

THE RED KITE FEATHER

Symbol Paper

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INTRODUCTION

The symbol refers to a personal experiment: the latest of a long series of synchronicities that started in 2009. It was late summer 2016. I had moved from Paris to Küsnacht. Beautiful birds of prey were slowly soaring and circling above our house in the sky. I had never seen such birds in my life. They would always fly through the air on sunny days, around noon when the sun was at its peak. Sometimes they would fly so high that I could only spot a very tiny dark dot; other times they would soar so close to our roof that I could realize how huge they were. From the dark shadow going through our garden, I could define precisely when they were going past the sun. One morning, while one of them was flying as usual, a feather came off and slowly fell in the cypress hedge. I had never witnessed a feather falling from a flying bird. I cautiously collected it and kept it precious, as I felt it was not a simple coincidence. It was a red kite feather.

PART I : BIOLOGICAL DESCRIPTION

1. Red Kites

Red kites, "Milvus Milvus" in latin, "Milan Royal" in French, "Rot Milan" in German, are European endemic diurnal birds of prey. 90% of their population is concentrated in five European countries: Switzerland, France, Germany, Spain and Sweden. Here is a short biological description:

Wingspan: 59 inches - 150 cm
Length: 24 inches - 60cm
Weight: 2,2 lbs. - 1kg
Call: high-pitched cry

Average life time: 20 years
Diet: carnivore
Living environment: open areas
Breeding: 2-3 eggs in March/April

Their main feature is the **red color** of their tail. They are soaring birds. Red kites are partially migrating birds. It is a protected species since the middle of the twentieth century. They are now classified as highly endangered (Boudiès, David, Mionnet, Rousseau, Tariel, & Terrasse, 2006). Red kites had a bad reputation in the Middle Ages. They were scavenging in big cities such as Paris or London. Furthermore, they cannot be trained for hunting, so they were nicknamed "escoufle" in France, which was a verbal abuse. They were hunted by the royal falconers between the sixteenth and the seventeenth centuries, hence "Milan Royal" in French. Louis XIII diverted himself capturing them with gyrfalcons in Plaine Saint-Denis and releasing them from the windows of le Louvre (VanDenAbee, 2007).

2. Eagles

Eagles and red kites are similar. Both species are part of the Accipitridae group, which gathers most of the diurnal birds of prey. Both are **outstanding soaring birds**, virtuoso in the air, elegant and majestic (Collin, 2002). They build their nest on the top of the highest trees. United for life, the couples make aerial ballets to strengthen their links. On top of the food chain, they are very good hunters. Soaring high in the sky, they identify their prey with their sharp vision, spin downward, reveal their claws and seize it. However, they spend most of the time napping, their hunting technique being extremely exhausting. They are very opportunistic and eat

small mammals, birds, snakes, insects or fishes. They rob food from other birds, eat carrions or garbage (Matos, 2017).

3. Feathers

3.1 A specificity of birds

Feathers are a typical feature of birds and of some dinosaurs. Soft and light, they consist of keratin. The colors and patterns of the feathers vary according to the species and subspecies, as well as the individuals, their age, their gender and the seasons. Taking a close look at a feather is the simplest way to recognize a bird (Wikipédia, l'encyclopédie libre, 2008). Red kite hawks are very easy to identify. The color of the feathering is the same for both genders. Their head is white. The body is brownish-red on top and reddish with brown stripes underneath. The wings are tricolor on top. Underneath the wrist are two white areas typical to this species. Another typical feature is their long triangle-shaped bright red tail of scalloped edges. The feathering of young birds is lighter, and the tip of their wings is white (Boudiès, David, Mionnet, Rousseau, Tariel, & Terrasse, 2006).

3.2 Types of feathers

Birds have different types of feathers. **Contour feathers** (*image 1*) form most of the surface of the bird, streamlining it for flight. The **flight feathers** are the feathers of the wing – primary, secondary and tertiary remiges- and of the tail –rectrices- and their function is flight. The basal portion may be downy and act as insulation. **Down feathers** function as insulation. **Filoplumes** are hair-like (Wikipédia, l'encyclopédie libre, 2008). My feather looks like a secondary remige, used for flight: it is short and brown with white spots. It may come from the wings.

3.3 Molting

Feathers have a limited lifespan: they end up falling. This is the molting. The molting of the adult red kites usually starts in April with the primary remiges and ends in September with the rectrices just before the migration, which corresponds to the moment when I found my feather (Boudiès, David, Mionnet, Rousseau, Tariel, & Terrasse, 2006). However, the loss of a feather is not necessarily due to molting; occasionally the birds tear some off themselves (Wikipédia, l'encyclopédie libre, 2008).

3.4 Functions

Feathers have three functions: **flight, protection and communication**. They protect birds from mechanical shock, sun radiation, water, heat and cold. Birds can ruffle their feathers to change insulation. Females assess the brightness of the feathering as a sign of health (Wikipédia, l'encyclopédie libre, 2008). We might find similarities between biology and symbolic meaning.

PART II : ABSTRACT MEANING

1. Emotional experience, fantasies and personal associations

1.1 Emotional Context

What did I feel? Sad. I was far from my family and friends. My father had just passed away and we had moved to a foreign country. I was mourning my father. I had dreams and synchronicities

about him, which helped me. As for the relocation, I was excited and happy but also anxious. We were concentrated on our material set up. The whole balance of the family was shaken. This was a challenge. I did not speak German. I felt overwhelmed by the daily tasks. Life was chaotic. I had no time for me and for my inner life; it was over, remaining behind in Paris. The previous seven years had been extremely intense on a psychic level: I went through an individuation process by nature. At that time I had no words for it. I had never heard of “individuation” or of “synchronicity.” I just lived it. On my own, I had begun an enormous introspection process. I lived inconceivable experiments and I experienced numerous synchronicities. This was new for me! Seeking to give a rational explanation to these irrational happenings, I met philosophers, writers, shamans, yogis, scientists, painters and embroiderers. I created a group of women to meditate and share experiments. However, with my move to Switzerland, this process came to an abrupt halt.

1.2 Fantasies and emotional effect of the symbol

When I admired the red kite, I felt connected again. I felt at home, protected and full of energy. I felt peace, confidence and courage. I imagined that I had a special spiritual connection with them. They were my guides and protectors, full of wisdom and love, and they inspired respect. In my fantasy they would fly closer to the house when I whistled at them. They became my “totem animals,” the messengers from the sky and a new sign from my father.

