

THE DIANA PHENOMENON:
THE FLOWER ON THE GUN

Running Head: Diana Phenomenon

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ABSTRACT

In this essay I discuss the death of Princess Diana and the emotional reaction to her death. A number of remarkable synchronicities surrounded her demise that makes it seem like a collective dream or myth. I discuss and amplify this phenomenon. I also discuss what appears to be unfolding in the future. From a psychological perspective there is a need for individuals to assimilate projections made on Diana and what she stood for in their imagination, that is to say Eros and feeling values. There is a need for people to participate responsibly in the unfolding of the future.

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Introduction

Why is she so popular? While millions the world over are grieving over the loss of Diana, others look on in bafflement, amazed at the extraordinary outpouring of sympathy over the tragic death of the princess. The Queen rightly observes that there are lessons to be learned from her life and people's reactions to her death. There are lessons to be learned from her death as well. What are these lessons and just what is really going on here? In this essay I attempt to answer these questions. But first, there is a need to put events in the context of the contemporary world.

We live in peculiar times, permeated with a general undercurrent of insecurity and anxiety. There are several obvious reasons for this including the threat of mass destruction, potential ecological disaster, political tension of both a national and international nature, economic disequilibrium and uncertainty, violence and seemingly never ending change. In all cases there is a direct relationship to the massive impact of science and technology along with consumerism in our daily lives and the one-sided assumptions behind the prevailing spirit of the times. It is not simply a question of technology *per se* but, inasmuch as we principally rely on technique and statistics to organize our lives and minds, we think technologically. The appalling truth is that even most contemporary approaches to psychology are oriented accordingly.

Science has also brought us ways to deal with the effects of the increasingly frenetic pace and alienation in our lives. It has brought us drugs to alleviate our depressions and anxieties, genetic engineering and techniques to make us over with new body parts like renovating an old car. All of this is designed to make us feel happy and afloat in a world dominated by materialistic values. The fact that this can serve to separate us even further from our spiritual and ancestral roots, does not seem to concern many people especially, it seems, the powers that be. We live in a brave new world, the culmination of a long history that has effectively separated us from our instinctual source. The split in our psyche dates back some 4,000-5,000 years when we turned away from the goddess tradition and its connectedness to the earth. That is to say, our conscious deliberations, assumptions and ways of dealing with life and our ecological surroundings, our very way of being in the world, is divorced from a deep sense of unity with life, our fellow human beings and God.

In its place we have gained a feeling of freedom and mastery. We have come to the erroneous conclusion that it is simply a matter of making choices; that we have the freedom to choose, and that by making the appropriate choices we can, individually and collectively, lead fulfilled lives. We have been learning, however, that we may have the freedom of choice but that we have little wisdom to make the right choice. There is little wisdom in our choices because we are one-sidedly dominated by the will-to-power and a materialistic worldview, the end-result of the original separation from our instinctual roots. We may have

apparent free-will but, in the long run, this proves to be an illusion, as we lurch like a somnambulist puppet, catapulted from one crisis to the next.

Royalty and the Royal Family

There are two institutions that still link us back, however uncertainly, to our spiritual earth, one being the Church, the other Royalty and the Royal family. In earlier times, the king and queen were considered to be incarnations of the god and the goddess, while the whole Royal family partook of the aura of divinity. In Celtic Britain, the queen was regarded as an incarnation of the goddess and represented the land itself. The marriage between the king and queen was an earthly embodiment of the sacred marriage. According to popular belief, by marrying the queen, the king became married to the land and his people. Deep within us, at an archetypal level, this same ritual is being played out even now.

But how times have changed! Although there remains a dimly felt sense that this process is still going on, the reality seems to be so different. The couple meant to be the future king and queen, Charles and Diana, became divorced. According to the ancient way of looking at things, one would say, the future king is divorced from the land and from his subjects. He cannot be king; he can no longer represent the people!

