STUDIES IN CURRICULUM THEORY

The Mythopoetics of *Currere*

Memories, Dreams, and Literary Texts
as Teaching Avenues to Self-Study

Mary Aswell Doll

The Mythopoetics of *Currere*

“Mary Doll is a scholar who truly nourishes the reader in this interdisciplinary book and writes in a way which beckons the soul, and we in turn are invited to attend to all the places in our lives, which connect to our pedagogy, living and being. Scholars, practitioners, teachers, artists and seekers are given courage to attend to both the dark and light, and just as Doll says, ‘*Currere* is opening to the electric current within that can shock us out of our orbit,’ this book is a life-long companion to shock ourselves out of orbit and bring us deeply home to our authentic selves. Doll writes poetically and astutely reaching the depths of what it means to be human, celebrating metaphor, bridging worlds and invites us to the inner side of life.”

—**Celeste Snowber**, *Writer, Dancer, Educator,*
Associate Professor, Simon Fraser University, Canada

“This book provides access to vivid curricular mediums, enlarging and deepening understandings of self-in-the-world. It is an important and much needed undertaking that will provide students in curriculum studies with much fodder for continued curricular conversations.”

—**Margaret Macintyre Latta**, *Professor and Director of*
Graduate Programs in Education, University of
British Columbia Okanagan, Canada

In this book Mary Aswell Doll uses depth psychology, myth, and literature to offer a new approach to *currere*, the root of curriculum, through autobiography, poetry, and essays exploring significant literary images that open doorways into the fictions that layer the self. Offering a focus on the body, queer love, false belief, strangeness, otherness, and chaos, this book suggests new metaphors for understanding why *currere* is what matters most in curriculum.

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Preface

Mysterium Coniunctionis

Gentle, my heart
Sound your tunes
Without the fret

Soft, my heart
Hear the chord in discord
The song in melancholy

Still, my soul
Admit the play
Of joy with sorrow

True, my self
Pluck your notes lyrically
On the lyre

Sweet, my self
Allow my song
To sing the whirlwind

M.A.D. (Mary Aswell Doll)

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Introduction

The Remembered Self

Carl Jung's autobiography, *Memories, Dreams, Reflections*, was published in 1963, the year after I graduated from college, never having heard of Carl Jung. In those days we studied the canon, dead white men except for maybe Emily Dickinson, and didn't get much past the late 50s. If we studied psychology, it was Freud we learned about, as it seems to be so today, even. Still, I was already aware of the pull of the inner life. In my freshman year of college my father died, an event that I presaged in a dream that spoke so forcefully, with such clear and resounding images, that I knew it was truth of another kind. Jung's career and his opus have been directed to truth of another kind, which is not a literal truth. To open us out to a wider dimension of selfhood, Jung recorded his own amazing journey into the depths of his psychic being, which in fairytale and myth is symbolized as the dark wood, the innermost cave, or the night sea journey. There in the dark place the traveler gets disoriented. The traveler must find the way by accessing another level of the self, since one's usual way of apprehending the world no longer is viable. Jung's project involved such a journey.

In his autobiography, Jung speaks of two formative ideas that resonate strongly with me. The first is ghosts. Looking over my essays from the past forty years, I see the word "ghost" or "haunting" frequently: "The Haunting of Thomas Wolfe," "The Demeter Women in Beckett: Ghosts of Themselves," "Daddy and Ghosts," "Beckett's Spectral Characters," *In the Shadow of the Giant*. For Jung (1963), these ghosts are ancestral psyches that appear to him through visions and half-closed eyes. Their appearance provides the harmony he feels with his "historical family" (p. 236), his beginnings in time, and offers a "constant substratum" of his life (p. 341). Phrased another way, Jung calls ghosts "the impersonal karma within a family" (p. 233). James Hillman (1975) picks up this idea of the karmic family by writing, "Our culture worships or propitiates actual people—the family, the beloved, the circle of encounters—while ignoring the persons of the psyche who compose the soul and upon whom the soul depends" (p. 47). The dividing wall between the ghosts and the actuals, the seen and the unseen, the literal and the figurative, the now and the then are for Jung and Jungian archetypal psychology permeable. When today all the political rage is for transparency, the word resonates but does not promise. For Jung,

however, the transparent wall between inner and outer self throbs, bringing opposites together in a “flow of energy between two poles” (p. 350). What this dynamic process of memory, dream, and reflection suggests is that all is connected, allowing Jung to write, “There is so much that fills me: plants, animals, clouds, day and night, and the eternal in man” (p. 359).