1.3 Personal associations and emotional effect of the synchronicity

The falling feather made a strong impression on me. I felt an immense joy. According to Callot (2000), Jung said in his book *Psychological Types* in 1920, page 473 of the French edition from 1958, this living symbol made “my thinking function as well as my feeling function vibrate together” (Callot, CG Jung, *Mandalas et symboles*, 2000). I felt perfectly tuned to the universe. My inner vibrations were in unity with the outer vibrations of the world. Over the past years of my life, synchronicities had progressively become the small stones that Tom Thumb collects to find his way in the forest, and thanks to them, I knew I was on my path. However, since my arrival in Switzerland I could no longer find any stones! At last, the falling feather was the new pebble that I had expected. I felt happy and relieved. I had the fantasy that the feather was a gift intended for me. It was a godsend. I felt extremely honored. It reminded me of the native Americans and people of Peru. I have been fascinated by Peru since childhood. As a child, I listened to Andean music and played the Andean flute. As a teenager I did a school exchange in Arequipa, and returned at the end of my studies to work in Lima. Inca and pre-Incan cultures fascinated me. As an embroiderer, I was drawn to the embroideries and the weaving work of the “mantos.” Back in Paris, I often socialized with the Latino community. However, I gradually lost this “Peruvian connection” when I started to work in Paris. As I felt sad one day, I came across a book “by coincidence” in the Montparnasse train station: it was a book from Corine Sombrun, in which she told the story of her search for meaning in Iquitos and the Peruvian rainforest (Sombrun, 2004). I knew Iquitos, for I had been there! The book reconnected me with the symbol of Peru and my joy returned.

The red kite feather had the same effect: it reconnected me with the symbol of Peru and with the emotion of joy. I remembered a tale inspired by American Indians called *“Une plume pour petit indien”* (a feather for little Indian) (Hubert-Richou, 1992). It was a rite of passage to adulthood. The hero had to leave his village, climb the sacred mountains and face many dangers in the quest for the feather of an eagle. This was the condition to come back home. He would then change his name, wear his feather and be accepted as an adult by his community. I had found my feather. It

was a trophy, a sign of acknowledgment. I had endured difficult times, but it made sense. This was the sign that I had expected, at last! The process was not over. Yes, I was still on the path of self-discovery. The feather proved it. This was the end of a cycle and the beginning of a new one. I had reached a new developmental step, and the feather was the key that opened the new door. My doubts and lack of self-confidence faded away.

I thought of my father. In Walt Disney's *Dumbo* (Disney, 1941), Timothy gives the feather of a crow to the little elephant (*image 2*). He explains that it has magical power. Anyone who holds it can fly. Inflated with faith, Dumbo holds the feather, spreads his large ears and fulfills what seemed impossible: he flies! I was Dumbo. My father was sending his blessings from the sky through the feather. His message was: "Hold it, it has power, it will give you faith and courage." It was a transfer of power. Some kind of energy was conveyed from heaven to earth. The feather made me think of the pen and the black ink. At that time I wished to write a book of my synchronistic experiences, but I did not dare. I had the plan to join the CG Jung Institute, but thought I could not. The message of the feather – of the father? – was: "Just do it!" I felt relieved and happy. I hummed the song "La Plume d'Aigle" from Samian, a Quebecker rapper, who belongs to the Abitibiwinni tribe. "Détenir une plume d'aigle c'est rien d'autre que de l'honneur (...) Quand j'écris avec ma plume j'ai l'impression de voler(...)" ("Holding an eagle feather is nothing but honor... When I write with my pen it feels like I'm flying") (Samian, 2010). The song is dedicated to the symbol of the eagle feather.

2. Cultural amplification, study of the symbol

2.1 Primitive cultures, antiquity and modern times

Symbol of Fire

According to Berlewi (1974), for Levy Brühl a feather can also represent the bird itself in mythology. As a consequence, someone possessing a feather catches the characteristics of this bird. This is the power of feathers. By metonymy, the feather is the bird (Berlewi, *Dictionnaire des symboles*, 1974) pp. 33-34). Red kites are similar to eagles. We will then amplify our symbol to the eagle symbol.

Eagles are a universal symbol of fire. They represent power, majesty, bravery, strength, protection and justice. They are the kings of the birds, the lions of the sky, the creator father. They are a universal attribute to gods and world leaders: kings, emperors, warriors or nations. On the other hand, eagles are cruel predators. They symbolize rage, anger, destruction, dogma and totalitarian power (ARAS, 2014). Eagles can stare at the sun. Their penetrating gaze is similar to the "all-seeing-eye," namely God (Berlewi, *Dictionnaire des symboles*, 1973). CG Jung mentions this ambivalence in *Answer to Job* (Callot, *La mort du héros - Réponse à Job*, 2000). Like every symbol, the red kite has a duality of opposites: it has the power of enlightenment and the power of destruction. For instance, the eagle is the totem of sun and fire for American Indians (Berlewi, *Dictionnaire des symboles*, 1973) p23). Eagle and feathers were sacred for the Plain Indians (Crows, Sioux, Pawnees). For the Sioux but also for the Hopis, eagle feathers symbolize sunrays (C.Gibson, 2010). The eagle feather and the eagle bone whistle are necessary for the sundance (Federer, 2002) p156). For the Crows, feathers are a language: wearing the feather of an eagle means bravery at war (Zimmerman, 1995) p101). Wearing eagle feather headdresses was an immense honor and it was the privilege of very few talented leaders or warriors (*image 7*) (Triskèle, *La plume*, 2016)). For the Navajo, Father Eagle is the sun and the creator (Oakes & Campbell, 1991). The eagle represented the eagle bird Thunder Bird which has a dreadful power

(Federer, 2002) p156). Its feathers have, however, a weaker power. In Mesoamerica the symbol of Inti, the emperor of the Incas, was the sun god represented by the falcon (Triskèle, Le faucon, 2016). Inti sat on a pillow adorned with eagle feathers. The order of the eagle knights was the elite of Aztec warriors (Berlewi, Dictionnaire des symboles, 1973).

