

Murray Stein: *An Individuation Journey through Realms of Shadow to the Mystery of Transformation*

Dante's *Divine Comedy* is a wonderful description of the process of individuation. In order to enable participants to grasp the sense of this statement, Murray Stein will illustrate the concept of individuation in Jung as it took form both theoretically and practically over the course of his entire life.

Past president of the IAAP, Murray Stein has authored a number of interesting texts such as *The Principle of Individuation: Toward the Development of Human Consciousness*.

Beatrice Borghi: *Between Heaven and Earth. Dante in Historical Context.*

As both a professor of history and a scholar of medieval pilgrimages, Beatrice Borghi situates the figure of Dante and his *peregrination* in the context of the various conflicts that emerge from the pages and the categories of Comedy; the practical tension between the Guelfi and the Ghibellini, the philosophical disagreements between the proponents of Aristotelianism and Neo-Platonism and finally the institutional conflicts between the papacy and the empire: between heaven and earth.

Giulia Valerio: *Indications for an Archetypal Reading of History.*

The process of individuation is, as Jung reminds us, played out here in this world and Giulia Valerio brings the conflictual world of Dante back to its archetypal dimension, showing at the same time how, within the growth process of an individual, even what we consider "real" is actually "symbolic".

Mirko Tavoni: *Dante and His Dream across the Years: A Philological and Biographical Perspective.*

Dante makes reference to the substance of his story in various ways and each of these has a relationship with the imaginative function of the psyche: sacred poetry, lofty phantasies, amazing visions etc. Mirko Tavoni, professor specialized in the philology of Dante and his text recognizes in the *Divine Comedy* the narration of a "big dream" (*oneiros allegorikos*, to use Artemidorus' term), the great archetypal dream of mankind.

Ferdinando Testa: *The Way of the Dream, from the Valleys of the Ego to the Heights of the Self.*

Logical thought and dream thinking correspond to what Jung calls the two ways of thinking; dream thinking plays a more substantial role in the individuation process than logical thought. Moving through the entire journey from *inferno* to *paradise*, Ferdinando Testa shows the role of this oneiric way of thinking.

Claudia Villa: *The Student of the Muse*

The mythological background of Dante is indeed vast and the *Divine Comedy* is filled with references to classical mythology. Claudia Villa, professor of Italian literature and medieval philology shares the work she has been doing for years on the mythological dimension of Dante's poetics which makes of Dante's *Comedy* a genuine new myth in its own right.

Riccardo Mondo: *The Mythical Urgency of Ananke*

Myth is the autopoiesis of psyche; by producing myths the psyche gives form and substance to itself and moves along its own process of evolution. Riccardo Mondo demonstrates how often and in what ways myth is a true *necessity* for psyche and the role this plays in the individuation process.

Giuseppe Plazzi: *Sleep, Dreams, Hallucinations and Falls. Dante and Narcolepsy*

Hallucinations, visions, dreams and myths spring from modified states of consciousness, they grow out of the un-consciousness of man. Giuseppe Plazzi, professor of neurology and expert in the field of narcolepsy establishes a bond and relationship between elements and descriptions in Dante's *Comedy* and the phenomenology of the typical state of altered consciousness found in narcolepsy.

Maurizio Nicolosi: *The "Mad" Flight and the "Magical" Flight: Metapoetics and the Erratic Mind in the Divine Comedy*

By developing parallels between poetic experience which are suspended between the mystical and the psychedelic dimensions, Maurizio Nicolosi delves into the neurobiology of Corbin's "mundus imaginalis" where images show the phenomenological characteristics of the true symbol.

Laura Pasquini: *Images of the "peregrination animae": The Mosaics of Ravenna in Dante's Divine Comedy*

Laura Pasquini, art historian and expert on medieval iconography, has delved into the world of images in Dante's *Comedy* and has documented the relationship between a series of representations in the great poet's work and the Ravenna mosaics. Of special interest are the images of *Paradiso* which Dante composed while in Ravenna.