This hidden other dimension that ghosts the self can be accessed by various means: meditation, psychoanalysis, hypnosis, LSD, intuition, instinct, inebriation, ecstasy, dance, strong emotion, drumming, dreams, depression, Something (with a capital S). Take, for example, depression. Melancholy used to be called the condition of a “brown study,” a phrase which John Crowe Ransome (1962) used in an elegy to suggest sadness. This “study” is not black but brown—murky—leading to contemplation, where the focus is inward or backward. One such use of a brown study among curriculum scholars is to bring back the ghosts of history, the forgotten or vanquished people or events of the past. Melancholy, in fact, is what led Bill Pinar (2006) to bear witness to traumatic historical events involving race in America. “What is melancholic for me,” he writes, “is to live among and teach white people who remember nothing, who perceive racism as merely attitudinal . . . having nothing to do with them” (p. 5). The ghosts of the past led Marla Morris (2001) to research the spectre of the Holocaust in “The Competing Sites of Memory and Representation,” as her subtitle states. Petra Munro Hendry (2011) brings back the forgotten history of Jane Addams and other politically engaged women in *Engendering Curriculum History*. Paula Salvio (2007) writes of another Other, the life of the genius poet and dedicated teacher Anne Sexton, tormented by addiction, depression, and the “aggressive hatred of the female form” (p. 36). Denise Taliaferro Baszille (2016) focuses on the repercussions today of the death of Emmett Till, in her “Haunting Revelations.” These texts by curriculum scholars reveal the extent to which history can be re-membered and re-conceptualized when the ghosts of the past or of the psyche are resurrected.

Melancholy can also be the impetus for an inward focus that arouses imagination, the realm of poetics, “which leads to revelation and wisdom” (Turco, 2004, p. 162). Jung (1963) calls the step into the murkiness of this other ghostly reality an “act of grace” (p. 199). The aim is to “get to the frontier at least, the line where ego’s needs begin to lose their grip” (Chopra, 2004, p. 63). Dare to go there and the self opens out to one’s “I” orientation and meaning, one’s personal story that joins its mythic pasts (Jung, 1963, p. 199).

The second idea that I find threading through Jung’s autobiography is synchronicity. Things happen and come together for a reason, which has nothing whatsoever to do with the ego. What one selects to write about, who one’s friends are, what habits one has developed, the mistakes one makes, the people one hates: these, upon reflection, can tell a story about the thread of one’s life that connects all happenstances. Here I think of Ariadne’s thread that she gives to Theseus so he can find his way through the labyrinth that cages the Minotaur. That myth contains major symbols about the hero’s journey: labyrinth, monster, thread. To navigate the difficult passages of one’s journey in life, one

needs a thread. It is the thread that connects one not only to the exit but to the entrance, to one's beginnings, even to the cord spun while in embryo, even to the archetypes found in myth, especially—as the Greeks tell it—to those mistresses of destiny, the Fates. Forgetfulness protects us from discovering or uncovering our ghosts, which in Theseus' case was a hidden history of past shames and forgettings.

The secret of the Theseus story is the figure of the bull, the gods Zeus and Poseidon in disguise, and the object of lust, both human and divine. The Minotaur feeds on the children of Athens, but it was also an “ocean of power and thrilling force that gives life meaning and makes art possible” (Powell, 2012, p. 463). Picasso, for example in his *Minotauromachia*, 1935, drew imaginatively on the figure of the Minotaur, to depict the “dark powers of the labyrinthine unconscious unleashed during the Spanish Civil War” (in Nyenhuis, 2003, p. 62). The rise of the Nazi and Fascist movements could be captured imaginatively in the image of the Minotaur, a complex image of “danger, fear, cruelty, hurt, hope, and opposition” (Powell, p. 462). We are doomed to repeat our histories if we do not remember them. Whatever Minotaur we meet in our labyrinthine journey is our personal monster, meant for us, since it is part of the hidden family secret we are not meant to discover, and so we cage it.