Whatever, in fact, will transpire in this regard in the future, there is today a popular sentiment that Charles will not be the next king or, if he is, it will only be a transitional phenomenon. Meanwhile, one of Diana's legacies is that her life and

popularity are putting pressure on the Royal family to become less distant and more connected to its constituency. As the Queen herself says, “there are lessons to be drawn from her life and from the extraordinary and moving reaction to her death.” Diana always felt that the Royal family needs to come closer to the people. Indeed, in last year’s BBC television program Panorama, Diana indicated that she wanted to be “Queen of people’s hearts.”

Diana’s Popularity

The reasons for Diana’s phenomenal popularity are many and complex, all essentially related to the mysterious unfolding of a unique destiny. On the surface there has been a complicity of many factors that, together, have captured the imagination of many people. Perhaps the most outstanding were her natural beauty, her personable and spontaneous charm and, as princess, that she partook of the numinosity of Royalty. Added to that was her concern for the rejected, for example Aids and Cancer patients, homeless lepers and her active support for such causes as land mine removal. According to her brother, the Earl of Spencer, the fact that she herself was brought up in a broken family, had an eating disorder and suffered from a sense of insecurity, low self-esteem and vulnerability allowed her to genuinely sympathize with the sufferings of others. Indeed, her apparent loving concern for the afflicted and outcast as well as the commoner drew her closer to the people. There is one other factor that was always a source of fascination, and that is the intrigue and shadow that surrounded her life, a point I will go into later.

It goes without saying that being a beautiful princess in itself endeared Diana to her constituency. As I mentioned above, in earlier times the Royal Family partook of the aura of divinity, the king being considered an embodiment of a god and the queen a goddess. Psychologically, the former symbolizes the ruling consciousness and quality of discernment specific to the time-spirit of his sovereignty. The queen symbolizes Eros or connectedness and relationship to the people and the land. The princess and future queen, symbolizes qualities of the heart and unfolding life, which one might depict as a rosebud ever in the process of unfurling.

Although people don't consciously hold such beliefs any more, such a reality is still operative in the unconscious. Diana, the Princess of Wales, was for many people a fairy-tale princess come true. With her large blue eyes, golden hair, graceful walk and refined gestures, she fit the image of ideal beauty. She enhanced her loveliness with an exquisite wardrobe, tasteful jewelry and a gracious public persona. The popular perception of her as a loving mother only added to the magic of her allure. In fact, the sympathetic outpouring of emotion at the death of Diana, in a large measure, is no doubt related to the fact that in the fairy tale, the beautiful princess is saved or awakened by her prince charming, married and lives happily ever after. With Diana, this never happened and, now, even that possibility has been aborted.

England's Rose and Values of the Heart

It is, perhaps, no accident that the most touching line in Elton John's rewritten Candle in the Wind 97, the song he dedicates to Diana, was the first, "Goodbye England's rose." Diana herself wanted to bring royalty closer to the people. She wanted to become "Queen of people's hearts." Something of the eternal or archetypal princess, it seems, has been breaking through. The future that Diana had hoped for as Queen or Queen Mother was one where values of the heart dominate life.

There is a deep-seated yearning in the hearts and souls of common people everywhere for such an eventuality. In today's alienated world where only the short term profit motive counts, where standardized computer packages are replacing human time and place-related decision making, where technology and all sorts of technological devices capture our interests, such sentiments are being increasingly felt and expressed. The void that people feel is being filled in many ways, one having been fascination with the life of Diana, the beautiful princess.

There has been, I suggest, the unspoken desire that the future will be different. As the millennium draws nearer, there is not only great uncertainty over the future, but hope, if not expectation that something major will happen to bring in a new, more human and spiritually infused world. Inasmuch as Diana appeared to fulfill this promise, she represents the fulfillment of a deeply felt human need today. People may suspect that, as Leonard Cohen croons, they see the future and the future is murder. But that is not what they want.