Daniele Ribola: *The Image in Jung's Psychology*

Since, as Jung insists, psyche *is* image and psychic life is an unceasing process of imagining, the imagination is not only the common denominator of dreams, visions, myths and poetic and artistic phantasy. Daniele Ribola illustrates how the imagination is part and parcel of the individuation process.

Antonio Panaino: *The Journey of the Soul in Dante's Poem; Symbols and Motifs of Iranic Origin*

Antonio Panaino faces the question of whether the *Divine Comedy* is a reworking of the Islamic *Book of the Stairs* and situates his investigation within an archetypal framework. As a professor of the Philology and History of Religion of Iran, he outlines common motifs in these two traditions, especially as far as the journey of the soul-psyche is concerned.

Luigi Turinese: *"Alam al-Mithal": The Vicissitudes of the Soul in Iranic Suphism*

Luigi Turinese illustrates the analogy between the images which emerge from a common archetypal field and emphasizes the "imaginal" nature (Corbin) of the visionary world (alam al mithal) which the psyche, in its journey towards individuation, encounters.

Giuseppe Barzaghi: *A Gentle Dialectic – the Anagogical Point of View in Dante's Terzets*

Dante makes continual references to both Thomist philosophy and theology. Father Barzaghi, Dominican professor of theoretical philosophy and expert on the thought of Thomas Aquinas, examines an essential element in Dante's journey: the anagogical (uplifting) dimension of the journey and the "sub specie aeternitatis" point of view which sees beyond contingent factors and catches sight of the absolute.

Robert M. Mercurio: *Symbolic Thought and the Vision of the Beyond*

Attempts to know and understand the unknowable using the tools and categories of consciousness is a challenge which both theology and psychoanalysis have to face: symbolic thinking can grasp the archetypal reality which lies beyond the separation between what is subjective and what is objective.

Alessandra Castellani: *Crossing the Threshold – The Divine Comedy as Rite of Initiation*

We know that the process of growing up in many cultures is accompanied by a series of initiation rites and the presence of special guiding figures who reveal the secrets of their tradition. Alessandra Castellani, professor of Anthropology with a special interest in the role of youth in various cultures, recognizes in the *Divine Comedy*, the phenomenology of initiation rites and sees Dante's great poem as a complex series of initiation ordeals leading to progressively higher levels of consciousness.

Riccardo Bernardini: *The Symbolism of Rebirth in Dante and in Jung*

The archetype of rebirth lies behind the various rites of passage and of initiation and all transformative moments of life are intimately connected with these. Riccardo Bernardini illustrates the relationship between the initiatory aspects of the *Divine Comedy* and the underlying archetype of rebirth (Jung).

Caterina Vezzoli: *From Beatrice to Salomé – the Divine Comedy in the Red Book.*

Both Dante's *Comedy* and Jung's *Red Book* contain strongly autobiographical references as well as a depiction of the authors' *mirabile visione*. Caterina Vezzoli draws attention to the figure of Salomé and to her affinity with Beatrice, the guiding figure who accompanies Dante in the higher transitions of his transformational journey.

Hanna Morgenthaler Willis: *Beatrice's initiation: Hacking the Good Heart*

The archetypically feminine qualities and the role of guide in the initiation process which Beatrice holds in the *Comedy* are examined by Hanna Morgenthaler Willis who sees in this poetic image of the *Anima* (Jung) a spiritual and creative function of great importance for the spirit of our time.

Claudio Widmann: *The One Hundredth Canto – the Canto of the Self*

The central element which characterizes Jungian psychology, the *Self*, is alluded to and evoked both by the principle and the process of individuation. The final canto of the *Comedy* is a poetic description of the *Self* as psychic totality, container of the tension between opposites, matrix, maker and organizer of one's unique personal individuality. The *Self* is that mysterious point which in our existential universe "moves the sun and the other stars".