The urging of *currere* is to regress into such personal histories, and that is also myth's call. In the Theseus story all the characters have “forgotten” the story's secret, which is raw desire for power. The return of the repressed is revealed, finally, as the Minotaur, who is a hybrid of bull and human. Recall that Ariadne's father, Minos, was the son of Europa and a bull; that Minos was the uncle of Theseus; that some say Theseus was the son of Poseidon; that Uncle Minos “forgot” to give sacrifice to Poseidon when a white bull was offered to him as a gift; that Poseidon, angered by Minos' forgetfulness, infused the wife of Minos, Pasiphae, with a lust for the white bull so intense that she demanded to consummate her desire, thanks to Daedalus, who crafted a fake cow for her to climb into. The result of the bull's impregnation of Pasiphae hiding her back side inside the crafted cow is none other than the birth of the Minotaur, half bull/half human (Powell, pp. 450–457). This is the back story (pardon the pun) of hidden shame that haunts Theseus in his hero's journey. But Something in the bull's face speaks to him. It is no wonder that Theseus cannot stop looking at the monster Minotaur, once he has killed it, because he recognizes (a word that means “knows again”) “Something” in the hybrid face that is his own face reflected back to him. His ancestral story is the ghost that heroes must face, that we must face. Myths are psychic stories, the psyche is mythic. Myths tell of the depths of the desires of the hidden self, which include incest, infanticide, matricide, patricide, fratricide, genocide, regicide, suicide, sodomy, bestiality: the other “sides” of the self. Bill Pinar (2001) brings mythic dichotomies into the present time when he writes, “Sodomy, slavery and civil rights: the alliterative string is held together by one another: sex” (p. 1111). We must come to know the threads that lead us back to the uncovering of our monsters, lest we thrust them out onto the world.

To say that humans are hybrids, like the Minotaur, is to acknowledge a post-human world, where humans connect psychically with animals; reminding, further, that we are all hybrids within our own species. I am Scotch-English, my dog is Labrador-Pit, my cat part this, part that. Interestingly the premodern world of myth is full of hybrid cross-species animal-human figures: think Anubis, the Egyptian embalmer god, part jackal, part man; think Bast, sister of Ra, part lion, part goddess. Then too, shape shifting is common in many cultural myths, such as Loki, of Norse legend, who turns into a fly, a horse, a bird; Zeus assuming the shape of a swan, a bull, an eagle. The hybrid is Other, marvelously Other. But for moderns the Other is still problematic, stuck as we are still in hierarchal thinking. But now the posthuman world is upon us, putting humans back into a place of blending not only with animals but with technology, insisting that the human species needs to yield center position. Freud's work with the Rat Man might be a precursor to posthumanism except that his traditional approach was, according to Robert Bosnik (2000), too steeped in oedipal modernism. Bosnick observes, "It is necessary to recover something of our premodern legacy as we move inevitably into the age of becoming cyborg. . . . investing the future cyborg with an animalizing imagination" (p. 203). Samuel Beckett's (1958) Molloy recovers this animalizing imagination for postmodern readers when the mysterious figure of the quester, down on his knees in the wilderness, remarks, "each man counts his rats" but sometimes "less rat than toad" (p. 67).

Picasso is a fine example of an "animalizing imagination" with his work with the Minotaur. Michael Ayrton also spent his entire artistic career sketching the Minotaur in various poses meant to resurrect his dignity without sacrificing his power. None of Ayrton's sketches and sculptures show Theseus; it is Ayrton's intention to forefront the Minotaur as hero, covering his imagined entire life cycle. He labels his ten etchings "As Embryo," "Consecrated," "As Calf," "As Yearling," "Rising," "Risen," "Full Grown," "Pent," "Revealed," and "Alone" (in Nyenhuis, pp. 182–183). His sketches make their way into sculptures and even into a novel, using Daedalus, the labyrinth maze maker, as his persona. The pull of the Minotaur for an artist is also seen by my artist student Juan, who offered an account of his personal relation with the Minotaur:

I have always had a direct fascination with the Minotaur. This abomination of mythology represents all that is wild and uncontrollable in the human mind. I am a Minotaur, as are all humans in one sense or another. This monster is my shadow and my mask. In it I find shelter and relief from my human tendencies and in a way an excuse for my animal-like behavior that can be seen as savage. The Minotaur also encompasses an elegance that is found in its human body. It walks on two legs and moves in the fashion of man. The Minotaur has no real evident power except its strength. Nevertheless, the Minotaur continues to engulf our imaginations.