What people experienced in Diana are very feminine qualities, nurturance, caring, kindness, vulnerability and an aspiration to bring Royalty to the common people. Her suffering an eating disorder speaks to a desire to be too good and too perfect, an estrangement from the body and emotions, and a rejection of the very feminine values she espouses. So does her early family life. She experienced another rejection, that of Charles and the Royal family. Diana was a person of our times and suffered its oppressive reality. The rejections that she experienced from childhood on not only allowed her to identify with the sufferings of others but, in her desire to be “Queen of people’s hearts,” she expresses insight into a remedy for the spiritual malaise people feel in our times.

The rejected feminine qualities that Diana personally experienced reflect the values of the heart that people are beginning to feel need to be integrated into life today. Although the difficulty to do so should not be under-estimated, opening up to such values in our personal conduct is the way to begin having them return to our collective lives. This need and Diana’s embodiment of both the rejection of feminine values and the attempt to re-instate them may be the deepest reason for her popularity.

Diana and Her Image

But how does one account for the personal intimacy that so many people felt for Diana and what is the significance? Much of this can be attributed to the mass media, especially television and popular magazines and newspapers. Especially with the use of color, the illusion is created of being personally connected to

celebrities, including Diana, and their lives. There is, as a result, an insidious conflation of reality and fantasy, where most people have difficulty discerning the difference.

In ancient Greece, there is the well-known legend of Paris' abduction of the most beautiful woman, Helen of Troy, away from her husband, Menelaus. This resulted in war and an attempt to recapture Helen away from Paris and Troy. Thus Helen's beauty, as Marlowe notes, "sunk a thousand ships." But another story has it that it wasn't the real Helen at all that Paris abducted, but a simulacrum of her, that is to say a detached image. An image detached from its source, in other words, was instrumental in causing a war and had the power to instigate the sinking of "a thousand ships."

Contemporary psychology and spiritual disciplines are well aware of the power of images. So is popular advertising and propaganda. The implications are that what people have been affected by is Diana, the image, a simulacrum of the real person. This is particularly relevant as she had the merit of being the world's most photographed individual. Television does a particularly good job in enhancing this phenomenon, as does the popular media in general. In either case, the appeal is directed at people's emotions, while bypassing the reasoning and reflective mind. One learns about Diana's unfolding life as a drama, one receives bits and snippets but not the true gestalt of a real person and a real life. One learns about a life edited to appeal to people's insatiable curiosity and

emotions. One does not get, however, the real person and her natural aura, one gets disembodied images.

These images, nonetheless, have very intensely struck an inner cord. People unconsciously believe they had a personal connection to the real Diana. Instead, they have had a relationship with her image. As a beautiful princess who cared, nourished and desired a rule of the heart, she did, however, touch people with something of the voice of an eternal aspect of the archetypal princess or the goddess. Such an expression of sympathy then speaks of the lost princess in everybody's soul and the deep yearning for a conscious return of feminine qualities or values of the heart to everyday life.

Need to Assimilate Projections on Diana.

Although, for some, this may mean increasing donations to institutional charities, it more deeply and intimately speaks to values of the heart in everyday life and relationships. More deeply, again, it speaks to spiritual values centered in the heart and naturally grounded on devotion to the Godhead. The withdrawal and assimilation of such projections on the real Diana, however, requires considerable self-reflection.

A contemporary Canadian woman had several dreams of Diana, just prior to and after her death. She realizes that what is necessary is the assimilation of qualities attributed to Diana in her own life. In one dream she was in a car that came to a virgin forest. Diana was there along with a couple of men and the

dreamer. When they came to the woods, Diana said that she would now drive the car to get them through. Although the dreamer was accepting, a male figure sarcastically replied, "Oh yea, we'll see about that!" Such dreams are not uncommon. The dream suggests that the inner Diana of the dreamer's heart will guide the dreamer through unknown territory full of new life (the virgin forest). But a critical male voice is sarcastically critical of the idea. This means that in real life situations the dreamer will potentially be learning how to conduct herself with such feminine values. A critical inner voice, however, at least at the beginning, mocks her efforts. This voice represents a collective opinion that conducting one's life with values of the heart is not possible today.