Feathers are a universal symbol of deity, social status and authority. In antiquity, hawks represented the Egyptian solar gods Amon Ra and Horus. Eagle was the symbol of Zeus, the Greek king of gods (Berlewi, Dictionnaire des symboles, 1973). For the first Christians the eagle was the symbol of Christ, the king of the kings. In Rome, the eagle was the symbol of the emperor and of the legions (Element Encyclopedia of Symbols, 1994) p91). In contemporary times, the Holy Roman Germanic Empire or Napoleon took the symbol of the imperial eagle (*image 3*). It is also seen in two major arcana of the tarot: the emperor and the empress (*image 4*). The eagle is, with the lion, the most popular heraldic animal in Europe, with numerous appearances in Germany and Austria. It can also be found in South America and Russia (Chevalerie Templière Traditionnelle, 2006). It is today the emblem of numerous nations and organizations: the osprey is the emblem of the USA and Mexican eagle of Mexico. Lions and eagles – kings of the earth and kings of the sky- are related together. Is it a pure coincidence if my astrological sign is leo? In alchemy eagle and leo represent opposite principles- respectively psyche and matter. From the union of their opposite comes a third, the griffon (Splendor Solis 1, 2014). My astrological ascendant is scorpio. In astrology scorpio is symbolized by the eagle when the light aspect - the call of the heart, is constellated and by the snake when it comes to the shadow aspects, instincts (Lagrange, 2008). So, there is an obvious link between my personal associations and the universal meaning of the symbol: for example, I had a fantasy about my father and the eagle symbolizes the Father Creator, Rex Sol (Jung, *Mysterium conjunctionis*, 1980) Vol. II p124).

On a psychological level, the symbol with its masculine meaning is an archetypal image for the animus, the masculine aspect of a woman, which helps her develop action, self-authority and self-affirmation. The ambivalence of the symbol is an invitation to face one's shadow, the good or bad aspects of a personality that need to be developed or realized. In addition, the red kite feather represents the center, the totality. It is an archetypal image of the father, archetype of the Self. Originally, every human being has an accurate sense of the Self. As an individual develops during his life the individualized consciousness of the ego emerges from the Self, and as the ego emerges, the sense of totality of the psyche fades (Jung, *L'homme et ses symboles*, 2002) p128).

Symbol of Air

With their unique ability to fly high in the sky, eagles symbolize spiritual ascent and transcendence. They are a link between the spiritual world and the world of the living, being either messengers, guides, initiators or psychopomps (Chevalerie Templière Traditionnelle, 2006). Endowed with exceptional sight, they are gifted with the power of wisdom, clairvoyance and knowledge. Kings of the air, they symbolize the divine breath: the soul and the truth. For instance, they symbolize angels for the Christians (Berlewi, Dictionnaire des symboles, 1973) p21). They represent the highest level of spirituality. Their flight towards the sun was compared with prayers for the mystics in the Middle Ages. They are a symbol of the ascension of Christ. Saint John, the most spiritual of the four evangelists, is symbolized with an eagle in the Tetramorph – or the four living beings- from the vision of Ezechiel (Cooper, 1995)p58) and (Jung, *Mysterium conjunctionis*, 1980) vol. I p258). For the Navajo, there are four sacred elements: air, fire, water and earth. Feathers symbolize air (Oakes & Campbell, 1991). The medicine wheels have a feather in their center, symbolizing the cosmic breath (Wikipédia, l'encyclopédie libre, 2018). In alchemy as well, the eagle and the feather are symbols of air and of spiritual

ascent. The eagle is Mercurius. It is volatile, air and dissolution ((VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p290). It represents "the ascension of the spirit from the Prima Materia"((ARAS, 2014) p258). It is the Sublimatio (Edinger, *Anatomy of the psyche / Alchemical symbolism in psychotherapy*, 1978). The feathers represent the four steps of the alchemical process ((ARAS, 2014) p242). Their colors vary according to the bird of the spirit, i.e. to the levels of transmutation: black and raven at Nigredo, the array of colors and peacock at Peacock Tail, white and swan at Albedo, and red and eagle at Rubedo, the fourth and last level (Le Paon, 2013). And it happens that the red kite is precisely a sort of red eagle! We will come back to alchemy later.

Eagles are messengers of the gods (Berlewi, *Dictionnaire des symboles*, 1973). Inti is the messenger of Viracocha the creator god of the Incas. It is the messenger of Zeus in Greece. Zeus had sent an eagle to the Caucasus to eat a piece of Prometheus' liver on a daily basis because he had stolen the fire from the gods (*image 5*). It is also a messenger in the foundation myth of Mexico City. Feathers are "relay antennas" to gods. Whoever wears them is an intermediary between gods and humans. This dates back to prehistoric times, and such symbols are found in the cave paintings in Lascaux ((Tzanavaris, 2007) p32). This is still relevant today: JRR Tolkiens' flying units Great Eagles are a literal *deus ex machina* (*image 6*).

Initiators, eagles guide the Siberian shaman and the Amerindian medicine man (*images 7 and 8*) (Berlewi, *Dictionnaire des symboles*, 1973). His sight is a guide for initiations and his feather for flights. In Celtic mythology, Merlin the magician wears a feathered cape. Merlin means falcon in Celtic (Triskèle, *La plume*, 2016). For the Paiute, feathers have a healing power. The Shaman uses a wooden stick adorned with a self-found eagle feather. The feather is placed on the body of the patient for healing ((Berlewi, *Dictionnaire des symboles*, 1973) p22). From Sioux Lakota to Huron Wendat, ceremonial objects are often adorned with eagle feathers. They give them a spiritual power. They are no longer merely simple objects. Wearing a feather means getting its wisdom, called mana or medicine – which can vary depending on the feather: healing, divination and spiritual insight. This is the definition of totem animal. Totem means "he belongs to my family" in Algonquian ((Tzanavaris, 2007) p 30). Totem animals are mythic ancestors who bring a strong sense of belonging, an intense identification with the animal and the acquiring of its specific features. In primitive communities, this relationship with the totem animal is formalized during rites of passage. After the encounter with the animal, the young individuals must integrate its features, which is the condition to become an adult in the community ((Tzanavaris, 2007) p33). Being gifted an eagle feather is an honor for American Indians (Triskèle, *La plume*, 2016). Eagle feathers are so sacred that even today, American Indians are the only community in the USA allowed to possess them according to the eagle feather law (Wikipedia, 2018). Once again, there is a close match with my personal associations. And yet I was formerly not familiar with the symbol's meaning.

