Kabbalah between the 13th and 15th centuries, for example when he discusses the need to consider themes such as incest from a symbolic point of view and refers to one of the numerous passages of the Talmud which bear witness to the attention which the Sages devoted to dreams. I would suggest that a similar attention can be perceived in the Sages of both the Talmud and the Midrash also with respect to the female element. Through what admittedly is a sometimes difficult and certainly less fascinating work than that of the kabbalistic texts, the Talmud transmits the richness and force of a Biblical conception of women which I would be loath to define as “patriarchal”.  This is in no way intended as a criticism of Dreifuss. Indeed, I feel that it is extremely important that the dominant Jewish “male element” be made aware of the fact that “the female element has not been granted its rightful place”. But I would also stress that it is equally important that women be able to see the other side of the problem, that is, how much of the female element yet remains, undeniably present even if generally ignored, and has been in some way passed down to us, even though the transmission has been, as in every other culture of that time, at the hands exclusively of men. The Sages were all men, of course, but they were men who were not totally separated from the female element and this not merely because, in contrast with other religions, they were expected to marry and to have children, but also because even though as individuals they were male subjects, as a community they were part of a female entity, the *kenesseth Israel* ` and in their relationship with the God who increasingly took on the aspect of a Father, they were simultaneously “children”, as individuals, and the “bride”, as a people.  The “female” nature of Israel can be seen in the rhythm of the months and the feasts, which follow the lunar calendar, and in the meticulous attention paid to everything concerning “food”. However, it can be seen too in the strange affinity which, in an external male-dominated culture, links Jews to women as representatives of “differentness” from the dominant subject. Many similar prejudices may be found in the collective attitude towards Jews and towards women, as may be identical tendencies towards prevarication; we may think of the accusation of “fleshliness” which has been applied to Jews and to women through the centuries, or the kind of justification which is made to validate violence against both women and Jews. Just as a woman who is raped runs the risk of being transformed from victim to instigator, so in both literature and “common sense” is present the idea that if Jews have always been persecuted then they must in some (perverse) way have been desiring or provoking such treatment; all they need to do to avoid violence would be to deny their very nature and identity!  It seems to me that it is essential for women to go beyond the simple identification and criticism of the “patriarchal” vision and of the misogynist and chauvinist aspects of many of the Rabbinical teachings. Only if we move outside the confines of a sterile, vindictive point of view will we be able to see what the true role and position of the female element is in Judaism and to understand its particular characteristics and essential difference.  While it is true that the present-day life of the Jewish community, and even more so the liturgy, bears the mark of a transmission of a tradition which exalts men and male values and with which it is often very difficult for women to identify themselves, the impression that I nevertheless receive more acutely from a close study of this culture and particularly of the Rabbinical writings and much Hebrew literature is that there exists a sort of parallel female vein, very often hidden or unconscious, which nonetheless consistently comes to light. It is as though the strong and determining presence of the mothers in the opening books of the Torah and the Early Prophets leaves its mark on the very basis of Jewish life and everyday living. It seems to be hardly by chance that the norm defines as “Jewish” anyone who has a Jewish mother. The implications of this concept for Jewish identity are endless and not without contradictions. However, just as Rabbinical law itself acknowledges that with respect to being Jewish no later teaching is as valuable as that which is transmitted through the mother, by means of her body and motherly care of her children, in the same way we can state that in Jewish thought no later transmission can cancel out the original imprint that the Biblical mothers gave to the lives of the seed of Abraham.  Attention to the female element in Judaism is apparent first of all in the stubborn insistence on the concrete and in the unwillingness in interpretation to move away from the “literal” which has come under so much criticism throughout the centuries and which even the contemporary fascination with mysticism seems to misunderstand (it should be remembered that kabbalistic speculation often shows strong Neo-platonic influences). One of the traditional maxims of Jewish exegesis is that “nothing in the Scriptures can be removed from the literal sense”. We could also say that in Judaism nothing can be removed from the reality of the body. And this is something that women understand very well because in the life of a woman even the highest spiritual experience does not exclude, nor could it exclude, the body, which it involves and presupposes.  