Another woman had the following profound dream of Diana about three weeks after her death:

Princess Diana came to visit me at my mother's house. She had flown in by jet and it seemed as if my mother's house was a kind of refuge for her and that she had visited us before. She wore blue jeans and sat on the living room floor. I wondered if the house was too humble for her but she did not seem to mind. At one point she stood up in front of the window. I warned her to stay away from there if she wanted to avoid the paparazzi.

Then the scene changed and I saw Princess Diana in a lovely white satin wedding gown, similar to the one the real Diana wore at her marriage to Prince Charles. She was standing at the bottom of the steps of an enormous cathedral. The cathedral, however, was in ruins. The roof was torn off and the walls were crumbling. No one was around. Diana slowly ascended the steps and walked down the remains of a long aisle. As she walked I could "hear" her thoughts as follows: "On that day (her wedding day), I had the most dreadful feeling that I was walking towards my doom." Then she came

to the end of the aisle. There was no altar or pulpit there but an entrance to what I assumed was a small room.

Then some actors or jesters appeared and began to enact a kind of ritualistic play in which Diana energetically participated. At one point one of the jesters held a crown some distance above her head. She reached for it but could not touch it. On the underside of the crown I could see, deeply engraved in metal, symbols of the playing cards, i.e. hearts, clubs, spades and diamonds.

I wondered where the wedding attendants, the flower girls and the groom could be. I assumed that eventually Diana would finish the play and move on to the next room. She seemed to bow her head as one of the jesters placed a collar over the back of her head and neck.

The numinous quality of the dream speaks for itself. The dreamer has been involved in an inner life for a number of years and is actively interested in her dreams and their significance to her life. She has always had warm feelings about Princess Diana, although she did not follow her life closely. Being at her mother's house implies being connected to her emotions and maternal ground of being. Diana, the inner princess, is dressed in jeans, indicating an attitude that connects her to common people. In actual fact the real Diana was sometimes photographed wearing jeans, especially latterly. The fact that Diana sits on the floor in the middle of the living room indicates a down to earth quality in the realm of life proper. Worrying about whether or not the house, or personality, might be too humble for such a Royal visit, that is to say a visit from an aspect of the Self, implies a doubt as to one's spiritual worthiness. In fact, the heart-Self, which the princess represents, is by nature humble. The woman's concern over Diana being seen by the paparazzi may suggest concern over extroverted implications regarding such an important event, for better or for worse.

The Church has been the collective container for symbolic representation of powerful archetypes of the collective unconscious. For many people today, including the dreamer, it is no longer a living institution. For such people there is only one valid response to the breakdown of religious tradition, and that is to develop a living relationship to the eternal archetypes of the objective psyche, especially the archetype of the Self. The broken down church in the dream suggests that even the image of the church and what it stands for inwardly can no longer serve as a container for inner experiences. Significantly, the roof is gone, opening the psyche up to heavenly vistas beyond dogma.

In the dream, Diana had the dreadful foreboding that her past marriage portended her doom, suggesting the fulfillment of a difficult destiny involving much personal sacrifice. That the dreamer could “hear” Diana’s thoughts, indicates identification with them, possibly implying that she has suffered a similar fate. As difficult as it may have been, the dream suggests that such a doom is related to the deep necessity of the heart-Self and not the ego.

The princess walks down the aisle alone in a white wedding dress, in her purity as a virgin, one-in-herself. The beauty and superior quality of the dress indicates refined Eros and feeling values. As a self-contained virgin, she makes no undue projections onto men nor is she attached to them.

The jesters represent an inversion of values, and the ritual play involving the jesters and Diana, a sacred event. The dreamer’s wondering about the

whereabouts of the groom et al. indicates some confusion about what is really happening to her. In fact, the marriage depicted here is a sacred wedding, not to a man, but to the higher Self, which is symbolized by the crown.

The crown has symbolic engravings on it of each of the four suits in a deck of playing cards, indicating wholeness, with the four suits representing, amongst other things, the four functions of consciousness, thinking, feeling, intuition and sensation. Playing cards originally evolved out of the Tarot and can, like the latter, be used for divinatory purposes. In this sense, the cards symbolize a primordial archetypal imprint for the play of life and destiny directed by the Self. Being above the head, the crown is a symbolic manifestation of the individual Atman or Self, a portion of the universal Self. The way to attain it is not by straining upwards, which reflects hubris but, like Diana in the dream, humbly bowing one's head, in the position of submission to a higher Will.