(in Doll, 2011, pp. 29–30)

Now, you may ask, what does all this myth, memory and dream stuff have to do with curriculum? My answer is Everything. Curriculum reconceptualized

goes back to the root meaning of the word, which is *currere*, a term that Bill Pinar and Madeleine Grumet (1976/2006) introduced by way of changing the direction of schooling. *Currere* means the “running” of the course. It is the self that runs that course, not the school district, not the courses in the classroom. To return learning to that which courses within is the radical shift that undergirds the movement known as Reconceptualization, a term that suggests the thinking that has to be conceptualized again, on a deeper, more reflective level, if education is going to mean anything to the one doing the learning. And this thinking involves a regressive, backward step first and foremost so as to uncover what has been covered over by the demands to bury what is not socially acceptable. The return, as in re-conceptualize, implies that what is situated in the present must be visited again, entered imaginally again, so as to see anew what has been forgotten or repressed. The again-ness of this move requires a necessary regress, back into the buried material of shame, suffering, and memory. As the Theseus story teaches, such a move is heroic.

The main title of this book contains the word “mythopoetics” to mean a metaphorical way to view curriculum. Here language is of the essence. There are words and words and some of the big words are meaningless. Pinar (2006) writes of educational inquiry, “We say we look at the ‘individual,’ but that is just a word, an abstraction, and not the embodied spirit behind the word” (p. 3). To say that the word “student” or “self” is an abstraction is to confess that the one true subject is not present; only subjects as concepts—mathematics, history, education—matter. We are, Pinar continues, full of concept but “uprooted from its preconceptual basis” (p. 3). Or, as Gaston Bachelard (2005) puts it, “the law of poetic expression is beyond thought” (p. 23). To go back to the roots is to return to ancestral beginnings and ghostly presences.

Mythopoetics also implies literature, a subject I have taught for fifty years. Like Pinar, I am fascinated by Virginia Woolf, whom Bill Pinar (2006) quotes in the first chapter of *toward a poor curriculum*. I teach Virginia Woolf’s *To the Lighthouse* whenever I can because it elicits personal insights such as offered by Louis, who announced first day of class that he was transitioning from being Louise. Commenting on young James in the Woolf novel, Louis writes, “he can’t stand it when his beloved mother turns her attention from him to his wretched father. This intense rancor at such an early age is no exaggeration: boys learn to have jealous ownership of the women in their lives, even before they learn to read and write.” Fiction, surely, becomes an opening to self-knowing, as I will be suggesting in this book: fiction is a doorway to the self; fiction helps us uncover our own fictions that exile us. In my section on “The Mythopoetics of *Currere* in Literary Texts,” I attempt to demonstrate how the teaching of literature can connect students like Louis to what courses within them. Mythic stories (particularly) are very dark, providing the opportunity to explore the unknown. But without proper probing students simply gasp and turn the page. We must dwell a while in the dark. Fantasy is reality revealed through metaphor. How to read the metaphor is the charge I give my students and myself. The educational industry is fond of abstract words that imply big ideas: critical thinking, subject domains, assessment. They sound serious but they do not offer a metaphor to

work with. Images and metaphors are the basic givens of psychic life, James Hillman (1975) argues; without the image the idea is soulless. It is therefore in the mythopoetics of *currere* that one can unearth one's own foundational images, setting the imagination free. For my classes, myth and literature provide the avenue to self-study, if one is willing to take the plunge.