Certainly it would not be true to say that at the level of awareness and educational and religious norms there is yet present in contemporary Judaism the ancient connection between the sacred and the impure which was characteristic of pre-Biblical Semitic culture and which has left numerous very evident traces in the Bible. It is not impossible, however, that what to our Western eyes appears as a kind of “sacred terror of impurity” may be seen, from a different perspective, as a “reverential fear” of a dimension of the sacred of which both the danger and the strength are recognized.    *1) Tradition and renewal*  We can find in Rabbinical literature not only a notable value and attention given to the union between man and woman, but also an attention to the female specificity which is surprisingly contemporary. Proof of this is to be found in the extensive Talmudic discussions dedicated to questions relating to women: there are to be found in the entire *Nashim* order and in various treatises of other orders. Among these we could mention the *Niddah* treatise in which women's menstrual impurity is treated not only without any trace of repulsion or disgust but is in fact seen as having a ritual significance which emphasises the value of sexuality.  Even in the practice of religious services, which in orthodox Judaism is a rigorously male environment in which prayers are made to God the Father and is organized almost exclusively by men while women have to keep apart, what in reality is the most important item is the scroll of the Torah, dressed as a bride, embraced as a bride and carried around the Synagogue. This scroll is lovingly unwrapped and then opened on the *tevah* where it is read and listened to, covering it up with an embroidered cloth at every pause when a different “called” comes to take part in the reading of the roll. The devotion accorded to this scroll inverts the usual image of the people of Israel as the bride of a God the Father, for during the reading of the Torah, the divine Word, the people becomes the bridegroom, the lover and guardian of that part of the divine given to humankind to know and to love: the Torah, the Bride, the Shekhinah. (We find this image of Israel as both bride and bridegroom in Isaiah 61:10: “... my soul shall be joyful in my God: for He hath clothed me with the garments of salvation. He hath covered me with the robe of justice. As a bridegroom putteth on a priestly diadem, as a bride adorneth herself with her jewels”)  I cannot help but wonder therefore whether “renewal” and “transformation” in fact have to mean modernization in the sense of making appropriate to contemporary reality. There seems to be a contradiction in the tradition: on the one hand a yearning for an original perfection (the *Adam-Qadmon*, or Primeval Man) which can never be regained, on the other hand the idea that each generation has the task of making its “own” reading of the Scriptures and of the tradition. This contradiction disappears when renewal is seen as “giving new life to” or ”reviving” in the sense of re-discovering deeper meanings rather than making a reductive “adaptation”.  The very title of the present book seems to me to offer a striking example of this: “Male and Female created He them”. There is no need to create a new myth in order to re-discover male and female elements in the divine image, for in Genesis it is written quite distinctly that in order to reflect the divine image, the created being must be both male and female, thus signifying that the divinity includes both these elements, just as it includes all opposites. The Bible narrative quite significantly uses a plural: “Let us make man in our image, after our likeness” (*Genesis* 1:26). The commandment “Thou shalt make no image” could be read as meaning any kind of image, including that of a God-the-Father, profanes the mystery of the one, which is ever one though including two, ten, a thousand, etc.  The fact that this has been misunderstood through the centuries and that indeed one prays in the Jewish liturgy to a God-the-Father is perhaps to be explained by the fact that no one can remain immune to the conditioning of one's own time and culture. However, just as the danger exists of rendering the texts barren by fixing their interpretation in rigid, unchanging norms so also is there the risk of emptying a tradition of any meaning by adapting it to the needs of any one generation, ideology or other contingent situation. This would be like in the age of electricity substituting the Sabbath lighting of candles with switching on electric light bulbs. We would certainly thereby obtain a more “contemporary”, “relevant” light, a multiform spark of the huge range of lights which our present technology is capable of offering us, but we would certainly lose the image and sense of the flame and we would therefore block, apart from anything else, access to one of the most effective and potent images of the Kabbalah, that of the intimate connection between the wick and the flame:  ... like the dark at the bottom of the candle-flame which clings to the wick and exists only through it. When fully kindled, the white light becomes a throne for a light which cannot fully be discerned, an unknown something resting on that white light, and so there is formed a complete light ... (*The Zohar* I, 83b)  This is indeed a theme, which recurs in Dreifuss' commentary on verse 1:5 of the Song of Songs where the woman says “I am black but comely”.  The Song of Songs is in fact saturated with a female mystery of which the lines themselves proclaim the unknowability and strength. The “black yet beautiful” Shulamite warns the lover not to think of her as she appears under the light of the sun, that is, an external or perhaps, simply too bright and searing gaze, but rather to look at her within the tents, behind the precious curtains of her passionate search. This warning is with respect to a reality which cannot be comprehended by profane eyes, a reality of which the beloved becomes the devoted lover and guardian when he invites his beloved woman to reveal herself and to unleash all her femininity (7:1) yet at the same time he protests at the profane gaze with which strangers regard and judge her ecstasy in the dance.  *2) Gender Difference*  “Difference” is another theme dealt with, even though rather briefly, by Dreifuss when he quotes a passage from Neumann. Here too, Bible literature and Jewish post-Biblical literature has much to say.  The profound conception of the relationship between the sexes which lies at the base of the whole Jewish tradition is contained in the essential significance given to difference. This is a difference which at times can be translated into a praxis of separation but which in reality is intended to be a condition for a reciprocal knowledge of love (cf. in this respect Dreifuss' fine section on “Love and Knowledge”).  In Jewish norms women are exonerated or excluded from the carrying out of many precepts which are compulsory for men. In particular they are exonerated from almost all the positive precepts concerning time (*Mishnah Qiddushin* 1,7), as though there were an unspoken acknowledgement of the fact that women are linked to their *own* time, a time of the body, which is not linear, but cyclical; a “lunar” time, like the Jewish calendar. Some Sages explain this different treatment by saying that women have no need of “regulation” imposed from the outside, because their very nature has in itself its own internal regulation. I feel that this profound respect for female “time” conditions the normative of the so-called *mitzvath ‘onah* (cf. *Exodus* 21:10; *Hosea* 10:10), a term which in the Rabbinical vocabulary designates the “marital duty” of the husband with respect to his wife and which is connected precisely to the meaning of “due time”: that is, the “duty of marital visits at certain intervals” (*mKetuboth* v:6, *bShabbath* 118b, *bKetuboth* 62a, etc.).  This exoneration from certain precepts does not, I feel, imply a devaluation of women. This would also seem to be proved by the fact that there exist three precepts reserved exclusively for women and which are so important that their omission means putting their lives in danger:  Niddah (purity in sexual relations) (*Lev*. 15:19ff)  Hallah (the special portion taken from the bread) (*Num.* 15:20)  Orot Shabbat ( = the Sabbath lights) (*Mishnah Shabbat*h 2:6 et passim)  These three precepts respect the three fundamental aspects of Jewish life under the auspices of the female: sexuality, food and consecration of the Sabbath within the sphere of the home and children. According to Jewish thought, these are by no means “inferior” aspects not simply because body, soul and spirit are all on the same level and have the same value in the complex harmony which makes up human life, but especially because the home - a space of intimacy rather than confinement - in Jewish culture represents a fully-fledged religious space analogous if not superior to the Synagogue or School:  As long as the Temple stood, the altar atoned for Israel, but now a man's table atones for him.(*Berakhoth* 55a)  The sum of the three precepts entrusted to women is thus linked to the sanctification of everyday life as a celebration of life, but also to the introduction of what in everyday life recalls the divine presence: the joy of the Sabbath. Through the act of lighting the lights, it is the woman who allows the entrance of the Sabbath (Heschel).  It is only in some Midrashim that the “difference” or “diversity” between men and women is justified in terms of the impossibility of an equality between them which is seen as making the world ungovernable and rendering untenable life in common. Much more often this difference is seen as a fundamental special characteristic: it is the same difference which characterizes the various divine attributes, which Dreifuss also mentions, and does not in itself imply any judgement of inferiority or superiority, nor does it preclude the possibility of a meeting of these two elements, of which it is in fact the essential condition.  The Kabbalah describes the meeting of male and female using an image which is taken up in many Midrashim: that of rising waters (*Pirqey de Rabbi Eliezer* 36; *Avoth de Rabbi Nathan, 20; Bereshith Rabbah,* passim).  As the desire of the female towards the male only awakes when a [female] spirit enters into her and the flow ascends to meet that of the male ... It is then that its energy rises from below to meet the energy from above so as to form a perfect union. (*The Zohar* I, 60b)  Our language has conditioned us to ascribe connotations of moral worth or judgements of value to terms such as “high” and “low”, but if we were to leave these behind we could perhaps discover something new and useful from this representation which sees women's sexuality as something which leads women upwards, to the heights, and men's sexuality as something which pulls them downwards, towards the depths. (The King who brings his blessings down upon the Bride). It is perhaps because of these imposed moral connotations that men experience their sexuality as the danger of “falling into the abyss” of low bestiality, whereas women imbue their sexuality with a “high” spiritual significance. In both cases, there is a tension which pushes towards the achievement of a double dimension of sexuality - high and low together - which is attained in an asymmetrical and thus convergent way. This “spiritual” female modality described in the *Zohar*, investing women with initiative and responsibility in the sexual sphere, has often been ignored even by women themselves. A greater consideration and attention to this modality could perhaps prove useful in correcting many of the negative aspects of male spirituality, which sometimes women too tend to imitate, which refuses the bodily dimension as being base or low.  