The collar that the jester places around the back of Diana's neck and head, symbolizes her relationship to this superior voice, and a sacrifice of mental values [the head] and their outward expression [the neck and throat]. It is perhaps not insignificant that originally collars and necklaces were associated with connectedness with the goddess. This may well correspond to the fact that there is no altar or pulpit at the front of the ruined church but an entrance, possibly to a small room. This room that, in the dream, opens to realms beyond awareness is now potentially accessible to consciousness.

Parenthetically, it is worthy of note that there is no evidence that the real Diana was interested in or capable of making a connection to this aspect of the psyche. Indeed, it may have been no coincidence that she was tragically killed in an underground tunnel, which could be taken to symbolize the place which links the daylight world of consciousness and the after death abode of the soul. In actual fact, the bridge above the tunnel, I have been informed, is called "Pont d'Ame", Bridge of the Soul.

For the dreamer, this dream represents an intimate connection to the princess archetype and the heart. The inner Diana is a psychopompos, showing the way for the dreamer to now consciously follow. An archetypal blueprint is now imprinted on the dreamer's conscious psyche that indicates the new goal of her life.

Her destiny, which may take some time to realize, is to now humbly aspire to realize the eternal portion of her individual soul. In order for this to happen, one must have lived life to the full and have individuated to the point of becoming a virgin, one-in-oneself, centered in the heart. It is not a question of escaping life, but being full and consciously engaged, integrating both shadow and aspects of the animus or qualities of masculine discernment. This results in more highly differentiated functions of consciousness, including a reasonable amount of differentiation of the inferior function to go along with the other three. Being centered in the heart allows one to be appropriately humble, while naturally

connecting one upward to the eternal portion of the soul, the aspect which, although not involved in life, presides over life.

Each of the two dreamers is a professional woman, working in an environment that undervalues the feminine. As the outside conditions of one's life, to some extent, mirrors one's inner world they are each open to influences that devalue the feminine as well. It is difficult not to be today. The dreams come as compensation, encouraging increasingly conscious connection to the heart, each at their own level of realization. For this eventuality, conscious and responsible participation is essential. Such a process is indicative of what is required to withdraw projections from the real Diana and to realize the archetype that many people perceive were being fulfilled in her life.

The Flower on the Gun

England's poet laureate, Ted Hughes, wrote a haunting poem as a tribute to Diana in commemoration of her death. Here are the last few lines:

Mankind is a Holy, crowned
Mother and her son
For worship, for mourning
Love is broken on the cross
The flower on the gun.

I puzzled over the poem for some time, looking for its meaning. Perhaps the poet himself doesn't know but then, perhaps, he is intuiting something dimly felt. The "flower on the gun" may refer to the fact that Diana's casket and flowers were carried on a gun carriage. At a deeper level, it may refer to the fact that the image reflects a reconciliation of opposites, the feminine flower and the

masculine phallus-cum-gun. More specifically, it would be an image of England's rose, as princess a rose-in-bud, reconciled with the will, active energy and strength of Mars, god of war.

Both these qualities are essential in order to bring into life the values of the heart. A passive attitude that accepts the status quo of one's life is not sufficient. Both ethical deliberation and an active engagement to bring in a new world, not elsewhere but in the daily grind of one's own life, are necessary. Then and only then, can love that has been broken on the cross be redeemed.

Princess Diana was named after Diana, goddess of the hunt. Her brother alluded to this while lamenting the fact that his sister was relentlessly haunted by the paparazzi. A deeper understanding of the nature of the goddess suggests that some of her eternal qualities were perceived to have broken through. Diana was a Virgin goddess, represented by the new moon, that is to say, a rebirth of life energies after a period of dormancy. By virgin is meant self-contained energy-force. Princess Diana has been described as having boundless energy and being unique. She also appeared to be strong and athletic like followers of the goddess. From the point of view of the popular imagination, she was a woman-unto-herself and the men in her life relatively unimportant. "She needed no royal title," said her brother, "to do her brand of magic." She was, according to this perception, royal by nature and virgin in the true sense of the word.

