



Federico Fellini and the Giantess-- Individuation of the Monster

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The dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego consciousness, and which will remain psyche no matter how far our ego-consciousness extends. [C.G.Jung CW 10, p. 304]

It is more meaningful to let the figures be what they were... namely events and experiences. [MDR, p. 182.]

“Open your heart. The movie you are about to make [*81/2*] is like a session with the psychoanalyst. You will discover more than you think. You have to make this film not so much for yourself as for art as an absolute.”

[Kerner, a spirit voice, *Federico Fellini: The Book of Dreams*, p. 111.]

If left to himself, man can bring about his own salvation quite naturally; he has always produced symbols that redeemed him. So if we follow the laws [of fantasy] that are in our own nature, they will lead us to the right end. ... You have got to trust yourself with your own experience, because according to the natural law, it will lead to the state of completeness.

[C.G. Jung, *Visions Seminars*, p. 403.]

“Perhaps—who knows?—these eternal images are what men mean by fate.”

[CW7: 183]

Jung defined individuation as becoming “in-divisible” and one with “who we are.” In this process ego has to develop engagement with non-ego images. James Hillman thought of individuation as a “psychological perspective” and a “differentiation of imagination.” Henri Corbin emphasized the “individuation of the angel”. In my presentation I will focus on the *individuation of the monster*. But, first a few words on the process of individuation itself.

INDIVIDUATION AS A FORM OF SUBJECTIVE TRANSFORMATION

I. Jung's view of individuation

In 1939 in his Eranos lecture published as "Concerning Rebirth," Jung describes eight human experiences that belong to the category of rebirth, or subjective transformation of personality. The last on his list is what he calls a "natural transformation or individuation":

"There are natural transformation processes which simply happen to us, whether we like it or not, and whether we know it or not." [CW 9i, ¶234] Thus individuation is a natural, autonomous happening, that is an inborn capacity of the human subject, that can be conscious or not. Of course, when we are aware of it and participate in the process, we become conscious of change in our subjective sense of ourselves, and through our attention affect the process. Our conscious engagement comes about through dreams and active imagination, e.g., as depicted in Jung's *Red Book*. Jung states that series of dreams over time can symbolize:

"the long-drawn-out process of inner transformation and rebirth into another being. *This 'other being' is the other person in ourselves--that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul.*" [CW 9i, ¶235 emphasis added]

Jung amplifies these two figures with the pair of Dioscuri, one mortal--Castor, one immortal--Pollux, children of Leda, who was seduced by Zeus in the form of swan. Castor would represent the ego and Pollux the other immortal being.



Statuettes of Castor and Pollux in the Metropolitan Museum Of Art, New York City, Roman, first half of the third century AD.

Jung, who by that time did not hold the ego in high esteem, comments: "We should prefer to be always "I" and nothing else....But we are confronted with that inner friend or foe, and whether he is our friend or foe depends on ourselves." [CW 9i, ¶235] It is the ego attitude towards the immortal one that makes the other friendly or hostile. Jung believes that Castor and Pollux, or Mithras and Helios, the sun-god, are "a reflection of an inner fact: it reveals our relationship to that inner friend of the soul into whom Nature itself would like to change us—the other person who we also are and yet can never attain completely." [CW 9i, ¶235] Jung considers transformation processes completely natural,

“striving to approximate them to one another, but our consciousness is aware of resistances, because the other person

seems strange and uncanny, and because we cannot get accustomed to the idea that we are not absolute master in our own house.” [CW 9i, ¶235]

Thus conceived, the individuation process is not personal but transpersonal:

"It is my own transformation--not a personal transformation, but the transformation of what is mortal in me into what is immortal. It shakes off the mortal husk that I am and awakens to a life of its own; it mounts the sun-barge and may take me with it" [CW 9i, ¶238]

Jung likens the exchange with the daimon to a conversation, not just “talking to oneself,” not a monologue but a real dialogue, with a “certain other one within,” “possible only when the ego acknowledges the existence of a partner for the discussion.” [CW 9i, ¶238] Alchemically, Jung conceives of individuation as a transformation of the stone. [CW 9i, ¶238, note 32.] The stone is represented as:

1. “the resurrection of the homo philosophicus, the Second Adam;” which I take to mean the awakening of the latent capacity (naturally given) for the conscious self-reflection as Jung considers reflection¹ as one of the instincts.
2. “the human soul”
3. “a being below and above man;” It has the dual quality: it can be both affected by the ego and dominate it; it needs ego for the knowledge of the world but it is also equal to its understanding.
4. “life”—Jung cites the *Tractatus Aristotelis*’ equation: “blood is soul and soul is life and life is our stone,” which is to say that the stone contains our life energy.
5. “the resurrection of the dead.” It has the ancestral connection.

¹ On reflective instinct, see “Psychological Factors Determining Human Behaviour” in CW 8, ¶241.

6. “the Virgin Mary.” It is the mother of the divine in human psyche.
7. “man himself².”

Jung sees the transformation as not personal, but impersonal. When the ego distinguishes itself from the non-ego/atemporal psychic figures, the “immortal figure” awakens to a life of its own. The daimon is then free to embark on its own adventure, which may or may not involve the ego. However, the ego at this point has been already transformed from the anxious, suspicious character into what James Hillman calls the “imaginal ego.” The imaginal ego is permeable and able to engage the unconscious contents respectfully.

II James Hillman’s view of “individuation”

Hillman considers the process of individuation to be an archetypal fantasy:

“Process of individuation is an archetypal fantasy, it is of course ubiquitous and can be ‘demonstrated’ in texts and cases, just as any archetypal fantasy has its manifestation in historical events.”

Re-Visioning Psychology, p. 147

He criticizes Jung for taking individuation literally as an axiomatic psychic law:

“But this process is not an axiomatic law of the psyche, the one purpose or goal of ensouled beings. To assert this even as a hypothesis or to establish it with instances is to desert psychologizing for metaphysics. It is to literalize and systematize

² “Psychology of complex phenomena lacks a base outside its object, it can only translate itself back into its own language, or fashion itself in its own image. The more it extends its field of research and the more complicated its objects become, the more it feels the lack of a point which is distinct from those objects. *And once the complexity has reached that of the empirical man, his psychology inevitably merges with the psychic process itself.* It can no longer be distinguished from the latter, and so turns into it. But the effect of this is that the process attains to consciousness. In this way, psychology actualizes the unconscious urge to consciousness. It is, in fact the coming to consciousness of the psychic process, but it is not, in the deeper sense an explanation of this process, for no explanation of the psychic can be anything other than the living process of the psyche itself. Psychology is doomed to cancel itself out as a science and therein

one psychological idea, forgetting that *individuation is a perspective*.”[ibid.]

He sees it as any archetypal fantasy, as a perspective of the psyche, as a way of seeing the soul and as a way that soul can see itself: “It is an ideational tool; we do not see individuation but by means of it.” [ibid.]

He finds that the individuation fantasy is far from being a singular, monotheistic truth about the only path the soul takes, but as serving many gods, each one disclosing and seeing it differently:

“the descriptions of this process are archetypally determined, so that the notion of individuation may show the child and fantasies of developmental maturation, or the hero and fantasies of enlightening and strengthening, or the mother and fantasies of cyclical nature.” [ibid.]

He wants to dislodge the individuation narrative from being the dominant narrative of the soul, and considers it as one of many soul stories that the soul tells itself of itself. Thus, what Jung considers a “natural process,” meaning autonomous and self-generating, essential to the nature of the psyche, is for Hillman, **a way** that we see the soul and one of the optics through the soul can look at itself, **not the way**. Hillman embraces a more imagistic and imaginal view of the process, as an innate image [of oneself], a call to destiny, a sense of personal calling, an acorn, an embryo, a germ or an inner voice. It was recognized in antiquity as: ka or ba [Egyptians], a daimon [Greeks], a genius [Romans], a guardian angel [Christians]. [see *The Soul's Code*.] He sticks with the image of uniqueness “that each person bears,” which/who “asks to be lived and that is already present before it can be lived.” [*ibid.*, p.6] To uncover this innate image, we need another narrative than the collective view of human life as an interplay of genetics and environment, or the therapeutic understanding that “the before

precisely it reaches its scientific goal.” emphasis mine, CW 8, ¶241, p. 223.

always determines the after” [ibid. pp. 6-7], from infant-mother interactions through turbulent adolescence, troubled youth, midlife crisis, aging all the way to death, including assorted traumas along the way. To counteract these habitual, spirit-of-the-times governed perspectives, Hillman, evoking the spirit of Hermes, proposes a deceptively simple solution: *to read the life backward*: “reading backward means that growth is less the key biographical term than form, and that the development only makes sense when it reveals a facet of the original image.” [ibid., p.7]

In the *Soul's Code* he looks at lives of famous figures and with this imaginal ‘backward reading’ perspective finds the places in their biographical narrative where they “in a nutshell” displayed the characteristics of what they became famous for. He sets the stage by quoting Picasso, who famously said, “I don’t develop; I am.” [ibid. p. 7] In the image, everything presents itself from the beginning and simultaneously: “you are born with a character, it is given, a gift.” [ibid. p. 7] This other is mysterious figure, called by many names, but it is hard to say clearly “*what* ‘it’ is;” we can only affirm, “*that* it is.” Hillman employs this notion to illuminate his acorn theory:

“Something in us does not want to lay out the facts for the fear that they will be conceived as the truth, and the only truth... Something in us does not want biographers to pry too closely, to grasp too keenly the inspiration of a life’s work. Legends emerge and spin a veil.... What is this something? The acorn.” *The Soul's Code*, pp. 86-7.

Acorn theory presupposes that we are born with a defining image. This innate image carries angelic or daimonic intention, acts as if it had consciousness and has “our interest at heart because it chose us for its reason.” ibid. p. 12 “The acorn theory provides a psychology of childhood. It affirms the child’s inherent uniqueness and destiny, which means first of all that the clinical data of dysfunction belong in some way to that uniqueness and destiny.” [ibid. p. 14] The daimon manifests itself through calling—it is a call of fate. This is very different from the dominant narrative in our psychological culture which postulates that

we originate in childhood, struggling to differentiate ourselves from parental influences, healing our traumas, or sublimating our neuroses into culture.