For the first Christians, eagles as psychopomps carried away the souls of the dead to bring them back to God. The Romans released an eagle during the cremation of the emperor ((Element Encyclopedia of Symbols, 1994) p91). As inseminators of the divine breath, eagles fecundate women to create heroes. According to a Siberian founding myth, the first shaman is the son of a woman and of an eagle ((Berlewi, *Dictionnaire des symboles*, 1973) p23) and ((Tzanavaris, 2007) p32). It is also the case for the two twin brothers of the Navajo myth "When the two came to their father" (Oakes & Campbell, 1991). And the twins hold a feather from their father, which symbolizes their soul ((Campbell, 2010) p182).

For the Christians, the eagle is a symbol of the divine word, of the Holy Spirit. It is a universal symbol for the bird-spirit. Buddhists and Hindus call it “Garuda,” the Sufis “Simorg,” and the American Indians “the Great-Spirit” (Federer, 2002). Garuda is the Triple Veda, the Winged-Word (Berlewi, Dictionnaire des symboles, 1973)p22). The language of birds is the means of expression of the spirit. It is wisdom. This is the ability to talk in parable, using symbols, which is described among others by Alchemists, Sufis and Siberian shamans. This is the language of the unconscious. American Indians add the suffix “feather” to a word to specify that they are talking about something spiritual (VonFranz, L'interprétation des contes de fées, 1975) p86). Eagle feathered “talking sticks” and “answered feathers” are used during councils to ease the flow of the talking. Since October 2017, the Canadian Royal Police station in Nova-Scotia has given the opportunity to swear on an eagle feather, which is equivalent to pledging allegiance (Clarke, 2017).

On a psychic level, the symbol’s masculine meaning is again an archetypal image for the animus. It is also an archetypal image of the guide and of the spirit, and connects with the archetype of the Self. The feather represents the necessary medium access to the Self. CG Jung called it the “transcendent function” or “religious function” – from Latin “religare,” to connect (Sharp, 1991) p135). During the individuation process, i.e. the psychological process of emergence of the ego, the latter must constantly connect to the Self by means of the transcendent function, in order to remain psychically safe.

2.2 “The Three Feathers” tale by the Grimm brothers

Symbol of Water

The “Three Feathers” (Grimm, 1979) tale describes a transfer of power (*image 9*). The old and exhausted king seeks a successor for his kingdom. He shall decide between his three sons by random draw, using the ritual of the three feathers. Each of the princes receives a feather. This oracle was popular in the Middle Ages. According to Marie Louise Von Franz, whoever was at a crossroads would blow on a feather and follow the set direction (VonFranz, L'interprétation des contes de fées, 1975) p65 and p84). In our story the winner is the simpleton. His feather leads him to a cellar, where he finds the resources he needs.

Feathers are a universal symbol for intuition, the irrational, flexibility, and the feminine (ARAS, 2014) p242). American Indians associated feathers with fertilization. The Zuni inserted long feathered praying sticks in cornfields. In this way feathers and prayers would fly high in the sky in an ascending movement, whereas water would go down to fertilize the earth in a descending movement. Feathers are a symbol for water flow (Berlewi, Dictionnaire des symboles, 1974) p33). They are often the attributes of sensitive persons in search of inspiration, such as poets (ARAS, 2014) p242). The French children’s song says: “Au Clair de la Lune, mon ami Pierrot. Prête-moi ta Plume pour écrire un mot” (“At Clair de la Lune, my friend Pierrot. Give me your feather to write a word”). The eagle has also a feminine meaning. For the Pawnees, brown eagles are associated with the moon, the red color, and the feminine (Berlewi, Dictionnaire des symboles, 1973) p27). Here again, there is a connection with the red kite symbol.

On a psychological level, water and feminine principles are symbols of the unconscious. As seen previously, the feather symbolizes the transcendent function: in the tale, it is the bridge between two worlds, the outer world and the inner world, i.e. consciousness and unconsciousness. The feather is the necessary mediator to change from prince to king. This means that the role of the transcendent function is key to change from one psychic state to another. Its aim is wholeness,

helping us get our act together in order to be emotionally balanced. When the self-regulating system of the psyche is healthy, the flow of psychic energy circulates between ego and Self thanks to the transcendent function in an ascending and descending oscillatory movement called progression and regression ((Sharp, 1991) p103 and 114). This up and down movement is symbolized by the Zuni sticks or by the simpleton going up and down the cellar. This is what Neumann calls the “ego-Self axis.” This vital link ensures the integrity of the ego ((Edinger, Ego and archetype, 1992) p5).

However, the king has no more energy, there is stagnation of libido. The king for Marie Louise von Franz is an archetypal image of the Self and the center of the psyche ((VonFranz, *L'interprétation des contes de fées*, 1975) p68). If the psychic system is tired, it cannot regenerate, it has probably a weak access to the Self. In the story, the kingdom is exclusively masculine: one king and three princes. The attitude is one-sided and turned towards action and progression. The attitude of the oldest brothers is unsuitable. If the old king cannot find a successor the kingdom will disappear ((VonFranz, *L'interprétation des contes de fées*, 1975) p7) . A weak input of psychic energy, which could be due to damage in the ego-Self axis, can cause the arrest of growth and even death. We can also say that using only one of the four functions –thinking, feeling, intuition, sensation- is not enough. We must develop our other functions, or it can lead to one-sidedness and to a blockage. It can cause psychological symptoms and if the blockage lasts, it can lead to psychosomatic symptoms, psychosis or even to physic illness.

This situation happens when the ego has difficulty to adapt to a new situation. For CG Jung, being in a state of deadlock is the typical starting point of an individuation process ((VonFranz, *L'interprétation des contes de fées*, 1975) p118). The unconscious-self tends to find in the hopeless conflict of the opposites a means to pin the ego and to undermine the inflated, over differentiated ego. Life is movement and cannot tolerate a standstill. The energy must circulate and regenerate. A connection with the Self is necessary.