Even her death could be construed as the sacrifice of a virgin princess to the goddess. The separation of Diana's heart from her body during the accident reminds one of the sacrificial dismemberment of the god Dionysus, where only his beating heart remained intact. In addition to this, the tragedy took place in September in the sign of the Virgin. In North American native astrology it is the sign of the harvest moon with the brown bear as the symbolic animal. The goddess Diana's animal vehicle was also the bear.

Diana was finally laid to rest, not in the family chapel like everybody else, but in a plot outside placed in a direction facing the rising sun. The sun symbolizes the eternal, and the rising sun spiritual rebirth, while the crescent moon, which represents the Virgin goddess, symbolizes reawakened life. Placing Diana's tomb in such a way may well reflect the hope for immortality and eternal life.

All this brings to mind the fact that there was another goddess, often associated with Diana, by the name of Hecate. She was represented by the dark moon and symbolized death, other shadow qualities and the underworld. Princess Diana was killed in an underground tunnel. Her driver had apparently ingested an excessive amount of alcohol as well as the anti-depressant Prozac and another drug to subdue aggressive tendencies, a lethal combination. This concoction could have put him in a less than responsible state of mind, one out of touch with reality. In the old way of thinking he would have consequently become an agent of Hecate, the goddess of death.

The popular image people have of Diana today consists of too much light and goodness and not enough shadow. In fact, sick jokes are already beginning to appear compensating for this situation. Diana's eating disorder may well have reflected the fact that, in actual fact, she too was unconscious of her shadow side and that she strove too hard to be good and perfect. But the dark side needs integration for wholeness and, if it is not done consciously, it can pursue one relentlessly often, according to common psychological observation, to the point of resulting in an accident.

When the accident happened Diana was travelling with her lover, Emad "Dodi" Fayed, an Arab who, from the mainline British point of view, was a dark figure, with roots in the Middle East. In the unconscious of the popular mind, then, he would represent a Hades-like figure that seduced an innocent princess to follow him to her demise. Indeed, the principle archetype constellated behind the whole tragedy appears to be that of the daughter goddess, Persephone, being abducted by Hades, Lord of the underworld, leaving behind her grieving mother, Demeter. Indeed, from one point of view, this tragedy allows the collective mind to grieve, albeit unconsciously, the death of the daughter goddess principle and presumably to attain a certain level of catharsis and metanoia.

The paparazzi pursued Diana relentlessly, always on the lookout for some dirt, something dark. This is also what the public wanted to hear about and witness. The psyche is fascinated by the dark side as well as the light; in the final analysis it wants it all integrated into a whole. The shadow, too, represents an eternal

aspect of the archetype. But, if there is no conscious participation in this process, which results in the transformation of shadow qualities, it works unconsciously often resulting in personal tragedy and disaster.

This, too, needs to be a lesson from Diana's life and death. It is not possible for there to be a true integration of feminine values unless shadow is integrated along with light. The goddess originally represented both life and death together. Contemporary psychology, at least Jung's version, recognizes that any genuine wholeness requires a conscious endeavour to gradually assimilate all qualities attributed to the goddess, whether light or dark.

The Future

What does this portend for the future if anything? It depends on how much self-reflection is brought to bear on events and the eternal message that seems to be breaking through. It depends, too, on the ethical decisions taken by individuals on how they conduct their own lives based on these reflections.

The following commentary on a recent dream of a concerned Canadian man helps to place the magnitude of the task in front of us in perspective. Although the dream has personal relevance to the dreamer himself, it seems to contain a message for society as a whole. Here is the dream:

I am with Queen Elizabeth. She asks me to bring a wrench to open a lock to the storage room. I get a wrench, follow her down into the basement and apply it to the lock. To my surprise, it opens above our heads. I reach up to take out the light bulbs that are there, but Charles says that I shouldn't do that. I then ask him what his education was like in Australia.