FEDERICO FELLINI AND HIS DAIMON

In my exploration I will read Fellini's biography backward to identify the moments in which his story reveals the daimon. I will concentrate on his relationship with the daimon, as disclosed by his dreams. My main focus will be on the individuation of his inner other, and not on Fellini as a person or an artist.

How are we to think about the individuation of an archetypal figure? On the surface it is a contradiction in terms: an individual—an indivisible uniqueness and an arche-type—a collective form. When Corbin talks about an individuation of an angel, a typical figure, he means that through cultivating theophanic imagination [see his: *Alone with Alone*] the figure of the imaginal other takes on the clarity and specificity of a particular character that is not just any angel but a differentiated figure like an archangel Gabriel or Michael, or in Wim Wenders' imagination, Peter Falk as a fallen angel from the *Wings of Desire*.



Bruno Ganz and Peter Falk as two fallen angels in the Wings of Desire

What I mean here by the individuation of a monster is not what Hollywood's King Kong, Godzilla, Alien, or a Fifty-Foot Woman (since our figure is a giantess) or other monster movie, envisions—a specific monstrous figure with features that make it unique, memorable and scary. The individuation of the monster I attempt to trace is a differentiation of an inner figure.³ For Fellini it is the Giantess who appears unbidden in his psyche when he is fourteen and continues to reappear throughout his life. Initially its daimonic power is projected on actresses that inspire Fellini. While, at first, she is experienced as an unconscious muse bringing phantasmagoric images that populate his movies, Fellini eventually begins to separate from her magnetic effect and, with her consent, develops some influence over her. As he stops projecting her on women, the giantess reveals herself as an autonomous being and allows herself to be fully seen. So her individuation is being seen as herself, as a free, sovereign being that has entered into imaginal interactions with Fellini, acting as his creative daimon, to assist him in his artistic expression. As she differentiates from the complexity of Fellini's psyche, he learns to recognize and treat her as a separate being, resulting in Fellini becoming the great filmmaker. It is as if her calling was to make Federico Fellini into what we know as *Fellini—the great artist*.

In waking life, although Fellini felt at the mercy of his creative fantasy that left him doubtful about his own capacity to create, he learned to trust that the movie will make itself:

“I come to the set of my pictures with a clear idea of what I want, carefully written out, everything planned. And then I put it aside.”⁴ I Fellini, p. 88

That imaginal trust was not only a result of accumulated filmmaking experience, but was built in the timeless nights, over years of dreaming and

³ “Perhaps—who knows?—these eternal images are what men mean by fate” CW7: 183

⁴ This attitude is reminiscent of Jung's psychoanalytic approach in which he advises to put all theoretical knowledge aside when facing the patient.

interacting with the giantess:

Because so many of my ideas came to me in my dreams at night and I didn't know how or why they came, my creative forces were dependent on something over which I had no control. A mysterious gift is a great treasure, but there is always the fear that as it came, mysteriously, it could thus be taken away, just as mysteriously. [ibid, p. 87]

This view is close to Hillman's who considers that it is images not people who invent new ideas: "Not the human subject but the images *invent* the ideas we "have". They come in (*invenire*) ..." [James Hillman, *Archetypal Psychology*, p. 76 in the *Uniform Edition of the Writings of James Hillman Volume 1*, 2013, Putnam, CT: Spring Publications.]

It seems that in his conscious creative life Fellini noticed only the mysterious gift of his creativity and his dependence on it, but not the imaginal figure of the gift-giver. Although he was aware of the figure of the guardian angel, he did not connect her to his creative daimon:

All my life I was pursued by an angel-like presence shaking the finger at me. I know her. She is the angel of my childhood. She is my guardian angel, always somewhere around. I could not imagine having a guardian angel who was not a woman. This one has never been pleased with me, like all the other women in my life. Frequently, she has appeared to me as a presence shaking her finger at me as if to say I am not living to her ideals. I have never quite seen her face... [ibid, p. 157]

In my presentation I will look at the "face" of the giantess--his creative daimon.

You may remember a story from the classical tale of Antoine de Saint Exupery when the fox asks the little prince to be tamed. The little prince encounters the fox under the apple tree and wants to play with it/him. The fox

refuses because he is not tamed. The little prince does not understand what taming means:

"It is an act too often neglected," said the fox. "It means to establish ties."

"To establish ties'?" Little Prince asks.

"Just that," said the fox. "To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world . . ." ... "One only understands the things that one tames," said the fox. "Men have no more time to understand anything. They buy things all ready made at the shops. But there is no shop anywhere where one can buy friendship, and so men have no friends any more. If you want a friend, tame me . . ."

The fox proceeds to teach the Little Prince how to tame him, how to be patient and observe proper rites, which it defines as actions that make one day different from other days, one hour from other hours. At his departure the fox cried and gave the Little Prince a present of a very simple secret: "It is only with the heart that one can see rightly; what is essential is invisible to the eye."

"It is the time you have wasted for your rose that makes your rose so important." "Men have forgotten this truth," said the fox. "But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose . . ." [*The Little Prince*, Chapter 21]



If we take our cue from this story, what is essential is invisible to the eye. What is really important is the heartfelt attention devoted to the other. It is what made the fox this special one and what made the rose, The Little Prince's rose. The Fox remained fox, chasing chickens and avoiding hunters, the rose remained rose, blooming and needing water. They have not become humanized (they kept their essence) but the little prince was changed, and learned some important lessons about his own humanity. So it is with Fellini and his giantess.

In 1960, during his work with the Jungian analyst Ernst Bernhard, Fellini created an illustrated dream book, in which he continued to write and paint throughout his life.



Ernst Bernhard reading I-Ching in his study

Its facsimile, published in 2007, as *Federico Fellini: The Book of Dreams*, provides a unique insight into the psyche of one of the creative geniuses of modern times. For Fellini,

“Jung confirmed in the intellectual way what I had always felt, that being in touch with your imagination was a gift to be nurtured... I know that I found with him a kinship and a reaffirmation of the same sense of fantasy that is basic to my being, *an extra sense*. Jung shared with me the exaltation of the imagination.” (*I Fellini*, p. 142-3)

Around the same time, in January 1960, Jung uttered a most damning statement about the ego, speaking in praise of the daimon:

"To hell with the Ego-world! Listen to the voice of your *daimonion*. It has a say now, not you. With existentialism our words come to an end in complete meaninglessness and our art in total inexpressivity, and our world has acquired the means to blast us into cosmic dust. But who is listening to the *daimonion*? We talk but *it* says nothing, it does not even exist, and if it should exist it would be a merely pathological mistake."

[Letters, 1/9/60, vol. 2, p. 532] [to fn: to Hugo Charteris, (An English writer who wrote an article about his talk with Jung in *Daily Telegraph* 1/21/60)]

In what follows, we will look at someone who in the contemporary world learned to listen to his daimon. In daily analytic practice we interpret dreams of ordinary dreamers. Here, we have a chance to explore and learn from the unconscious material of an extraordinary dreamer. As Edgar Wind put it in *Pagan Mysteries in the Renaissance*: "logically and causally the exceptional is crucial, because it introduces the more comprehensive category ... [which] cannot be understood by amplifying the commonplace" (p. 238) So in Fellini's material we have an opportunity to identify some "more comprehensive category" revealing the workings of creative imagination. From hundreds of dreams recorded in the journal, I have selected the dream series of the giantess.

Since he was fourteen years old Fellini had a recurrent dream in which he drowned in the sea and a monster/giant woman would rescue him at the last moment. The giantess dream series follows this initial dream and unfolds over decades providing a remarkable document of the individuation of the monster. As the dreams progress, the relation between the dreaming ego and the giantess evolves and differentiates. The figure of giantess, initially projected onto voluptuous actresses (like Anita Ekberg of *La Dolce Vita*), undergoes numerous metamorphoses.



Anita Ekberg as Sylvia in the fountain scene from *La Dolce Vita*.

The giantess provides the dreaming ego with the elemental forms of transportation, moving through water, air and earth. The figure undergoes alchemical transformations. It displays her androgynous and polarized nature. It separates from its human carrier and manifests as a white goddess. Her relationship with the dream ego⁵ evolves towards mutuality of influence. She eventually becomes a daimon guiding the dream ego and inspiring unforgettable

⁵ Dream ego is a designation of an image of the dreamer that is distinct from the dreamer's waking ego (although at times it may correspond to it). It is an image of the dreamer's ego as revealed in a particular context of the specific dream. Jung uses the term in 1920/1928 essay "The Psychological Foundations of Belief in Spirits." He says: "In most dreams, for instance, there is still some consciousness of the ego, although it is very limited and curiously distorted ego known as the dream ego. It is a mere fragment or shadow of the waking ego." CW 8, ¶580

film images.



She brings Fellini images of Saraghina from *Otto e Mezzo*, the gigantic billboard erotic creature coming alive in *Le tentazioni del Dottor Antonio*,



Anita Ekberg in the *Temptation of Doctor Antonio*,



the colossal head emerging from the lagoon in Venice in *Il Casanova di Federico Fellini*, or the giant female balloon at the end of *La citta delle donne*.

The series provides a remarkable demonstration of the development of a transcendent function as the consciousness of the transformative process itself evolves. It is as if through Fellini's engagement with the figure of the giantess the transformation process itself gains consciousness.

Now, we will follow the dream series, each dream followed by the dreamer's comments and my interpretation.

THE INITIAL SEA-MONSTER DREAM, of 14 year old Federico

“Though I was born by the sea in a place to which people come from all over Europe to swim, I never learned to swim.

In one of my earliest dreams, a recurring dream, I was drowning. But I was always saved by a giant woman whose enormous breasts were huge even in light of her statuesque size. At first when I had this dream, I was quite terrified, but after a while I came to expect the giantess, who would scoop me out of the water and cuddle me between her breasts.