The “path of the feather” is an example of solution. Inspiration can be found using our inner resources and our intuition. This is the regressive state – a feminine movement: the libido is backed to the unconscious to stir up unconscious content and regain power. A constant connecting link between the ego and the Self is necessary to ensure the circulation and the regeneration of the libido. If not, there is petrification, the ego consciousness cannot develop safely and the Self cannot realize itself, because ego cannot exist without support of the Self and vice-versa ((VonFranz, *L'interprétation des contes de fées*, 1975) p71). The simpleton enables the feminine to go through. His inner attitude of flexibility enables the connection with his intuition. This means that he has succeeded in adapting himself by changing his attitude. He shows us a change in the use of function: he uses the intuition function, which was probably his inferior function, whereas his brothers use repeatedly their primary function in a one -sided way.

This attitude of introspection – feminine movement – is necessary to regenerate our psychic system (VonFranz, *L'interprétation des contes de fées*, 1975) p87). If an individual or an entire community loses the connection with the unconscious, there is a risk of crisis, because the libido will lose power. An excess of progressive movement – masculine principle - increases the differentiation of the ego but loses the connection with the Self. This means that individuals have a strong awareness of themselves, they are individualistic; but on the other hand their connection with nature, their sense of being part of something beyond them, is very low, which means a loss of landmarks in life, and a life without meaning (VonFranz, *L'interprétation des contes de fées*, 1975) p89). A healthy psyche needs a balanced circulation of libido between the ego and

the Self ((VonFranz, L'interprétation des contes de fées, 1975) p67).

The tale focuses on the importance of the regressive movement, and on the role of the transcendent function in the self-regulation of the Psyche (VonFranz, L'interprétation des contes de fées, 1975) p 90). It insists on the importance of our inner resources and of the fact that we must use our inferior function, here intuition. This is the message of the feather that we need to take into account for the analysis of the red kite feather symbol.

2.3 The Navajo myth : “When the two came to their father”

Symbol of a process

This Navajo myth (Oakes & Campbell, 1991) is of utmost interest because of the omnipresence of our symbol (*image 10*). It tells the story of two young heroes who go to the Hogan of their father Sun and return with power and wisdom. This ritual was performed by the medicine man and was meant to keep the young men's souls healthy as they went off to fight. This two-day ceremony was composed of songs and ceremonial paintings (Maxwell, 2017/02/23). For their journey the two heroes hide an amulet next to their heart: a live-eagle down feather gift of their mother and stolen from their father eagle. It has a protective and guiding power ((Campbell, 2010) p127). As a reminder, my feather is a live-red kite flight feather. We can note again the connection between the eagle feather and the father, archetype of the Self. The sons have blown pollen prayers on it. Pollen is the Navajo 's Holy Spirit. The Navajo tell a story of the “Pollen Path”. “Remember always to walk on the Pollen Path of peace and of blessing. Be still within yourselves, and know that the trail is beautiful” ((Campbell, 2010) p 102). “As defined by Joseph Campbell, this is a path through life that is true to the individual and his unique passions. The outer world matches the inner one, so that each leaf, each branch along the path, and even on the ground below and in the infinite sky above looks as if covered with pollen: golden, filled with possibility” (Fearnley-Whittingstall, 2013). The saying says: “Oh beauty before me, beauty behind me, beauty to the right of me, beauty to the left of me (...)” ((Campbell, 2010) p102). My symbol is the mediator to the Pollen Path, which symbolizes the intuitive guidance of the heart. It means God in us through Holy Spirit. “God . . . wants to become man, and for that purpose he has chosen, through the Holy [Spirit], the creaturely man filled with darkness (...). The guilty man is eminently suitable and is therefore chosen to become the vessel for the continuing incarnation.” (Carl Gustav Jung, Answer to Job, paragraph 746. (Purrrington, 2019)). For Joseph Campbell it represents an ever-present protective force located in the sanctuary of the heart which is immanent to the world ((Campbell, 2010) p104). He says that a courageous hero who accepts the call of destiny will progressively be supported on his path by a caring and loving guidance ((Campbell, 2010) p104). The Navajo call it the pollen (Zaballos, 2007), the Buddhists intelligence of the heart, alchemists the consciousness of love. For those who know and have faith, it is present in all men and immanent to the world (Campbell, 2010).

For CG Jung the myth of the hero is a powerful archetype of the evolution of the psyche towards consciousness ((VonFranz, L'interprétation des contes de fées, 1975) p80) and (Tzanavaris, 2007) p49). So what is described in the myth is the experience of growth of consciousness. More precisely, it depicts the process of the realization of the Self by the ego, the Self being Father Sun and the ego the twin brothers.

For Marie Louise von Franz, meeting the Self supposes that the ego transcends ordinary life and succeeds in elevating itself in an ascending path. When the hero (the ego) succeeds in finally contemplating the father (the Self), he realizes himself. They are united. This happens during

ecstatic experiences. This is what alchemists call Sublimatio. This experience is described in “the conference of the birds” by the sufi poet Attar, the Self being symbolized by Simorg: “The sun of my majesty is a mirror. Who sees in it sees his soul and body, he discover his wholeness.” (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p291). I had lived such an experience in France.

In this ascending movement of the ego to the Self, and when the ego meets the Self, it gains power. This is the same dynamic as that of the simpleton going to the cellar or of the Zuni sticks sending their prayers. This is regression. The ego gains psychic energy, there is inflation, and the ego's differentiation from the Self is weaker. The myth of the hero is a representation of the first step of the differentiation of the psyche: ego realization. The journey of the hero represents the regression process resulting in the inflation of the ego in psychic energy.

In the Navajo story, the twin brothers get sick from their hybris (Jung, *L'homme et ses symboles*, 2002) p131). Inflation – getting powerful undifferentiated psychic energy- can be intoxicating, because the ego loses differentiation from the Self. The ego can believe it is the Self. According to Neumann, this ego-Self alienation can cause arrested growth (Edinger, *Ego and archetype*, 1992) p117). Ecstatic experiences can be dangerous because they can cause neurosis or psychosis. Ego realization is a part of the individuation process, which is the process of a whole life. And regression is just a part of the constant self-regulation of the psyche.

The second part of the journey of our heroes consists of returning with their power to their community to share it. Indeed, life is movement: psychic energy must constantly move in a movement that CG Jung compares to Robert Mayer's thermo-dynamism (Sharp, 1991) p80). Adaptation to life requires circulation. Self-realization is the continuation of the individuation process and the progressive movement of the self-regulation of the psyche (Sharp, 1991) p120-121). This is explained in the Navajo ritual: “the creation of the future people”(Oakes & Campbell, 1991) p52).