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Section One

Dreams and the Curriculum of the Remembered Self

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1 Memory and *Currere*¹

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the first lights from the black West went,
Oh, morning, at the brown brink eastward springs—

From “God’s Grandeur,” Gerald Manley Hopkins

Somewhat in the manner of the Sumerian goddess Inanna, Odin of Norse mythology, father of the gods, travels to Mimir’s well without his usual golden armor and starry mantle. He goes on foot, not on his mighty eight-legged steed, and travels anonymously so as not to draw attention to his status. His purpose is to seek wisdom from the spring of Mimir (Memory) that lies at the eastern base of the great ash tree of the world, called the Yggdrasil. Like Inanna, Odin humbles himself, since he is a suppliant and a stranger to the land below. Along the way Odin encounters a wise giant from whom he seeks answers. Riddles are the stuff of myth: If the seeker can answer correctly the question posed by the riddler, he will gain secret knowledge. If not, he will lose his head (or in the case of Oedipus and the Sphinx, he could be eaten). The head as sacrifice is indeed a mighty exchange, since Celts and possibly the Norse, too, believed that the head was the seat of the soul. Mimir, after all, is the name of the giant who lives in the well as the severed head. Asking questions of the head was thus a sacred enterprise of the highest order from which a sacrifice was to be expected. What price, he asks a giant, must he pay for a drink from the Well of Memory? The answer: Odin’s right eye (Colum, 2005).

I introduce my myth classes with a riddle of my own: What is the significance of Left/Right symbolism? It is uncanny, and therefore meaningful, that the specifics of exactly which side of the body, which hand, arm, or eye, is part of the mythic storyline. Artists, too, are specific in depicting exactly which side of a body is emphasized. In his Creation masterpiece, Michelangelo, for instance, has the mighty Yahweh extend his right arm to stir life into a groggy Adam. An opposite image is offered by the artist of the Celtic Dagda, like Yahweh a creator god, but not an authoritative one. Dagda is pictured with his left arm gently resting on a harp, seated on the ground, smiling. And he is fat. How

unlike Yahweh who emerges from the sky scowling and muscular. That Odin must sacrifice his right eye is consistent with Left/Right symbolism, since we know that the right eye or arm is ruled by the left brain that controls logic, intellect, reason, and power. Odin, then, sacrifices the eye that sees rationally and literally: he must strengthen the intuitive powers of imagination, his left eye, which presumably had been underdeveloped up to now and which he had been unwilling to exercise.

Odin drinks from the well. As he drinks all the future becomes clear to him. He sees what will happen to the gods of Asgard and the humans of Midgard. He sees the great battle between good and evil that will play out at the doom of the gods. And he sees that evil will be destroyed so that a new era can emerge. Then Mimir (Memory) lets the sacrificed eye sink deep into the water of the well. "And there the Eye of Odin stayed, shining up through the water, a sign to all who came to that place of the price that the Father of the Gods had paid for his wisdom" (Colum, p. 84).

This myth of the submerged right eye and the above-ground left eye offers images to suggest what Bill Pinar in all his work theorizes. It is not enough to move in one direction only. One cannot dwell in memory for the sake of memory alone. There is a dynamism here in this myth of Odin's sacrifice: the experience of seeing both below and above, both past and future, both rationally and imaginatively is necessary. If the past, as Pinar writes (2012), is "the source-book for the future" (p. 71), then we need a recovery of memory to re-enter the public sphere. The interplay between right and left is the necessary interaction Pinar (2012) calls "allegory . . . the past into the present, threaded through one's subjectivity" then "into the world" (xiv, xv). And note: this myth is not about "knowledge"; it is about "wisdom." It is not enough simply to revisit the "deep down things," as Hopkins' line reveals. One has to sacrifice, as Odin does, an overly rationalistic way of engagement with the world. One has to think anew about what Memory holds for the future's wisdom.

Odin's remaining left eye above ground ensures an imaginative, creative approach when he learns the secrets of the runes. Runes were the earliest alphabet used by Northern nations, the characters of which signified mystery and were used in divinations (Guerber, 1909/1992, p. 33). For curricularists, the runes are that which we must "study" in the company of others to complicate our thinking about self and world. Odin's myth is shrouded in mystery and murkiness—a complexity of interactions which literalists and gadget-producers abhor. That the medium where wisdom is sought and found is watery—absolutely other from the ground on which Odin stands—suggests the importance Pinar places on dwelling a while in the *unfamiliar* wellspring. This is the current within. This is *currere*, a territory of the self both mine and not mine.