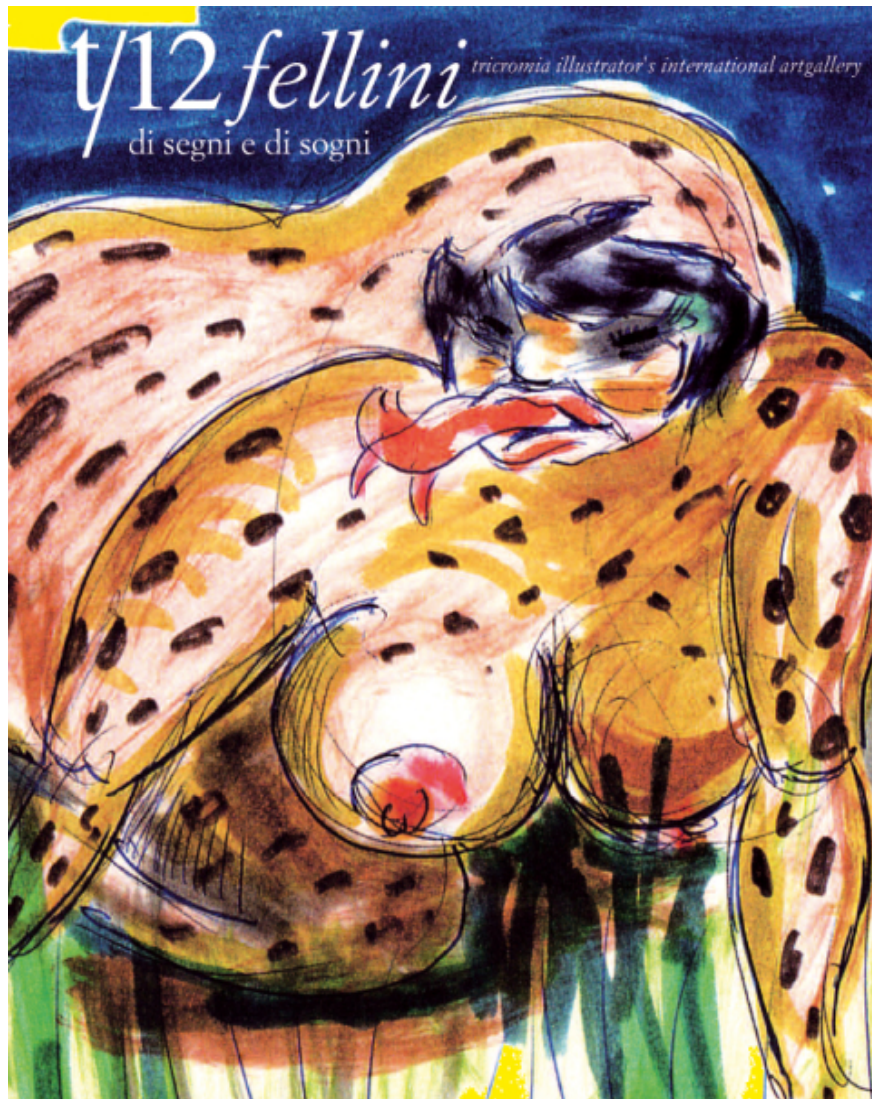
There was no place in the world I would rather have been than right there, squeezed between those huge breasts. As the dream persisted, I came not to mind almost drowning because I was confident I would be rescued in time, and the erotic thrill of being between her breasts would again be mine.”

“In the first of my sea-monsters dreams, I was there with my mother. I wanted to go forward and get as close to the monster as possible. I wanted to see every detail, so I could go home later and draw a picture of the sea-monster. My mother was trying to hold me back. She was telling me it was for my own good, but I didn’t believe her. She was saying something about how the sea monster would eat me. That sounded foolish to me, because somehow I knew that boys were too tough to eat and not at all the diet of any self-respecting sea monster worth its weight in kelp. As the giant sea monster was lifted out of the water, I saw that it was actually a huge woman. She was both beautiful and ugly at the same time, which did not seem at all a contradiction to me. Then, as now, I have always felt that female beauty comes in all shapes and sizes. I could not help but notice that she had huge thighs. Even in relation to her gargantuan proportions, the thighs were abnormally large. I heard the voice of authority speak. It didn’t seem to be attached to any particular body, but to come out of the air, which is consistent with the way authority usually is. The voice knew my name and singled me out, and everyone looked at me. I was afraid I was blushing like a girl. I felt dizzy and worried that I would faint. The voice told me I would have to leave unless I instantly dismissed my mother. Mothers were not permitted, and besides, the sea monster did not like my mother. I found my control and clapped my hands together. The sound was like a thunderbolt. I commanded my mother to go. She disappeared. I don’t mean that she left. I mean that she just disappeared. The giant female monster beckoned to me. She wanted me to come closer. It was what I wanted, too. I remember, not without fear, my mother’s warning that the sea monster would swallow me whole. Somehow, that seemed very inviting, as well as frightening. I thought it must be very

warm inside of her. I moved forward. Then, I woke up. After that, I was not a boy anymore.”



“A dream has recurred to me over the years. As a young man, I had the dream very often. It’s a sex dream. The dream persisted through my middle age. Recently, I have had it less often, only sporadically, and I suppose the reason is obvious. It’s one of the vivid sensual memories of my early life. It is based on something that really happened, and I used it in 8 1/2....”[Charlotte Chandler. *I, Fellini*. New York: Random House, 1995, pp. 205-6.]



THE SEA MONSTER DREAM—INTERPRETATION

Fellini immediately differentiates himself from the collective. While he was born in Rimini, a popular European beach resort, he never learned to swim. He states it proudly. So on the first glimpse, following a simple Jungian symbolic interpretation, we would say that Fellini is at the mercy of the unconscious. As a result, he sets himself up for drowning, and in these dreams the dream ego repeatedly drowns. However, the benevolent response from the unconscious saves him every time. So instead of learning how to swim he learns how to drown well. He adapts to the initial terror of suffocation and even learns to get excited at

the prospect of it. His savior, a giant woman, always rescues him. In the overwhelming flood of fantasies the consciousness is preserved by the fantasy figure. This precarious process allows the ego to be aware within the flux of the unconscious phantasy, permitting Fellini the artist to be conscious in the liminal space and providing him with the material directly from the creative source.

The giantess in these dreams fulfills the role of a savior, a guardian angel, a personal daimon caring for and protecting him. Initially, she is perceived by the dream ego [henceforth designated as DE] as a sea-monster. After the DE overcomes the fear of the monster, she presents herself as a 'huge woman.' The figure meets the traditional definition of a monster, as a mixture of human and inhuman characteristics, like Chimera and Sphinx, or a human or animal creature of giant size, like Giants or King Kong. In the dream, she presents herself only as a giant woman, without animal attributes. Although she is fully an imaginal creature, she is not a melusina, mermaid or siren. She comes closest to a nereid, a nymph of the sea. She resembles different sea goddesses, and in the scene of emerging from the sea, she is like Aphrodite Anodymene--Aphrodite emerging from the sea. Although she evokes erotic thrill and brings attention to the female body, she does not fully correspond to Aphrodite. She seems to be particular to Fellini, his personal daimon. She evokes fascination with "enormous breasts⁶," "huge thighs" and buttocks that Fellini loved to doodle all his life, and often depicted in his movies. As we see later from the dream series she becomes a *psychopompos* initiating Fellini into the mystery of herself as the archetypal feminine.

In the initial dream, young Fellini is with his mother. He has a strong desire to get as close to the monster as possible, to see its every detail, so he "could go home later and draw a picture of the sea-monster." His desire is to know the sea-monster intimately and be able to re-present it accurately. His efforts to approach it/her are thwarted by his mother. Psychologically, we can say

⁶"I am most likely to draw enormous female breasts. My second most frequent doodle is excessively large women's behinds. Tits and asses. In my sketchbooks, most of the women I draw look like bursting out of their clothes—if they are wearing any." [*I Fellini*, 162]

that Fellini's mother complex is immediately activated in the presence of the figure. In essence, we have a typical separation-individuation moment, the young masculine ego confronted with the individual path has first to detach itself from the mother complex, still represented by the personal mother, before engaging its own subjectivity. The mother's protective instinct sees the world as threatening to her child (she tells him the monster can eat him). She is experienced as over-protective and a young hero tries to assert himself. The DE has its own perspective on the situation and sticks to it, in spite of pressure from the mother. He is not getting defensive but playful; he reassures himself by thinking of himself as a tough boy, that no monster would want to devour.

It is as if this self-assertion lifts the sea monster out of the water and she presents herself as a huge woman. The DE was able to appreciate and hold the contradictory, paradoxical nature of the creature, seen as both ugly and beautiful.

DE/Fellini has a definite goal--to see her and draw her image. We need to remember that his mother taught Fellini to draw. Here however, she serves as an overprotective force that prohibits the access to the collective unconscious. It is as if the mother tried to hold DE back from drawing the (or from the) unconscious fantasies, fearing that he would be consumed by them, rather than be nourished. DE has a sense that he is strong enough to handle the material. This belief allows the monster to 'transform' or at least to show its female form, and its human presence as a 'huge woman.' The "gargantuan" epithet brings to mind an association to the great precursor of *Gargantua and Pantagruel* by Rabelais, (wild mythological, fantastic, sexual adventures of father and son giants through renaissance Europe, that satirically portrayed the social and religious conditions of the world). It points to the Rabelaisque as a differentiation of carnivalesque and as a precursor of Felliniesque. The gigantic thighs indicate the enormous strength of the figure. Her strength evokes the strong voice of (spiritual/pneuma-air) authority addressing DE. Afterwards he is addressed as Federico and the attention of all beachgoers is drawn to him. DE blushes like a girl, showing his feminine vulnerability. The power of the voice of authority almost makes DE lose consciousness. The voice threatens DE with separation from the monster if he does not dismiss his mother. The voice seems to know that the monster does not

like the mother either. The disembodied voice coming from the depth of the psyche states a precise intention supporting the DE's relationship with the giant woman. The voice directs that DE dismiss his mother since mothers are not permitted in the daimon's territory. Fellini's psyche supports his separation from the mother complex to prevent its/her interference with the unfolding of his daimonic destiny. As Hillman puts it, the mother's "dysfunctional perceptions" (Hillman, 1996, p.13) could stifle the relationship to the daimon.

After hearing the voice of authority, in spite of feeling dizzy and faint, DE regains control and brings his hands together clapping (which can be seen as an uroboric gesture of self-composure). This creates a tremendous libidinal discharge like a thunderbolt commanding the mother to disappear, as if DE's gesture was amplified by the power of the thundering spirit voice. Supported by patriarchal authority DE is able to control the mother complex. DE is astonished by his power to get rid of the mother. After the mother disappears the monster summons DE to approach her. DE realizes that it is what he wants also. It is as if awareness of his desire brings on the fear that he may be swallowed (now internalized as memory of mother's warning). Mother's inner warning evokes ambivalence, the both appealing and threatening prospect of being devoured, and a feeling of warmth of being inside the giantess. Full of trepidation and desire, finding comfort in the prospect of being swallowed, the young boy moves towards her. As he encounters her, he is initiated into being a man and young Fellini awakens from the wet dream. It is as if the erotic aspect of the *coniunctio* tension led to ejaculation, fertilizing reality from the dream.