What about the red kite feather? It is a mediator, like in the Grimm's tale. It is in the middle of the self-regulating process and of the individuation process. It represents the center, the Self as well as the transcendent function in an ascending movement from the ego to the Self.

2.4 Alchemy

Symbol of Earth

As previously mentioned, feathers are a symbol of air in alchemy and they represent the stages of the alchemical process, the red eagle feather being the final stage of the opus, the Rubedo.

Eagle is a significant alchemical symbol too. It represents duality. This meaning is not only alchemical. This might be because real eagles can fly high in the sky and dive deep in the dark waters too (ARAS, 2014) p258). When they have such a meaning eagles are often represented eating snakes: such representations can be found in Scandinavia, Mexico or India. In Hinduism, Garuda the eagle eats the dangerous nagas(Cooper, 1995) p 58). For the Christians, an eagle eating a snake symbolizes Christ victorious against Satan. So this representation of eagle /snake symbolizes the opposites: good and evil, light and darkness, feminine and masculine, Chthonos and Uranos, sky and earth, logos and eros, psyche and matter (Cooper, 1995) p58). As Dr. Alfred Ribi says, alchemy is full of paradox :“ I am the black of the white and the white of the black.”(private conversation 2019/06/24). It is interesting to note that my feather is white on the left and brown on the right. Left symbolizes feminine and right masculine. My friend Suzanne

Hales pointed out (private conversation, 2019/06/21): "your feather has a bit of brown in the white and a bit of white in the brown. It has a mix of opposite colors, which is very alchemical".

The eagle also represents transformation (Jung, *Mysterium conjunctionis*, 1980) vol I. p268). It can transcend the opposites, die and revive. It has an initiatory meaning. Alchemists call such an eagle the hermaphrodite (Alchimie et transformation intérieure, 1998-2001) and (Jung, *Mysterium conjunctionis*, 1980) Vol.I p187). He transforms himself by absorption of the opposites and becomes a mythical bird, symbol of totality and wisdom. It refers to the Rubedo, the white bird becoming the red eagle, which means phoenix. In *Answer to Job*, Jung compares this transformation with the soul renewed by the Holy Spirit (Purrrington, 2019).

It is Sophia from the vision of the Apocalypse of Saint John from Ezéchiél, the immanent wisdom of the world, Anima Mundi, described by CG Jung in *Answer to Job* and explained by Henry Corbin (Cautaearts, 2010) p345). Sophia is New Aeon, or Mother Alchemy (Jung, *Mysterium conjunctionis*, 1980) vol. II p124). In *Mysterium Conjunctionis* Jung mentions the peregrinatio from Michel Maïer and explains that the phoenix and Christ represent the same numinous element (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p287) and (Jung, *Mysterium conjunctionis*, 1980) Vol. II p103). Another representation of the phoenix is Simorg for the Sufis (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p286), Quetzalcoatl for the Mayas, or Thunderbird for the American Indians. His meaning is consciousness of love (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978).

Furthermore, the association of eagle and feather symbolizes wholeness and a constantly repeating process. Indeed, an alchemical image pictures an eagle eating its own feathers. The meaning is similar to that of the ouroboros (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) and (Jung, *Mysterium conjunctionis*, 1980) Vol. II p107). It is Plato's Anima Mundi, symbolizing totality and repetition of cycles (Jung, *Mysterium conjunctionis*, 1980) Vol2, p216). Here it symbolizes the repetition of the last alchemical opus, the Rubedo, which must happen many times before obtaining a phoenix (Jung, *Mysterium conjunctionis*, 1980) Vol I p114).

The association of the eagle and the feather also symbolizes return to Earth (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p288). The alchemists explain that the phoenix does not mean the end. Once the eagle has eaten his feathers, after a long repetitive process, he will have no more wings. He will no longer be volatile, he will fall down to Earth and will be fixed. This is the Great Work, the Philosopher's Stone. We need the red color of life, blood, to be alive; we need incarnation (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p288-289). This glorious state of awakening consciousness –phoenix- needs to be manifested on Earth (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p289).

Incarnation means work and the gift of oneself. The bird must be sacrificed to reveal its heart. (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p292 and (Jung, *Mysterium conjunctionis*, 1980) Vol I p188).

The heart is the gold for the alchemists, but it is a universal symbol too: it is the sacred heart from Christ, the heart from Quetzalcoatl (Ortega, 2017/02/21), the Taoists' Golden Flower (Alchimie et transformation intérieure, 1998-2001) or the diamond of Goyomard hidden in the heart of the bird Simorg (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p290). This represents the call of one's life, driven by the intelligence of the heart or consciousness of love. (VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p287).

On a psychological level, the duality aspect of the eagle connects us again with the shadow. The

symbols of eagle and feather in alchemy describe, like in the Navajo myth, the process of growth of consciousness: first the daily process of self-regulation of the psyche and second the individuation process through life (Sharp, 1991) p121). In alchemy, the whole process is described: regression (phoenix), progression (eagle eating his feathers), and production of a third (the gold). Alchemy insists on the union of the opposites to make a third essence (Edinger, Ego and archetype, 1992) p275). Jung's theory of synchronicity is based on alchemy: phoenix (psyche), eagle eating his feathers (matter), and the third (synchronicity). CG Jung sees it as the dialectic of the conscious and the unconscious (Alchimie et transformation intérieure, 1998-2001). The law of opposites is key to understand the process of transformation, which, when healthy, leads to the symbolic life. The process starts with a tension, a psychological conflict between the demands of the Self and the needs of the ego. This tension grows until it becomes unbearable. Then, if the psychic system is healthy, a new psychic balance appears, thanks to the compensation and the transcendent function, with the manifestation of a new psychic attitude. (VonFranz, L'interprétation des contes de fées, 1975) p118). This is called integration. This happens repeatedly throughout life. For the alchemists, undergoing difficulties – Nigredo, Putrefactio – is a necessity to provoke the death of the self. It is a psychological death. We must change our old schemes, our old attitudes to go on. Difficulties in life – depression, illness, bankruptcy – confront our shadow and support our growth of consciousness. To some extent, this is very encouraging, says Dr Ribi (Ribi, 2017/11/07) because depression means a natural transition state. There is hope. Rites of initiation and passage, which insist on death and revival, are of utmost importance to solve psychic conflicts that often happen in transitional stages of life such as puberty, or the second part of mature age, around 40 years old (Jung, L'homme et ses symboles, 2002) p131) and they are all the more necessary today in our western countries (Amanieux, 2011) "*Accéder à un mieux être*").