If sex represents the aspiration towards the meeting with that which exists at the opposite extreme, the male disdain for the female “lowness” which attracts him could, on the side of the woman, be matched by a disdain for the “height” of the male spiritual universe. Women would then be faced with a fatal alternative: either reject their own specific dimension (the low) in order to embrace male spirituality, or reject, in order to regain or retain their own specific dimension, any kind of spiritual yearning. If, on the other hand, both dimensions can be seen as holding the same kind of essential, spiritual value, disdain can give way to relation.  In the passage from Neumann quoted by Dreifuss, gender difference is seen as a specific spirituality which, according to Neumann, tends towards opposite directions: male spirituality towards the high and the heavenly, female spirituality towards the low and the earthly. However, there is also the tension of the one towards the other, a tension which overturns that particular tendency so that the two extremes can touch, so that male and female can meet, both in the reality of bodies and in the divine universe. This overturning can be seen in a rather strange midrashic belief according to which at the moment of birth, that is, at the greatest creative event, male babies are born face downwards, looking towards the earth from which they were created whereas female babies are born face upwards, looking towards the rib from which they were made (*Bereshith Rabbah* 17:8).  Despite the dominance of “male” spirituality in the Kabbalah, the kabbalists have nonetheless sent down to us an image which is fundamental for an understanding of the meaning of the meeting between male and female, this is an image in which high and low are two “places” of belonging rather than two directions in which to tend:  Rachel bore two righteous ones, and this was also in order, since the Sabbatical septenate is placed perpetually betweeen two Righteous Ones, as is written: ‘The righteous ones shall inherit the land' (Ps. XXVII,29), one Righteous One on high and one below. From the one on high there is a flowing out of upper waters, and from the one below there is a reciprocal welling up of water from the female principle toward the male principle in a perfect ectasy. There are thus a Righteous One on this side a Righteous One on that side; and as the male principle above is situated between two Righteous Ones, so the female principle below is situated between two Righteous Ones. Hence Joseph and Benjamin represent the two Righteous Ones. (*The Zohar* I, 153b [cf. also I, 60b])  The presentation of this image is then followed by an interpretation which adds an element of “moral” evaluation which is not apparent in the image itself. The *Zohar* states that “Joseph has earned the name of ‘High Righteous one', Benjamin ‘Low Righteous one'”. Since we know that in the Jewish tradition Joseph is considered to be superior to Benjamin for his morality, what we have here is very probably the intention of giving greater value to the High Righteous one and thereby to place the high in opposition to the low. But we must not forget that this is interpretation. The image itself remains extremely interesting and attractive and in keeping with what we find in other passages of the *Zohar*, for example when the tetragram *YHWH* is read considering the two *he* as symbols of the female and the other two letters, *yod* and *waw*, are considered to be symbols of the male, or where the *waw* is seen as the element of the sacred Name which unites the Father (*YH*) to the Mother (*H*) (*Zohar* I, 27.b).  Along the same lines we can find a kabbalistic teaching based on an ancient midrash (*Bereshith Rabbah* 8:9) which plays on the letters which make up the words man (*'YS,* *'iysh*) and women (*'SH*, *'ishah*), which are both composed of three letters, two of which are the same for both (*alef* and *shin*) and one of which is different (*yod* for man , *he* for woman). The *Zohar* (I 48b) states that God linked the *he* to fire in order to form the name for woman. The two letters which are the same in fact make up the word for fire (*'S.* 'esh), while the two letters which are different make up one of the divine names (*YH*). This play on the letters serves to confirm that only together can man and woman recompose the divine name. But there are other implications which go beyond this. If the man and the woman lose the *yod* and the *he* which differentiate them, their union then becomes easy prey for a devastating fire. In the consciousness of the difference between male and female, however, the fire (*'esh*) is blessed by the presence of the divine Name. The fire does not have to be eliminated, but neither must it eliminate the divine Presence.  We could perhaps add that only in the meeting of the male and female does the divine Presence unleash its flame; if on the other hand, only the difference is stressed, all that is left is a disincarnate presence - for the fire is lost. A Midrash tells how God created woman for love of the fire for “only when like is joined unto like the union is indissoluble” (*Midrash ha-gadol*, I, 83). However, while the fire is identical in the two partners it is the divine which takes on two different forms and thus requires two different ways of being sought.  Published in Italian:  Maschio e femmina li creo, (La Giuntina. Firenze, 1996) |
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