From this early story we can surmise that memory invites entering otherness, foregoing our usual ways. To so do is to experience the interaction of going, undergoing, and sacrificing. Memory more than memorization takes us back and down where our repressions sit like stones, the things and events that hold us down to a hardened literalism. Reading strong texts, however, can release

imagination and memory if educators encourage a dynamic interaction between subject and subjectivity. Why should any of this matter? And what sacrifices are necessary? These are the questions *currere* prods us to ask, since the curriculum we study might beckon us to attend to that which swirls our inner currents found in the depths of memory, found when we pause over a sentence or an image in the texts we read.

For their final project, art students in my myth classes create a painting, a story, a digitalized short film, or an image from one or more of the myths studied during the quarter. Meredith chose to paint the Yggdrasil on a five-foot canvas made from elephant dung, which she located on the Internet. Interestingly, the dung is ideal for a canvas, does not smell, is durable, and is the result of recycling. She painted every corner of the five-foot dung piece, highlighting the recognizable aspects of the tree, including the squirrel Ratatosk that runs up and down the trunk, connecting upper with lower realms; the Midgard serpent, encircling the Earth underwater; and the Fenrir wolf tied to a rock with a magic ribbon made of the roots of a mountain, the spittle of a bird, the breath of a fish, and the beard of a woman (Hathaway, 2002, p. 57). Meredith was unable to paint the ribbon, I am relieved to say, since magic need not be re-presented. So complex and colorful was Meredith's painting, with rich browns, reds, and blues! But what spoke to me, caught my eye, turned my mind around, was . . . the eye of Odin. Meredith did not overlook the small detail of Odin's eye gleaming from the depths of the well of Mimir. Up to that point in my teaching of the myth, I confess not to have paid attention to Odin's sacrificial eye. That Odin was recognized by an eye patch was enough detail for me. Teacher can explain and explain, but artist restores memory. I will not forget that moment in class. I was both delighted with Meredith's portrayal and dismayed by my own "intelligence," having forgotten this significant mythic motif of the eye in water. It was staring at me the whole time but I looked the other way.

Carl Jung (1959/1977) referred to Odin's sacrifice recalling the words of the Voluspa: "What murmurs Wotan over Mimir's head? / Already the spring boils" (p. 27). Commenting on the connection of water and the unconscious, Jung continued, "a secret unrest gnaws at the roots of our being. . . . Whoever looks into the water sees his own image, but behind it living creatures soon loom up" (p. 27). Jung goes on to describe the quality of the unconscious as "spontaneous," "something that lives of itself," "a life behind consciousness" (p. 27). Do not these descriptors sound like the features of the Yggdrasil itself: surrounding snake, gnawing wolf, scampering squirrel? This is not "just" a tree. The details that Meredith painted are so many and various that they attest to its psychodynamic. Indeed, while the story of Ragnarok, the Norse apocalypse, is thrilling to myth students because of so much shock and awe, I think something else draws them to this tree. With its streaming movement and texture, the tree is a prime example of what ecologists might call "the conservation of variety" (Carson, 1962/2002, p. 117), reflective of the biological sophistication of our ancestors. Within a single tree, this myth reveals energy itself: though still, it moves; though solid, it is fluid; though grand, it is ominous. All these qualifiers

suggest Memory. The eye of Odin is that strange other detail that lies in the dark waters of Memory, without the distraction from above, facing East where the frost giants lie. Its gaze fixes on the doom that will come when the frost giants awaken. That the eye is the right eye means that it sees only the literal end of Odin's reign, not the beginning that will come out of the destruction. New birth will occur, as this apocalyptic story promises, when two humans, called Lif (Life) and Lithrasir (Thriving Remnant) will emerge from their hiding place in two trees. "There will be life and new life, everywhere on earth. That was the end; and this is the beginning" (Crossley-Holland, 1980, p. 167).

One "thriving remnant" (Memory) of this story came to me in a dream as I was writing this chapter. Out of the waters of my unconscious I dreamt I was swimming in a lake with a stony bottom next to a stony beach. I was in the shallows but I could see animals swimming in the distance, possibly deer or antelope. I was not worried; in fact I was thrilled that I could be swimming with the animals. Suddenly I turned and with my left eye I caught a glimpse of an animal head very near to mine. It seemed to be chasing me. There I was, one head in water being eyed by another head in water from a different species.