So the red kite feather is a symbol of transformation and of incarnation. It is an invitation to realize that self-realization, through mystic experiences, for example, is not enough. It is just a part of the never-ending natural process of growth of consciousness and of adaptation to life. The next part consists of manifestation. This incarnation of change is a vital necessity in the process of adaptation. Remaining true to oneself answering the call of life and incarnating it is important: self-betrayal can cause psychic disorders as well as physical disorders.

Now if we take a look at our amplification study, we can see that the red kite feather symbolizes simultaneously a process and the four elements: fire, air, water and earth. This is the alchemical symbol of quaternity (Edinger, Anatomy of the psyche / Alchemical symbolism in psychotherapy, 1978). For CG Jung the quaternity refers to wholeness (VonFranz, La voie de l'individuation dans les contes de fées, 1978) p296). Wholeness means that the psyche is united. The four functions – thinking, feeling, sensation, intuition – are equally developed (Sharp, 1991) p417). The ego-Self axis is solid. The transcendent function brings ego and Self equally available for the production of a third, which manifests via synchronicities (Sharp, 1991) p136). The individual has a religious attitude, from re-ligere, to connect. The center of the personality is no more the ego but the Self. He lives what Jung calls the symbolic life (VonFranz, L'interprétation des contes de fées, 1975). p119). The individual has transcended his ordinary life to achieve life's call. He participates in the community without betraying his own individuality. This is the task of the modern man trying to discover himself and to bring something to the world. However, it is a process. This stage of unification of the psyche is never achieved once and for all; the individuation process lasts throughout the whole life. So we can say that the red kite feather shows the way forward.

PART III : PSYCHOLOGICAL APPROACH

I have given a psychological meaning to the red kite feather symbol, in general. Here I will focus more on the psychological meaning for my special case: the synchronicity of the red kite feather.

1. Examples of synchronicities and dreams

I will give the example of one synchronicity and three dreams with an eagle or a bird, from CG Jung. They are of interest to sharpen the analysis of my synchronicity.

In "*Memories, Dreams and Reflections*" Jung experienced a synchronicity, just after his dream of Philemon, a male figure with iridescent wings (*image 12*) (Jung, "Ma vie" souvenirs, rêves et pensées, 1973) p293). "Following the night of my dream, I found a dead kingfisher in my garden. It was like a flash of lightening. Kingfishers are scarce around the lake of Zürich. This was the reason why I was so moved by what seemed to be a pure coincidence." Intense personal feelings are typical to synchronicities. The kingfisher fits with CG Jung's being. For example, it is a rare legendary bird. He catches fish very easily – i.e. the contents of unconscious. He has the ability to fish human souls. He used to be called Halcyon, from Alcyoné, Eole's daughter, god of the wind. Kingfisher is a legendary figure of Arthurian legends, to which Jung was quite attracted. Furthermore, it has iridescent wings, like Philemon (De grands rêves à partager, 2014).

Similarly, the red kite feather fits with me. For instance, it is a solar animal. I have often been told that I am a sunny and beaming personality. My astrological sign is Leo, lion, associated with the sun. As previously said, the eagle symbolizes my astrological sign Leo as well as my astrological ascendant Scorpio. It is a European animal, with royal features. I grew up in Versailles, city of Louis XIV, the Sun King. The eagle is a significant mythological figure of Amerindian cultures, which have played a significant role in my life since my childhood, especially Peru. Eagles are shamanic animals: though I have never been attracted by ecstatic shamanic experiences- such as Peruvian ayahuasca- I was to some extent guided by "western" modern shamans/guides from their books or discussing and practicing with them such as the writer Corine Sombrun or the yoga teacher and buddhist Christian Ledain. And, as far as I remember, I probably had unconsciously this inner shamanic flame, which is probably the archetype of the wild woman described by Pinkola Estes in her book "*Women who run with the wolves*" (PinkolaEstes, 1995). I remember at the age of three playing witch and making potions of herbs in my garden. Eagles can fly high in the sky – almost touching the sun – and dive deep in the dark seas. I am this kind of bird: as an intuitive feeling person, I am hypersensitive. When I almost faced death in 2009, I dived in extremely deep dark waters. I recovered in extremis, and from then, I lived numerous long-lasting ecstatic experiences.

On a psychological level, Jung says in "*Memories, Dreams and Reflections*" that "Philemon symbolized an intuitive intelligence, superior to the intuition that had my ego. He was for me what Indians call Guru." (Jung, "Ma vie" souvenirs, rêves et pensées, 1973) p 294). Philemon would progressively become his inner guide. The theme of the bird-guide often appears in fairy tales, dreams and synchronicities. Henderson says in "*Les mythes primitifs et l'homme moderne*" that the figure of the bird aims at "delivering man from every kind of limited existence as he evolves toward a higher state of consciousness." (Tzanavaris, 2007) p67). Jung says that "the animal is not mistaken in his consciousness, he is not confronted with a stubborn ego and accomplishes his inner-will in an almost perfect manner." (Tzanavaris, 2007) p58). So the bird-guide seems to be more clever than man: it is the archetype of the Self, towards which tends the

psyche. This is my case with the red kite feather: three years after the synchronicity of the red kite, in June 23, 2019, I had a dream. A red-bearded man came to me and said he will be my guide. His name was Joseph. I discovered afterwards the story of Joseph from the Book of Genesis. His story is very similar to that of Jesus – whose symbol is the eagle. Joseph's story describes the myth of the hero, who forgives his brothers' betrayal and redeems them with his self-sacrifice. So red kite (Joseph) is probably my inner guide, like Kingfisher-Philemon for CG Jung.