It is remarkable for a 14-year-old to have this capacity to approach the unconscious. The fact that the savior appears unflinching suggests that young Fellini has the right conscious attitude in relation to the unconscious, or as Jung would say the face he turns towards the unconscious is mirrored back by it. Fellini himself remarks:

"For me an inspiration means making direct contact between your unconscious and your rational mind. An artistic creation has its own needs, which present themselves to the author as indispensable. ... The most important aspect of creative work is to

establish contact with your inner self and to bring out the themes within you.” (Kezich, pp. 319, 326)

He recognizes the autonomy of the creation and the importance of connecting to the soul.

The repetition of the dream throughout Fellini’s life indicates both that the issues portrayed relate to his destiny and also that he constantly misinterprets their meaning. [See C.G. Jung’s *Children’s Dreams* for relation of childhood dreams, recalled and/or recurrent in adulthood to the personal destiny of the dreamer.] As I’ve already noted, Fellini saw his creativity as dependent on the mysterious gift, that was beyond his control and therefore fragile; at any time it could be taken away. Throughout his film career he had been anxious about his ability to create, no matter how accomplished he was. Fellini himself considered these recurrent dreams as representing and supporting his erotic potency: being squeezed between the breasts felt most alluring and arousing. However, I see these dreams less as indicative of the vicissitudes of his sexual potency, and more as a corrective to his conscious view of creative fantasy, pointing over and over again, that his artistic anima will rescue him no matter how deeply insecure and overwhelmed he feels. As in the dream, in his filmmaking he needed to let himself drown in the chaotic, disorienting creative fantasy process, and trust that it will work itself out at the end. In a way he did, and his anxiety did not stop him from working. If anything, it provided him with the energy to transmute it into a film about the struggle with the creative process, which became his masterpiece *Otto e Mezzo* (1963).

Many psychoanalysts, seeing Fellini’s love for voluptuous female forms in his movies and hearing Fellini’s joyous expression that he loves to doodle big breasts and buttocks would have considered him orally and anally fixated. Those of us Jungians who tend to exercise our professional muscle even when out of the analytic office, might have gone deeper in seeing him as an arrested adolescent with a maternal anima⁷, with fertility envy and issues of control. Those of us

⁷ Fellini would cast actresses to represent similar physical form, and maternal accepting and

archetypally inclined might have seen him as a puer, a son of the Great Mother, an Adonis or Attis type. And these varied interpretations have changed nothing in our enjoyment of his movies. Here, I am inviting you on a journey of a different kind, instead of the joy of interpretation, a joy of appreciation. Jung himself voiced a similar idea considering that: “Image and meaning are identical; and as the first takes shape, so the latter becomes clear. Actually, the pattern needs no interpretation; it portrays its own meaning.” [CW 8, ¶ 402] In the process of appreciation the dual benefit accrues, as elucidated by Hillman:

“Meaning is what we give to the image. Significance is what the image gives to us [egos]. The archetype’s inherence in the image gives body to the image, the fecundity of carrying and giving birth to insights. The more we articulate its shape the less we need interpret.” [James Hillman, *Egalitarian Typologies versus the Perception of the Unique*, 1986, p. 37]

Here, we are going to follow a transformation of the image in the night-time from the wet dreams of an adolescent boy to the mature artist in his sixties. It is a fifty-year journey through nocturnal landscapes with the figure of a giant female monster. We will explore her individuation in the dream series--individuation as a differentiation and relation between Fellini’s DE and his non-ego character of the giantess. Our focus will be on the individuation of her figure. Starting with the projection of her onto Fellini’s actresses, the giantess will guide the artist to explore imagination and create unforgettable images. In this interactive, creative process the relationship between Fellini and the figure will evolve towards autonomy and separation, resulting in dialogue and mystery.

nursing qualities. Here he describes the mistress from the film *8 and 1/2*: “Naturally she’s got a great big ass, fair skin and a tiny little head. She is calm, affable, seemingly the ideal lover because she doesn’t bust your balls, very humble and submissive. ... [His relationship with the easy-going woman with the plump backside is based on a vague sort of physical need, like drawing nourishment from a gentle wet nurse and then falling asleep full and exhausted.] She is a sort

DAIMONIC MOMENTS IN FELLINI'S BIOGRAPHY

“Mark Twain supposedly observed that the older he got the more vivid the recollection of things that had not happened,” says Hillman in the opening sentence of his 1995 essay “*Pseudologia Fantastica: A Curious Need to Falsify, Disguise or Destroy the Story of Your Life.*” [*Spring Journal 58*, Woodstock, CT: Spring Publications, 1995, pp. 83-101] And I repeat the story here in talking about Fellini who by his own admission was a born liar. (“I’m a big liar”—Federico Fellini says in the documentary, *Fellini: I’m A Born Liar*). Psychiatry coined the diagnosis of “pseudologia fantastica” for the “invention of tales that never happened in a manner intriguing to the listener.” [ibid., p.89] It belongs to the category of fictitious disorders, that in extreme form show “uncontrollable pathological lying.” (In the form of fake illness it is termed Munchausen Syndrome after a XVIII century German baron notorious for his fantastic tall tales.)

These are the tales of the daimon:

“When the daimon speaks it says: the stories I tell ... are the facts. The fables I tell more truly tell who I am. I am telling the story that gives backing to what happened. I am reading the life backwards, I am telling the story of genius, not little Lyndon [Johnson], little Lenny [Bernstein], little Leopold [Stokowski]. They are the figures whose image in the heart forced them forward, distorting their childhood form, and so I must tell the story of distortions to really tell the truth. The story must be adequate to the exceptionality of the genius. [ibid. p. 99]

In his own way Fellini was aware of shaping the story of his life according to the demands of the story itself:

“I’m accused of being especially imaginative in the recounting of the story of my own life. It does seem that my life is

of big, soft swan: vast, slow, fascinating, and mysterious in her own way.” *Making a Film*, p. 118

my possession. If I have to live it over again in words, why not arrange the details a little to make a better story? I've been accused, for example, of telling several completely different versions of my first love affairs. She was worth many! I don't think of myself as a liar. It's a matter of the point of view. It's indispensable to a storyteller to enhance his story, to color it, to expand it, to extend it dimensions, depending on how he feels it has to be told in the subjective sense. I do this in life just as I do in my films. Sometimes the reason is I really don't remember. I start from the feeling, not an idea, certainly not an ideology. I'm in the service of my story, which wishes to be told, and I have to understand where it wants to go." [*I, Fellini*, p. 263]

Having made this introduction to the acorn theory of personality and the idea of life imagined by the daimon, I am going to look at the life of Federico Fellini from this perspective: how his daimon shaped his autobiographical recollection to express his genius. As we cannot analyze the maestro in person, we will go for the second best, his dreams and interviews. We are going to lie down our imagined Fellini on the imagined couch and listen to what he has to say about our subject. Fortunately for us, Fellini was not only a great director, but also a great conversationalist. In what follows you'll hear in Fellini's own voice reflections on our overarching theme of the individuation of the giantess and creativity.

Fellini's interest in cinema was expressed early. As a seven-year-old, he named the four corners of his bed after the four cinemas in Rimini. Each night when the young Fellini went to bed, he had strange visual experiences. Closing his eyes, a phantasmagoric spectacle would pass before him:

"I closed my eyes and waited, holding my breath with my heart racing a little, until all of a sudden the show silently started. It was one of the most amazing spectacles. What was it? It is hard to say, to describe it: it was a world, a glowing phantasmagoria, of luminous points, spheres, extraordinary bright circles, stars, flames,

and colored glass, a nocturnal, shimmering cosmos that at first appeared immobile, then in more and more vast & enveloping movement, like a giant vortex, a dazzling whorl.” [Fellini, *Making a Film*, [*Fare un Film*, 1980/2002], p. 137

At ten, he staged puppet shows on the balcony for the neighborhood children:

“The shows were as much like the movies I had seen at the *Fulgor* Cinema as I could manage, and the children laughed. My mother said I charged admission, but I don’t remember this. My sense of money has never been good. If I did, it was a very good idea because I think the audience is suspicious of anything that is free. Even if each child paid only a penny, it meant I was a professional.” [I, *Fellini*, 217]

Fellini had a keen perception of the autonomy of the creative process:

“I identify not with Pinocchio, but with Gapetto. Creating Pinocchio was like making a film. I could see the relationship between Gapetto’s carving out Pinocchio and me carving out film. Gapetto was making a marionette from a piece of wood, but little did he know that soon he would not be in control. With every chip he carved away, Pinocchio was becoming more. It is exactly the way I feel when I am directing a film, as the film starts to direct me. Gapetto thought he was the one in charge, but the more he carved, the further he got away from it.” [I, *Fellini*, 287-288]

It is as if, following the metaphor of the wooden boy becoming real, Fellini attempts to make films come alive, with the freedom of a painter:

“I asked myself what I believe is the important question about creating something. It’s simply this: ‘*Is it alive or it isn’t?*’ ... I don’t think my films changed much over the years—maybe a little.

In the beginning I emphasized plot more. I adhered to story and was more literary than cinematic. *Later, I placed more faith in images.* I found my films related to painting, discovering for myself that light, rather than dialogue, reveals a character's state of mind, as well as the director's style. *My ideal is to make movies with the freedom of a painter.* A painter doesn't have to say what the painting will be. He must be in his studio with his canvas and his colors. The painting takes shape and fills itself in. If there is a change in my work, that is it. I have become more free of the plot, letting it develop, going closer to the pictorial. [*I, Fellini*, emphasizes mine, pp. 250-51.]

On one hand, Fellini considered his creative drive to make films, a compulsion:

"I am always being asked by people... *why* I make films. They have to believe there is some reason beyond creative necessity. You might as well ask a hen why she lays eggs. She is fulfilling the only purpose in life of which she is capable, except to be eaten. Laying eggs is decidedly preferable. I am like a ballerina in *The Red Shoes* who when asked why she dances, answers, 'Because I must.'" [*I, Fellini*, p. 215.]