I think this dream was reminding me of a modern tendency of having the experience but missing the meaning. The dream's detail of my left eye suggests that I needed to see the stark image of disembodied animal heads more imaginatively, as the looming up of living creatures that Jung expressed. I think the triple heads in water were multiplying the symbolic importance of water, animal, and eye. The image was offering itself to me, through the murky waters of Memory, as a "brown brink." Teaching myth, I need to be reminded that the powerful images from early cultures are not just there for my tinkering but are there to strike awe. Yes, the dream left me feeling awe-full, as in the original meaning of the word "awful": full of awe. For there I was, in dream space with its murky waters. But in the dream I was in the stoney shallows, perhaps warning me of too-shallow and literal an understanding. I hear in this the rebuke Jung (1950/1976) levied against intellectuals who "know neither themselves nor people as they really are. . . . The life of the centuries lives on, and things are continually happening that have accompanied human life from time immemorial: premonitions, foreknowledge, second sight, hauntings, ghosts etc." (p. 328). I ponder the dream image of me, head-to-head with animals who seem to appear as "helpful numina" (Jung, 1950/1976, p. 261). To be back in the experience of the image as channeled through dream directs me away from my ego; it was not "my" dream it was the dream of Memory. I was being "animated" not weighted down by the detritus of social concerns. How often my dreams have consistently brought forth my left eye, yet how stubbornly I refused to imagine better.

Remember: it is Odin's right eye that stares at us from Memory. The left eye remains, governed by the right brain of imagination. The myth is clear in its sense of two-ness, right and left, conscious and unconscious. We are being re-minded to observe our worlds with greater imagination but also to re-turn to the buried (repressed, forgotten) contents with greater insight, the "mind" of

the left eye. Surely, it is the work of the artist to restore Memory, to ensure that the remnants from the past do indeed thrive. “If anything,” Marla Morris writes (2001), “privileging memory complexifies our notion of history” (p. 91). History is not just current events, but events with currents. “Memory and its role in the human psyche is very deep and enigmatic,” says Patricia Reis, “a great source for those of us who love to probe the mystery” (in Henderson, 2008, p. 257). We can find remnants of earlier wisdoms all around us, within us as well.

The Norse myth of Odin’s eye tells us of the staying power of bearing witness, on the one hand, and of the twilight atmosphere necessary for dimming the literal vision, on the other hand. That Odin’s right eye is in water is important. It is dislodged from its normal position and so is a little scary. Hidden knowings are not meant to be grasped quickly by literal vision: the murkiness of the setting under the root of the great tree that reaches toward the frost giants waiting: this is the mystery caught in a particular watery setting but meant to link us back with that which has faded out of consciousness: the deep past, Memory. It can be argued that without the murkiness, what Hopkins calls the “brown brink,” we are doomed to only honor speed, reason, perfection, and optimism, the very qualities about which Morris (2001) writes, that were causative for the occurrence of the Holocaust (p. 107). That which cannot be clearly articulated is where we should look for threads to our memories, both personal and historical.

The root of the Yggdrasil tree is a metaphor of the deeper stratum of the collective unconscious, the primeval psyche, difficult to access, a foreign realm made more foreign by the largeness of its inhabitants—frost giants, leviathan snake, huge wolf. These are the huge issues in the past that await our understanding. Close to the giants are the dwarfs who dwell in rocks or mountains and who hoard treasure. The treasure is the secret, hard to access, mysterious, important. This underworld of the Norse tree provides the metaphor for Jung’s (1963) idea of the psyche as a dynamic process resting on a “flow of energy between two poles” (p. 350). This comment suggests Pinar’s idea of allegory. The underworld waits, as our dreams and memories wait—processes going on in the background—to be stirred into awareness. Some of us may forever be blinded in “the last lights from the black West” unable or unwilling to see the morning that springs “at the brown brink eastward” (Hopkins). But in a classroom with artists, I am privileged to share image awareness in a common effort to restore Memory.

Note

1. Part of this chapter is reprinted with permission from *The eye in the well of memory*, 9–11. Doll, M. A. (2011). *The more of myth: A pedagogy of diversion*. Rotterdam: Sense Publishers.

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