He replies that it wasn't Australia but New Zealand, and that the education was cold. Now, I ask him about Andrew's education in Canada. He replies that it lacked any discipline.

The queen represents contemporary society's Eros and feeling values. The fact that she takes the dreamer to the basement storage room, which he can now access, indicates that what is in storage in the unconscious, better said the collective shadow, will be revealed to him. It is noteworthy that the tool that opens the lock is a wrench, which has a grip that is receptive and feminine in shape although the handle is masculine. The handle, which allows one to manipulate the tool is linear and has the symbolic significance of will in relationship to duality. The key to opening up the deeper layers of the cultural unconscious, that is to say, is feminine receptivity and in union with masculine will involved in the duality of life.

The prince is the future king and symbolizes the evolving time spirit, that is to say, the ruling consciousness of the future. Charles's education in New Zealand which was cold, that is to say heartless or, at least distant, is indicative of what that might be like. Coldness suggests distance and death or detachment. Indeed, the country's name, New [Sea]-Land suggests that, as sea, it is the source of the emerging archetypal dominants and, as land, it represents the forthcoming collective way of understanding and acting, bringing in a new zeitgeist.

Andrew is also a prince and related to the nature of the unfolding spirit of the times. As he was educated in Canada in the dream, his experience is closer to

home for the dreamer. The lack of discipline in his education portends a time of unruliness and disorder. From a personal point of view, the dream points to potential integration of qualities from a distant and inferior aspect of the psyche, 'from down under.' This probably involves some relationship to the muladhara chakra involving consciousness of 'detail' in awareness and execution as well as service through work, eventually resulting in the development of a new consciousness in life.

What seems to be emerging collectively is a new ruling consciousness that is both heartless and disorderly, at least at the outset. This is not surprising given the rate of family breakdown today, the questionable discipline amongst a growing population of our youth and widespread, psychologically sophisticated, power-driven individualism. The real danger of such a state of affairs is that it attracts fundamentalism or, worse, the rule of the tyrant or tyrants. The lit up light bulbs indicate the ability of the ego to become aware of the situation. Charles's advice, not to remove them, suggests the need to be conscious and understand what is happening both personally and, inasmuch as the dream has a collective message, in society and not to be naive about it.

According to popular sentiment William, a handsome young man who looks like a young male version of Diana, will be the next true king. Even should Charles become king, in this perhaps limited view, it will only be an interim affair. His principal role would then be to prepare the ground for the reign of his son, William. The eternal archetypal pattern expressed here would be that of the

daughter goddess, Persephone [also known as Brimos] giving birth to Brimo or strength. The fact that both mother and son are each Brimo[s] speaks of their qualitative similarity. In this light it is noteworthy that Princess Diana gave birth to the future king, her son William, who resembles her in a striking way. The suggestion is that the popular expectation will be that William lives up to the qualities that endeared Diana to the people.

Indeed, inasmuch as William is capable of fulfilling the archetypal intent, he would embody in a differentiated way all the high and eternal qualities that spoke through Diana, as well as having assimilated aspects of the shadow. What he is capable of doing, only time will tell. What we all need is that he is able to do so. He will then be a true king of his times, and a model for all of us to emulate.

Conclusions

Why is Diana so popular? It is no doubt because we have all been involved in an externalized rendition of a collective dream or myth involving a powerful constellation of archetypal energy. When an archetype is so powerfully constellated it means that it will be realized one way or another, either constructively or through disaster. What actually happens depends on individuals and their willingness to integrate their own shadow and to consciously individuate. What happened to Diana personally should act as a reminder of what the old Hebrews knew only too well, that fear of the Lord is the first step towards wisdom. As C. G. Jung (1964), observes: "The world hangs on a thin thread, and that is the psyche of man." The actual state of the world depends on

the responsible participation of individuals in the unfolding future. Psychologically, this is the deepest lesson we can learn from Diana's life and death, and the emotional reaction to her death.

Reference

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