On the other hand, he listened to a little internal voice:

"The truth is, I can't explain why I make films. I just like to create images. There is no other reason. It's congenial to my nature. That seems enough of an explanation. Until I was about 25, I didn't know what I wanted to do. I had no idea I would like to be a director. If I'd had the idea, I would have had no faith that I could do it, or that I would have the opportunity to do it. As a scriptwriter, I would sit on the set when they were doing my scripts and be mystified at everything that was going on around me. It was when I

became involved with Rossellini that I truly began to care. He cared deeply. It was intense, more difficult, but more wonderful to live caring. I heard a small voice inside me that said, 'Yes, you can be a director.' Maybe it was always there, but I never heard it before. [*I, Fellini*, 216-217]

Fellini was aware of the importance of his dreams for creativity and considered art a collective dream: "The most important aspect of creative work is to establish contact with your inner self and to bring out the themes within you." [*I, Fellini*, p. 326.]

This view echoes Jung's:

The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. CW 15, p. 82

In his own creative life he used drawing as means of inspiration:

"Somehow my hand and my mind were linked for inspiration and creativity. I might have an idea without a pencil, but it was really only with a pencil in my hand that my imagination was stirred. Always having good pencils around was very important to me. In my dreams of course, I didn't need a pencil, but it was essential that when I woke up, I recorded the pictures of my dream imagination, so that I kept a visual record of the story in my dream books." [*I, Fellini*, p. 319.]

He considered dreams and fantasies the foundation of his reality and creativity, and understood that a creative life requires tolerating madness:

"Our dreams are our real life. My fantasies and obsessions

are not only my reality, but the stuff of which my films are made. I have often been called mad. Madness is an abnormality, so I don't take that as an insult. Madmen are individuals. Each is obsessed by an individual obsession. It seems to me that sanity is learning to tolerate the intolerable, to go on without screaming." [*I, Fellini*, p. 58.]

Fellini was a strong believer in the power of the unconscious to shape our lives: "I believe there is more to life than we yet know or will ever know. The religious; the mystical, the psychic, the miraculous; fate, destiny, coincidence. The land called the Unknown." [*I, Fellini*, p. 163.] He had a deep understanding how the psychic images surround us and separate us from the 'reality:' "*We live much more in a world of appearances than of reality, in the cocoon of that to which we are accustomed.*" [*I, Fellini*, 73-74] This statement is highly reminiscent of Jung's: "We are in all truth so enclosed by psychic images that we cannot penetrate to the essence of things external to ourselves." (*Modern Man in Search of the Soul*, p. 194) Fellini had a profound trust in fantasy and considered it essential to people's well-being: "A person's fantasy is more sacred to him than his reality. The test is, if you laugh at a person's reality, he may forgive you, but he'll never forgive you if you laugh at his fantasy." [*I, Fellini*, 326]

THE DREAM SERIES

From the initial dream the daimon has assisted Fellini in the exploration of his imagination, allowing him to engage the endless stream of fantasy which made him a great artist, and a mentor to other filmmakers. In the dream series that you are going to see below, the giantess undergoes her own individuation with Fellini's full engagement.

I have selected from the more than sixty dreams with the giantess, the most representative ones that portray the evolution of the daimon throughout Fellini's creative life. Most of the dreams were recorded after his analytic work with Bernhard, and were part of his self-exploration. The dreams illuminate the notion that both Fellini's DE figure and the giantess transform. At the end of the

series the boy from the initial dream who wanted to draw the monster in detail is transformed into an old painter who paints the giantess with her consent, in her full divine glory. Over the decades the daimon inspires and guides Fellini in his artistic exploration of the mystery of the feminine, the celebration of women, their bodies, female beauty and man's relation to them. In what follows I am going to present the original text of each dream, [followed by its date and reference to his *Book of Dreams*] and with its corresponding drawing, a short synopsis of the dream and some interpretive/appreciative comments relevant to the overarching theme of the individuation of the monster. The dreams are presented mostly in the chronological⁸ order.

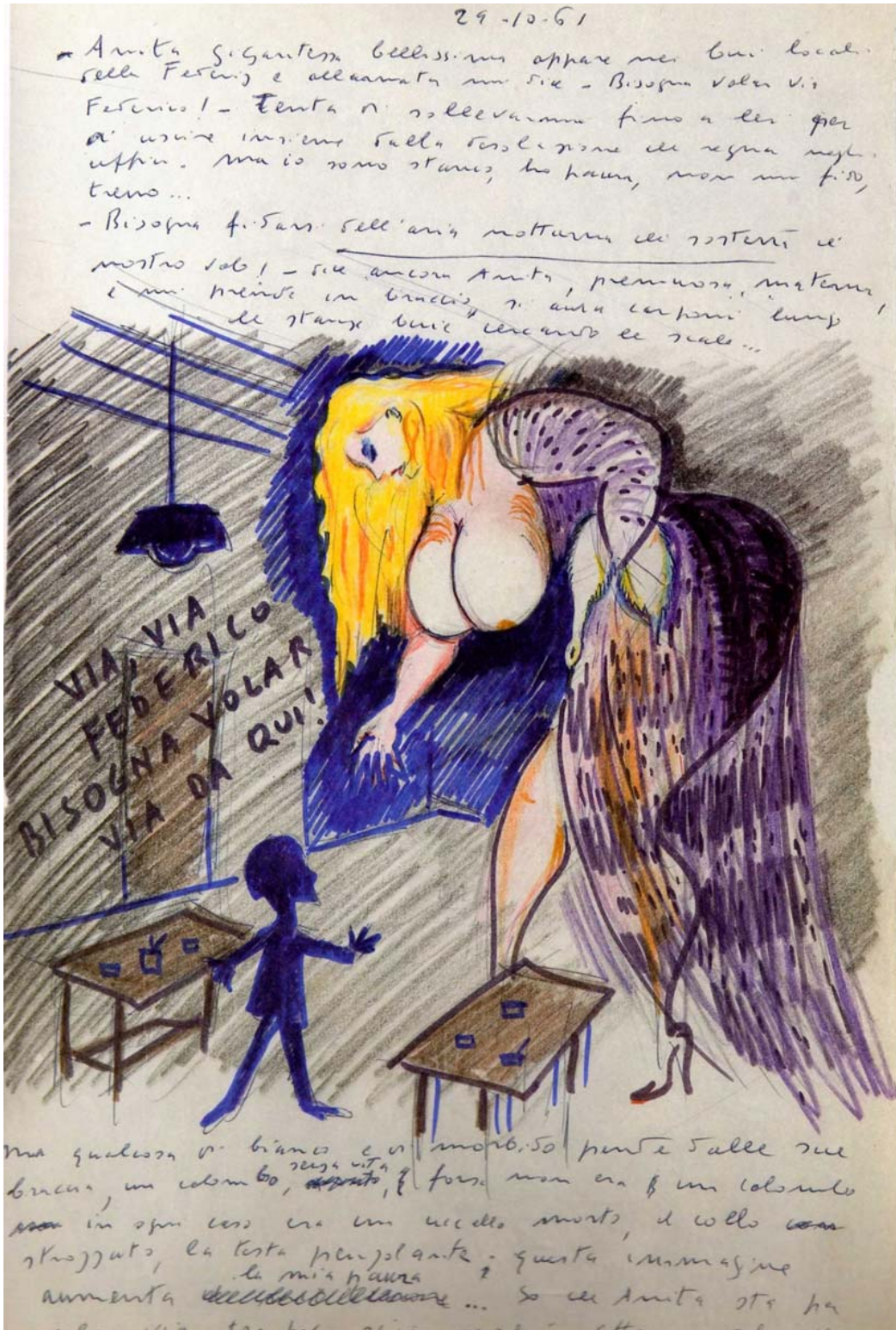
Dream 2. Anita Ekberg in Fedriz⁹ offices. Come Fly with Me.

“Anita, gigantic and gorgeous, appears in the dark rooms of Fedriz’s place. Alarmed, she says to me, ‘You have to fly away, Federico!’ She tries to lift me up to her so that together we can escape the desolation that reigns in those offices. But I’m tired, I’m afraid, I don’t trust her, I tremble. ‘You have to have faith that the night air will sustain our flight!’ says Anita again, kind and maternal; she takes me in her arms, crawling off through the dark rooms looking for the stairway. But something white and soft hangs from her arms, a dead dove, maybe it wasn’t a dove, but in any case it was a dead bird, its neck slit, its head hanging; this image makes me even more afraid... I know that Anita is about to fly away, soon her big powerful body will rise up. The air vibrates everywhere as if a colossal airplane were about to take off. An obscure terror chills my body, I cry out in my sleep, moaning laboriously. I stutter Giulietta’s name, calling upon her to shake me out of this paralyzing terror. I wake up with my heart in

⁸ Given that the dream sequence constitutes a thematic series, the times when they were dreamt are not that important. They do not show a precise gradual linear progression of the differentiation of the giantess. The process of differentiation of the figure proceeds through ebb and flow; through the increased withdrawal of projections, the dream ego’s relation to the figure as an autonomous being, gradually takes shape.

⁹ Fedriz was a Fellini and Rizzoli production company, short for **Federico-Rizzoli**.

my throat, panting with fear.” [10/29/61 *Book of Dreams*, p. 457/557]



The giantess is projected onto Anita Ekberg and terrifies DE with the prospect of the night flight. It points to the fear of spiritual exploration,

underscored by the sacrifice of the dove. While the original dream is the water dream, this one is the air dream.

It takes place in the dark, boring room of the Fredriz production offices; in the shadow of work. Anita as a giantess appears, illuminates the space, and urges Fellini to fly away with her, seducing him to escape the bleakness and desolation of the place. The giantess radiates light, symbolizing consciousness, while DE is depicted as blue, barely-sketched shadowy figure. It is as if her light is too bright for DE to follow; it is reminiscent of the souls of the dead in *Bardo* who are terrified of bright light and refuse to move toward it. Fellini who even in daily life was phobic of flying does not like flying in the dream either¹⁰. She encourages DE to trust the night air (the unconscious spirit) and forces him to fly with her. She crawls with DE under one arm and with the dead, sacrificed white dove under the other. The dove of the silvery spirit [See Hillman's essay on *Silver and the White Earth*] is sacrificed. Anita begins to vibrate, ready to take off. Scared, DE calls for Giulietta [Massina, his wife and an actress] and wakes up terrified. The nightmare has no resolution—DE escapes and the dreamer flees into the (maternal?) embrace of his wife.