Now here is the first dream that CG Jung told to Marie Louise Von Franz ((VonFranz, *Alchemy*, 1980) p14 and (SaintGeorges, 2008)). A female patient of CG Jung dreamed of an eagle eating its own feathers. As a synchronicity, Jung came across an alchemical manuscript at the British museum: one of the Ripley Scrolls (George Ripley, 1591) that he has partly published in "*Psychology and Alchemy*", in which he describes a series of dreams with alchemical symbolism. One picture, The Bird of Hermes (Christie's, 2017), represented precisely an eagle eating his feathers (*image 11*). According to Jung, this dream was the indicator of an enantiodromia (the reversal of a psychic state)((VonFranz, *Alchemy*, 1980) p14). Jung was fascinated by the similarities between alchemy and the psychological process of growth of consciousness ((Jung, *Mysterium conjunctionis*, 1980) Vol. II p42). As previously seen, for the alchemists, the eagle represents the elevation of the spirit (ARAS, 2014), Sublimatio. He falls down to earth eating his feathers. Jung says that this dream represents an inner experience (the eagle) that will remain transitory if it does not incarnate ((VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p289-290). This is what alchemists call little Sublimatio (Bertoliatti, 2008). The inner realization cannot only remain a spiritual emotion. It must be incarnated: become real((VonFranz, *La voie de l'individuation dans les contes de fées*, 1978) p289). This is what alchemists call the big Sublimatio, or what Jung calls the realization of the totality of the Self on earth. So this dream analysis by CG Jung matches with our previous study on the red kite feather symbol.

Here is the second dream that CG Jung tells in "*Les Racines de la Conscience*" ((Tzanavaris, 2007) p66). The dreamer is in a prison camp. A gigantic eagle flies in circles, looking out for prey. The dreamer was a very intellectual and rationalist Jewish man who was deported to a concentration camp, and he had just read "*Answer to Job*", which mentions God and the destiny of men. In the dream there is a clear opposition between the fantasy of the gigantic all-seeing legendary bird and the rationality of technology. After the amplification process, Jung deduces in his book "*Les Racines de la Conscience*" that the dreamer might live a psychic dissociation between an extremely rationalist ego consciousness and a pent-up irrational part of his personality, which remains in his shadow. This is interesting for our symbol analysis.

In the third dream described by CG Jung in "*Psychology and Alchemy*" ((Tzanavaris, 2007) p67), a black eagle comes out of its egg and flies, followed by the dreamer, who was on a boat. CG Jung amplifies in his book "*Psychology and Alchemy*" – the bird symbolizes imagination, spiritual ideas - and deduces a need for spiritual elevation for his friend Wolfgang Pauli. Pauli was going through a personal crisis, torn between the apparent rationality of his job as a scientist and his spiritual aspiration. This is interesting for our symbol. For Jung, neurosis often comes from dissociation between the will of conscious ego and the needs of the unconscious Self ((Tzanavaris, 2007) p61). His medical practice aims at supporting the union of the opposites and accompanying the individuation process of reunification of the psyche. In the Pauli case, the conflict of the opposites was solved after working on the unconscious via dreams with Jung. And there was the production of a third: Pauli discovered the exclusion principle at the basis of today's quantum physics, receiving the Nobel Prize in 1945.

2. Personal interpretation

So now, what did this all mean for me? The symbol connected me with the numinous. I was in contact with the archetype of the Self. It was the triggering element of a reversal of psychic state from regression to progression. The synchronicity increased the energetic power of the symbol as well as its emotional effects. It took me from sadness to happiness, self-confidence and action. The symbol answered my questions: ego realization is not the end. I had reached a new stage of transformation, with new aspects of my femininity still to be developed. The ambivalent aspect of the symbol invited me to face my shadow and its masculine aspect encouraged me to meet my animus, which is a necessary step to Self realization. It reinforced my conviction that I was on the path and that I had to go on with my project: working in the psychological field combining a scientific cognitive approach with a Jungian approach as well as my own personal intuitive touch - induced trance, tarot cards etc.

CONCLUSION

As a conclusion, what can be the message of the red kite feather for the western collective unconscious? Western countries are going through a deep economic crisis. Cases of burn-out have reached an alarming peak in companies. The medical systems, among others, are in a deadlock. On the other hand, the market for personal development is booming: yoga, shamanism, mindfulness etc. The collective psyche, blocked in one-sided consciousness, is exhausted and seeks to stir unconscious content to regenerate its energy. However, yoga or mindfulness are not enough. In Jung's view, the modern rational world and the traditional intuitive world are two aspects of the same reality. A mutual cooperation is necessary for the development of humanity. Matter and psyche must meet to create a third. A good example can be found in the work of Corine Sombrun and Professor Francis Taulelle who have, from shamanic trance, created a cognitive tool which will be taught to emergency doctors in complement with first aid. I am coordinating a lecture at CG Jung Institut Küsnacht in 24 June 2020 and they will present their works on "Cognitive Trance". Such bridges must be created. Sandplay could be used by doctors as a complementary tool for diagnosis and treatment, the patients making a psychic representation of their disease. Professional trainings with experiences in intuition, emotion or body sensations could be implemented in hospitals or in companies for improvement of skills as well as of personal wellbeing. The steady discoveries in neuroscience over the recent years allow us to view an immense field of exploration and the possibility to create bridges between science and psychology, which is presumably the trend of the XXI century.

ILLUSTRATIONS



1. Hawk Contour Feathers (Wikipédia, l'encyclopédie libre, 2008)



2. Walt Disney's Dumbo, 1941 (Flint, 2019)



3. Napoleon's emblem (symbolique impériale, 2018)



4. Major Arcana IIII, Tarot Jean Dodal- Lyon, 1701, restored by Jean-Claude Flornoy (Flornoy, 2002)



5. Prometheus and the Caucasian Eagle, Laconian black-figure amphoriskos C6th B.C., Vatican City Museums (Cartwright, 2013)







6. Tolkien's Thorondor King of Eagles (Manzanedo, 2017)



7. Black Elk, (1863-1950) medicine man and chief Sioux-Oglala Lakota (Hameau, 2015)



8. Nepalese shaman (Vitebsky, 1995)

 <p>9. Grimm's Three Feathers - (Sendak, 1973)</p>	 <p>10. When the Two Came to their Father, Plate IV, Navajo Myth by the medicine man Jeff King (Oakes & Campbell, 1991)</p>
 <p>11. The Eating Feathers Eagle, Bird of Hermes the Ripley's scroll alchemical manuscript Ripley Scroll (c. 1570) Yale University Beinecke Rare Book and Manuscript Library (George Ripley, 1591) (Christie's, 2017)</p>	 <p>12. Philemon, CG Jung's Red Book p154 in French edition (Jung, Liber Novus, 2009)</p>

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