It seems that erotic drowning is exciting but erotic flying is terrifying. The difference between excitement and terror may be the result of projection; the giantess is projected on Anita Ekberg of *La Dolce Vita* fame. The mood of the dream is dark, desolate, foreboding, as intensified by the dead dove. In the movie, the journalist Marcello, played by Marcello Mastroiani, while dancing with Sylvia (a famous actress played by Anita) addresses her:

“You’re everything, Sylvia. You know, you’re everything? You’re the first woman of creation. You’re the mother, the sister, the lover, the friend, the angel, the devil, the Earth, the home. That’s what you are: the home!”

¹⁰ Although in other dreams Fellini enjoyed flying: “I was always dreaming that I could fly. When I did, in my dreams, I felt very light. I loved those dreams. My flying dreams were exhilarating. Sometimes I had giant wings, which could be seen by everyone, wings so big that they were even unwieldy. Other times, I didn’t need wings, I just took off, propelled by a power within me. Sometimes I had a destination. Sometimes I was just exploring. It’s strange, because there is nothing that I hate more than flying in an airplane. The only way I have ever wanted to fly was

It is a huge projection of the divine feminine, much too big to be carried by a human being. The mythologizing and deification of the actors, the cult of stardom, has been the part of cinema from the beginning as evidenced by lives of Lillian Gish, Marlene Dietrich, Greta Garbo, or Marilyn Monroe; or on the male side, Rudolf Valentino, Douglas Fairbanks, or Clark Gable. So, here Fellini just follows the collective spirit of cinema. Fellini seems to be somewhat aware of it, giving Marcello this worshipful speech. The popularity of *La Dolce Vita* added another component to the cult of the celebrity—paparazzi—an obsessed photographer pursuing the rich and famous, who was named after one of the characters, Mr. Paparazzi.

Dream 3. The Billboard Anita with the sunrise.

“A film crew is working around the large billboard showing Anita Ekberg just as she looked in the *Tentazioni del dottor Antonio* episode of *Boccaccio*.”

11/1/1961, *ibid.* p. 88/484.



The dream offers potential for understanding how the projection of the giantess is built. The dream shows Anita Ekberg just as she looked in the *Temptations of Dr. Antonio*. The dream places DE in the position of Dr. Antonio,

without a plane. [*I Fellini*, 317]

whose apartment windows overlooked the billboard. The new sun is rising; consciousness dawns. Fellini is presented here with potential realization that the giantess is a projection. The milk advertisement alludes to the big breasts of the Giantess as a nourishing (cow—Hathor-like) goddess, providing milk for the people. The film crew emphasizes the *poesis*, the making of the image: how the image is developed and projected. It is as if the image was saying: “Look at me. I am bigger than life, look how the projection is being built.”

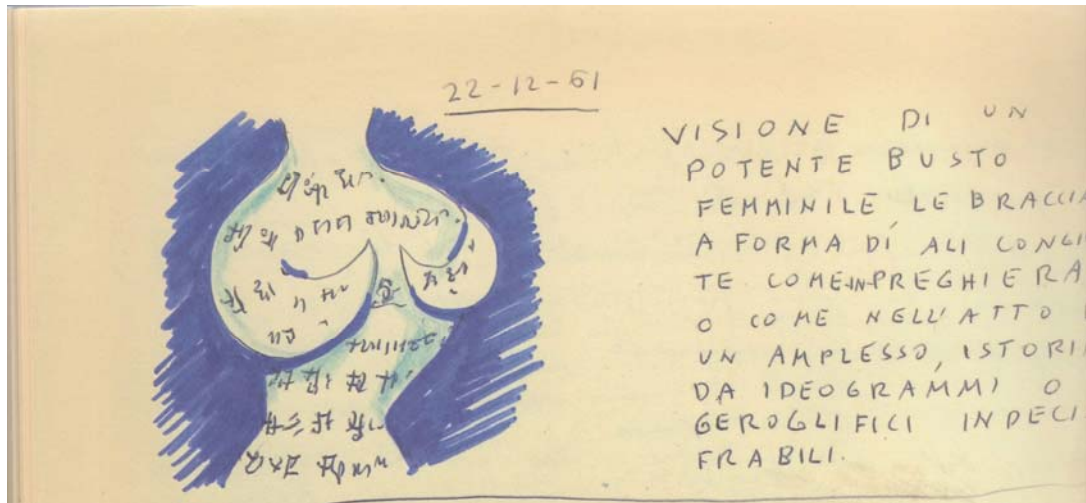
Fellini understands that men project divinity on women, and women complain about how he portrays them:

“Man frequently invests woman with the essence of being almost a divinity, because if he doesn’t, his relentless pursuit of her makes him a fool, even in his own eyes. Women are infinitely more complex than men, just as sex is so much more complex for them, I am always showing what simple beings men are. But men never seem to take offense at my characterization of them. Women are so much more sensitive. They often complain about the way I show them in my films.” [*I Fellini*, 159]

Dream 4. THE RIDDLE OF THE BREAST, DOUBLE MOON MYSTERY

“VISION OF A POWERFUL FEMALE BUST, THE ARMS JOINED AS IF IN PRAYER OR IN THE ACT OF EMBRACING, DECORATED WITH IDEOGRAMS OR INDECIPHERABLE HIEROGLYPHICS.”

12/22/1961 *ibid.* 96/486



The dream confronts Fellini with the necessity of symbolic understanding of the riddle of the breast, the image that preoccupied Fellini all his life. The dream, or vision is a single image of a mysterious writing on the female bust. Her arms are drawn in the shape of the crescent moons, and the script resembles Chinese. It is as if the headless female torso is tattooed with symbolic messages. Body speaks its own language: the arms in the shape of the crescent (waxing and waning) moons, embracing as if in a prayer. The image confronts Fellini, as if saying: “Study me. You have to decipher my message!” If one could read the hieroglyphs then the riddle of the breasts would be revealed. The female torso evokes Rilke’s powerful poem: *Archaic Torso of Apollo*, demanding: “There is no place that does not see you. You must change your life.”

Dream 5. TRAIN OF DESIRE

“Oral sex with Anita on a train, who is fatter and avoids looking me in the eye. She looks out the little window. Extremely abundant ejaculation.”

8/7/1963 *ibid.*, p. 125/492



DE engages the Anita/giantess directly with the (failed) attempt at penetration.

Fellini is back on the train of desire. It is as if the Red Sunrise from the Anita on the billboard ad turned into the red curtain and the luggage. Anita wears a vest reminiscent of Cabiria, the naïve, good-hearted prostitute, the heroine of *The Nights of Cabiria*, *Le notti di Cabiria* (1957)



Giulietta Masina as Cabiria

Although in the dream text she averts her face, in the picture she looks down at DE. The window is open, the wind/pneuma blows in, an in-spiration. DE embarks on the creative train-journey. Excited DE spills its¹¹ (his??) seeds prematurely, before fertilization.

¹¹ “Its” or “his”? is the question that I constantly struggle with, as all dream figures, including the dream ego, are images, and are personified. They may seem gendered by form they take but they are other. The “it” pronoun for the dream ego was to signify its otherness and to distance us from the immediate identification of DE as male. But perhaps this is just a minor point, and for the sake of clarity and simplicity I should stay with he/she. The neuter or sexed pronoun for the figure in the dream has nothing to do with the pronoun upheaval in academia, and elsewhere, regarding transgender persons. On the other hand maybe it does, as these days young people tend to dream their gender identity—but that is another story.

Dream 6. GIULIETTA-GELSOMINA¹² AND THE SACRIFICE OF THE DOG.



Giulietta Masina as Gelsomina in La Strada

“A drawing of the film I am planning on doing (Juliet of the Spirits) to show myself that the things Pinelli wrote are not valid. Everything appears exaggerated, unreal. We can see Giulietta-Gelsomina who, in order to seem different (in other words mean), is following a poor little dog along the banks of a muddy river in order to kill it.

The dog leaps into the river and Gulietta follows it, grabbing it and dragging it to the bottom in order to let it be eaten by the crocodile that sleeps, confused, in the river slime. The crocodile may have swallowed the

¹² Giulietta Masina was an actress and Fellini’s wife. She played a memorable role in *La Strada*, of Gelsomina, an innocent, naïve, fragile, poor girl sold by her mother to an itinerant circus performer, strongman Zampano (Anthony Quinn). She travels with him performing as his sidekick/clown in the villages of post-war Italy.

dog in a single bite, but it is no longer a crocodile but a toad, dead, desiccated and closed between the pages of the book. Another nasty toad appears and devours the first, than finally eats itself.” 8/20/1963 p. 126/492



The giantess takes a form of a sleeping crocodile. The dream signifies an alchemical transformation of the dark side of the giantess. It indicates the potential for symbolization of libido (personified by her) and its creative expression.

The whole dream is in a form of a drawing for the script of the *Juliet of the Spirits*. Using this illustration, DE wants to criticize his co-screen writer Pinelli's contribution to the film script. To do so he exaggerates everything, to make it 'unreal.' In the dream Giulietta/Gelsomina, a personification of good-hearted femininity, wants to show her shadow side to appear mean (analogous to DE attempting to invalidate the previous screen-writing of Pinelli). To prove her

point she attempts to kill a dog. She drags the dog to the bottom of the river to be sacrificed to the dormant (confused?) crocodile. It is as if the dark side of Gelsomina, as distinct from her fragile purity and innocence, is personified as an aggressive crocodile. The act of the sacrifice confuses the crocodile. It is as if the crocodile gets so mixed up that it turns from a reptile into an amphibian [which would be a version of reptilian regression], into a toad, that dries between the pages of the book (alluding to the original drawing). The metamorphosis evokes another toad that devours the desiccated one, and then itself. The book points to the symbolic aspect of a process that consumes itself. It resembles the alchemical operation of *circulatio*, in which the substance is fed into itself and it turns into a pure spirit. The process reflects on itself and shows potential to be fully symbolized. The sacrifice of the dog causes this metamorphosis. The transformation is autonomous. DE's drawing is instrumental in triggering the transformation. It is as if the script critique in form of a drawing initiated an autonomous creative psychic movement.

Dream 7. GIANTESS AS A VEHICLE (OF IMAGINATION)

“P. has become an enormous, extremely soft form of transportation; lying down, stretched out upon her vast belly, clinging joyously to her immense tits that rise up like round hills in front of me, the great soft body that is wider than the road it is stretched out on, completely nude, slips along sweetly like a white vessel. Her hips touch the facades of the houses. ‘Oh, what joy! What a party!’ I shout. ‘My great big marvelous whore’s hips have gotten even wider! It’s wonderful! I love being up here!’”

9/22/63 p. 130/493



The dream shows Fellini's joy-ride on the train of creative fantasy.

The Giantess personified as P. is ground transportation, a joyful fantasy vehicle that carries DE through the urban landscape. The Giantess in this projection is an ecstatic medium that moves Fellini as his personified train (of thought); it helps to remember that Jung considered fantasy a kind of thinking. It is as if the image of Anita-the giantess with Fellini *on a train* has transformed into a giantess *as a train*. The giantess' size suggests a mother goddess, and Fellini, in proportion, a happy and adoring baby. The regression to the infantile fantasy is needed to renew the creative libido.

Dream 8. AWAKENING OF KUNDALINI

“Vision: In a desert landscape, I see a little mountain of sand, the enormous head of a gigantic snake which is the same color as the pyramid, sticks out of the summit; I imagine that the rest of the

body is curled up under the sand. I think I see the giant snake's tail sticking out of the base of the mountain. On the left there was a cat and a small monkey. Was the snake sleeping? Had it been dead for centuries?"



The dream vision indicates the potential for the instinctual transformation. The awakening snake animates the ancient symbols, pointing to their Egyptian origins.

The monkey and the cat witness the giant snake coming out of a sand pyramid. It is an awakening of the Kundalini serpent, (echoed later in the dream in “Sempre 7,” when two travelers encounter the Egyptian Sphinx, personification of the symbolic capacity, “symbol of symbolism” as Nietzsche put it.)¹³ It is as if these animal images are the transformed dog and crocodile. Now

¹³ In the essay *Deconstructing the Monstrous* [*Archetypal Psychologies*, Spring 2009] I wrote: “Monsters’ images are composite, mysterious shapes, as if attempts at unifications of different forms into one image. As images they come closest to representing Jung’s definition of the symbol, as “an intuitive idea that cannot yet be formulated in any other or better way.” [CW 15, p. 70] “We may not be able to *unriddle* its meaning to our entire satisfaction. The symbol remains a

they are on the earth as a monkey and a cat and they confront another reptile, the serpent, the personification of the chthonic spirit. Fellini has a sense that this is not an ordinary snake, both because of its monstrous size and its antiquity. The dream points to an awakening of the snake of Kundalini, the transformative psychic process.

Dream 9. THE RAILROAD CROSSING.

“The bar at the grade crossing comes down. I’m in my car, which has come to a stop halfway across, awry. Anita is there, completely naked, with her breasts reduced by plastic surgery (like P. did).

I play with a little girl (or a doll?). She’s very small (the same one that doctor who came dancing into Signora Bernhard’s studio was holding in his arms?) I make her fly from one arm to the other, pretend to toss her into the car. A cargo train comes rolling past from left to right, with the rhythmic cadence of its wheels over the train track joints.

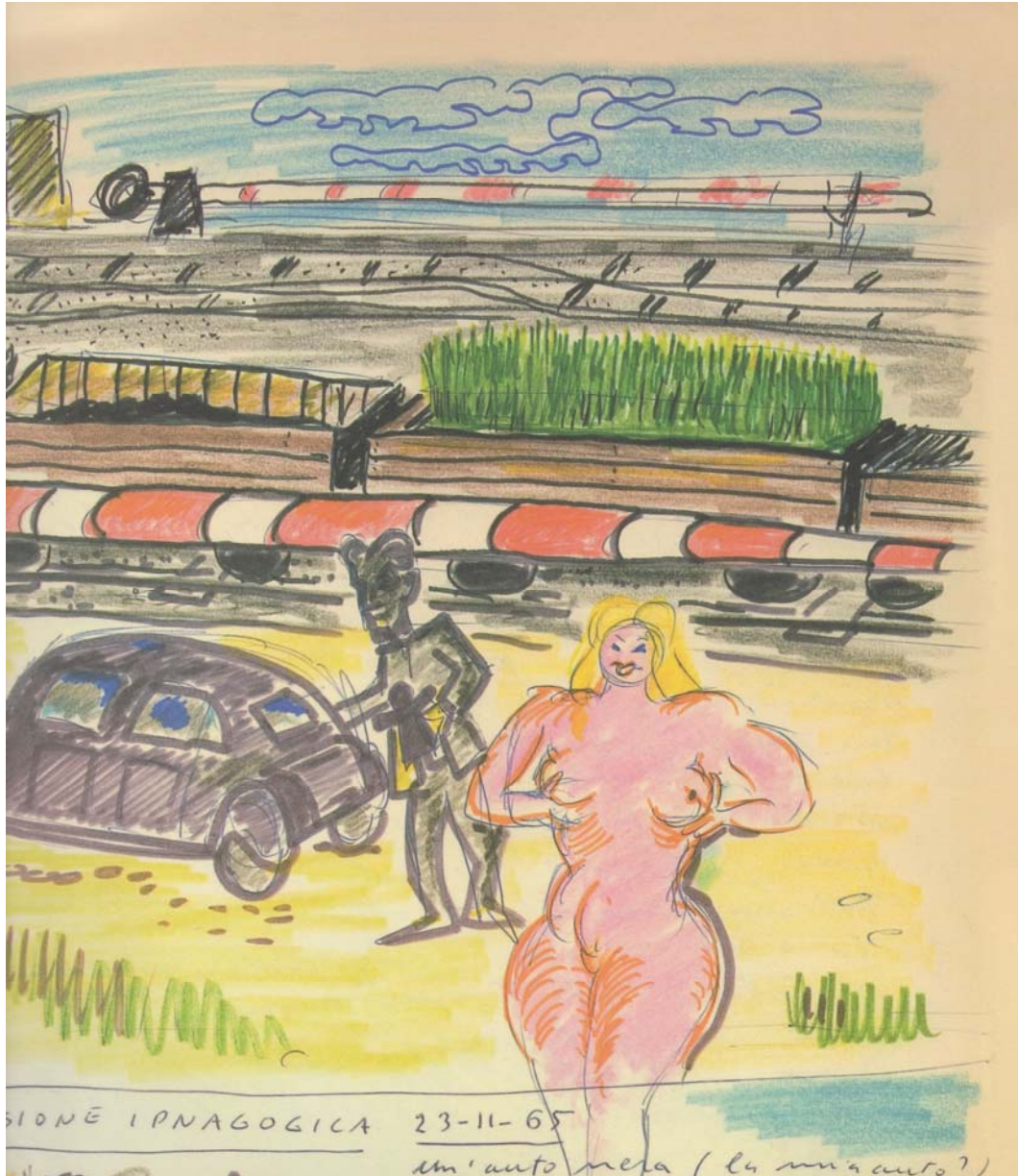
While I am playing with the little girl and Anita with her new breasts a rail car loaded with green grain draws further away, on the other side of the lowered bar, with its slow and equal pace.

Is that the idea for a new film that as soon as it is born disappears while I fool around with my usual neurotic head games? Is it a new psychological attitude that I have not been able to bring to fruition? Why are they taking that green grain away? When will I be able to gather the ripe sheaves?”

10/24/1965 159/498

perpetual challenge to our thoughts or feelings.” [CW 15, p. 77] It is as if Jung sees the symbol as a sphinx that keeps calling upon Oedipus to penetrate its mystery. From this perspective it makes sense that Nietzsche would consider the sphinx, “the symbol of symbolism.” Since “symbolic process is an experience in images and of images.” [CW 9i, p. 38] the images of monsters can be seen as symbolic of this symbolic process. It is as if monster images were “meta-images,” still depicted in form of (composite) image, since psyche has at its disposal only imagistic display, and not a discursive, logical conceptual language.” p. 19

Following this dream Fellini ponders several questions. He considers that his 'neurotic games' distract him from creative inception. He tries to imagine what new attitude the dream indicates. He recognizes his separation from the nourishing movement of the psyche.



The dream shows the separation of the function of nourishment and natural growth from its projection of the giantess on Anita.

DE's car is stopped at the railroad crossing. DE plays with a doll [connected to healing, because it reminds Fellini of the doll carried by a doctor dancing into Singora Bernhard's studio. She was a wife of Ernst Bernhard,

Fellini's Jungian analyst, recently deceased, 7/29/65.] It is as if through the rhythmic pretend play, to the pulse of the train wheels, the doll is transformed into a little girl. As if in response Anita plays with her reduced breasts. The fecundity of the goddess is transferred in the form of the field of grain onto the train (that P. was personified as before). Now the train carries the land--fertility attribute of the Giantess--separating from her the earth goddess aspect, which is echoed in Anita's breasts' reduction. The projection of the nourishing aspect of the creative process is withdrawn from Anita. DE is engaged in the regressive play, but is on the verge of seeing through his play with the doll to the projection of his anima on actresses. In order to express his fantasy, Fellini manipulated actresses as the puppeteer does marionettes, to express his cinematic vision.

Dream 10. THE PHOTOGRAPH OF THE GIRL RIDING THE TURTLE BECOMES ANIMATED

“Liliana shows me a photo of a two or three-year-old little girl riding a large, extremely old sea turtle that's about to go back into the sea. The little girl is screaming with joy. She's is completely happy, giggling joy with trills of laughter that make her vibrate with crazy happiness. But under the waves this little creature will slip off the turtle's back, sinking into the sea's abysses. The photograph becomes animated, the big turtle moves into the water. I try to grab her foot but I can't find her anymore. She has disappeared into the bottom of the sea.”

11/4/1966 p. 187/503



The dream portrays the return of the young anima to the unconscious.

Liliana, Fellini's assistant, shows DE the photo of a girl riding an enormous turtle. The girl is joyous but oblivious of the danger that DE perceives. His anxious perception animates the photograph and DE, enters the picture attempting to grab the girl's leg. But it is too late. She disappears/drowns in the sea. It is the dark side of Fellini's recurrent dream of drowning. The joyful young anima (like the dove before) moves back to the unconscious riding on the powerful elemental reptile, echoing the crocodile and the snake. DE is moved to intervene in the process but fails. Formally, the dream image resembles Fellini riding giantess as a vehicle.

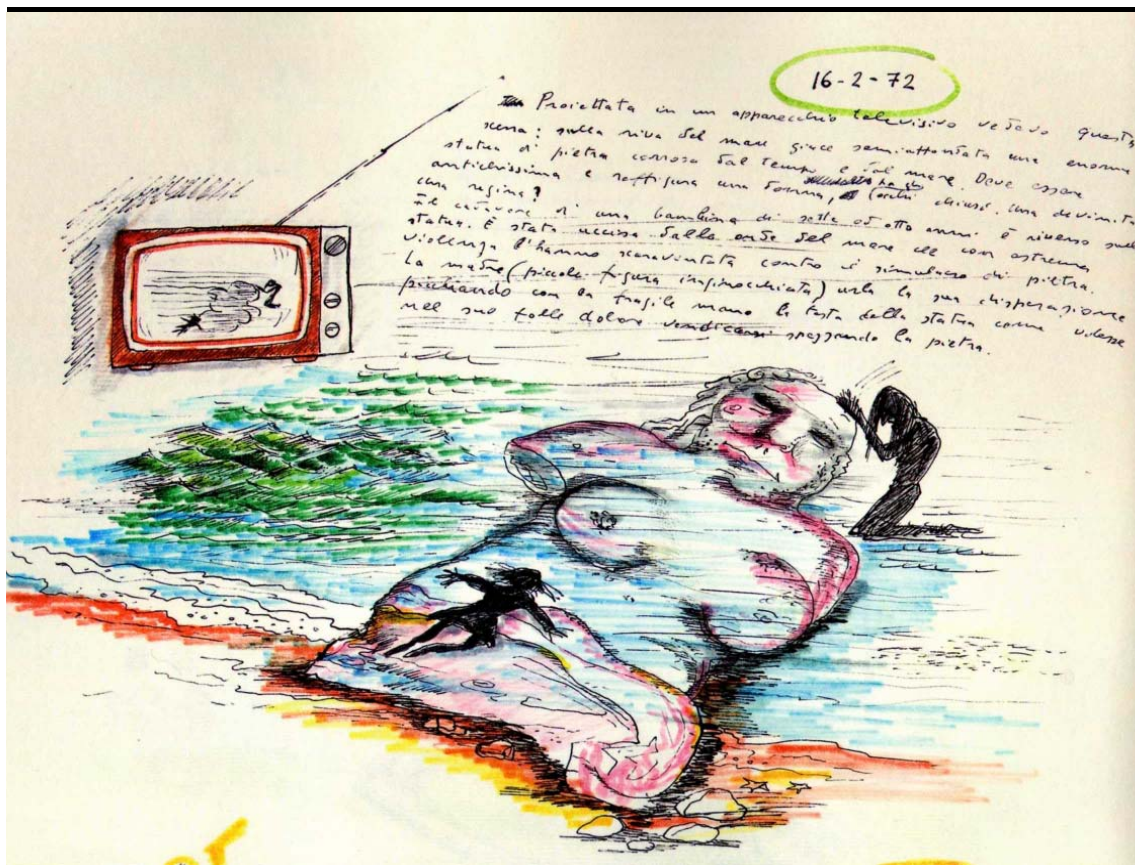
Dream 11. TV NEWS OF A SACRIFICE OF THE CHILD TO THE GODDESS.

“I saw this scene broadcast on television: an enormous stone statue lies half-sunken at the sea's edge, corroded by time and

seawater. It must be extremely ancient, and portrays a woman with her eyes closed. A goddess? A queen?

The corpse of a little seven or eight-year-old girl is draped over the statue. She was killed by the sea waves, which tossed her violently against the stone effigy. The mother (a small, kneeling figure) cries her desperation, punching the head of the statue with one fragile hand as if in her mad pain she wanted to take revenge by smashing the stone apart.”

2/16/72 p. 268/517



The giantess is presented as the statue of the ancient goddess. The young anima is sacrificed and mourned by the mother.

TV shows a huge stone statue of a goddess or a queen (the first explicit indication in the series that the giant figure may be a goddess) emerging from the

sea. The presence of TV indicates that the images presented are sent from the unconscious to DE to see. A young girl was sacrificed to the goddess. Her aggrieved mother despairs, helplessly hitting the head of stone. The figure of the goddess is still unconscious, her eyes are closed, but the projection is withdrawn—she is separated from the human carrier. The giantess is now explicitly referred as a goddess and is connected to the ancient divine statues. The dream shows the dark side of the previous joy ride and is reminiscent of the girl who disappears while riding the turtle into the sea. A sense of loss and grief is manifested. The grieving mother echoes the grief of Giulietta. Fellini and Giulietta lost a month-old baby boy to illness during the war, and they couldn't have children after that complicated pregnancy. Giulietta never got over the loss, and annually commemorated it, and eventually died on the anniversary of his death.

Dream 12. FELLINI AND POPE FACE THE WHITE GODDESS

“In the big balloon together with Pope Paul VI, who’s wearing a red pope’s beret on his head. The situation can even be considered dangerous because there is no balloon in sight above our little ship. But everything was going just fine and I wasn’t afraid. The beach and the seaside at Riccione are below, crowded with people looking up into the air and pointing at something. Suddenly a marvelous creature wearing a bathing suit appeared, higher and vaster than Mount Blanc. She was a woman, a goddess she looked like. She looked into the blue sky without seeing us, and then from her incredibly beautiful, soft mouth she released an “oh” of wonder and the whole sky filled up with white clouds.”

December 1974 p. 293/524



DE and the pope (as personification of the collective Catholic religious authority) encounter a manifestation of Giantess as the white goddess. DE is in the balloon basket, suspended in the air, with the pope. DE seems to overcome his fear of flying; perhaps the presence of the pope provides for the safety of this precariously inflated position. It is as if P. became the gigantic White Goddess (the size of Mount Blanc, the White Mountain), Leukothea¹⁴. As if to shelter the

¹⁴ Leukothea was an apotheosis of Ino, a daughter of Cadmus and Harmony, driven mad by Hera,

pope from the sight of private parts she wears a bathing suit (partially dissolved, and the cloud, as if directed by the pope's finger, obscures her pubic area). The Pope points her out, addressing Fellini, dressed as a renaissance painter, by his nickname Fefe: "Here she is Fefe, the largest maker of dissolving clouds." The giantess as a water goddess makes clouds with her breath. It is as if the psyche tries to shift perspective, to point out to the ego, now aligned with the papal authority, the divine presence of the Leucothea, who creates fantasy. She originates on the beach at Riccione, a small beach town near Rimini, Fellini's birth place.

Dream 13. ANDROGYNOUS NATURE OF THE GIANTESS

"Lucianona L.M. (Luciana Marcellini) just as she appeared in the Christmas issue of Vogue that come out a few years ago, invading the light blue space of a giant sky over an emerald green sea with long white crests. She stares down, her eyes shining with joy, and half-closing her immense, full, rosy lips, says to a brown shadow of herself (Lotar?), 'Surrender! We've won before the battle has even started!' Together with this striking image, I had the clear sensation of the strong smell of the sea, like in Rimini at the end of the winter; a powerful brackish smell you can breathe with the wind."

1/1/1975, p .296/525

for sheltering Dionysos. Ino leapt into the sea with her son, and was transformed into the goddess.



Actress Lucianona and the smell of Rimini beach. The Giantess has a masculine shadow.

Here the giantess appears in her androgynous form as muscular, powerful Lucianona throwing a masculine shadow. She demands DE to surrender. The image evokes the olfactory sensation of the beach of his birthplace. The giantess is often present on the beach or in the water, suggesting that water is her native element.

Dream 14. ASS OF SECRECY

“The Dream of the white owl and the ass of ‘secrecy.’

Now here’s a thought! If the candle goes out the ass of ‘secrecy’ disappears, too. Does that mean it’s no longer there? But if the ass of ‘secrecy’ really goes out, the risk is that the candle no longer exists! I AM THE WHITE OWL!!”

1/21/75 p. 299/525



The dream of descent into the depths. DE learns to see in the unconscious. Potential for the symbolic understanding of mystery of the body, provided by the candle in the darkness.

After the giantess demonstrates her mercurial androgynous side, things get more mysterious, and dreams become fragmented, losing their narrative coherence, as if they were coming from the deeper layer of the unconscious. Jung

says of the dreams coming from the collective unconscious, that they are “impossible to remember, just as a string of fragments. When you do happen to remember such dream material, it is very distorted, an unclear chaotic sequence, sometimes very difficult to interpret.” [*Zarathustra Seminars*, 1432]

To underscore his incapacity, Fellini draws himself as a legless torso on the four-wheeled platform. In this condition he cannot descend down the stairs. The candle-light also projects the shadow of the head of Freud, as if to emphasize the need for (sexual) interpretation of the dream. Three solemn storks watch the candle as Fellini-owl flies towards it. The candle and ass of secrecy are contingent on each other. Enigma of the ass [and breasts] needs to be directly pondered, as indicated by the statement : “Now here is a thought!” If I were a Kleinian I would call this whole dream series ***The Ass and the Breast***. What light does an ass emit? What is the consciousness of an ass? What would Freud say? Is it a representation of anal consciousness? Is this the comment on the fragile consciousness of anal-lysis, the Dionysian loosening of fixed dried out material? Is the (Freudian) secret of the ass, a secret of creativity?

Fellini as an owl, Athene-like, is flying and learns to see in the dark, in the dim light of the unconscious. DE moves in the realm of the shadows in which body parts display their psychic aspects and have consciousness of their own. The fragile candle-light of consciousness in the underworld illuminates only a tiny bit of the matter below. We are left with the constantly shifting shadows and increased sense of disorientation and incapacity.

Fellini is presented in two separate images: as a wheeled torso and a white owl. The body is incapacitated and divided from the spirit. It is as if the descent is in the spirit only while the legless body stays above. A female (nurse?) says to Fellini’s torso: “Dino, they’re taking him [you?] to the clinic and completely paralyzed. I will die in the clinic. And you? You wanna go down? Careful. You get tired too much. Just *polmimo* to burst your heart.” Where can I go in this condition? Fellini (DE) ponders. There is splitting of the lower and upper parts of his body. DE can descend only in spirit, identified with Athena’s wisdom and strategy. There is an attempt to bring consciousness to obsession with the female buttocks, to the potential of creative birth.

Dream 15. THE ANAL BIRTH OF THE KING

“Was this the beach in Rimini? There was a tiny war taking place on the beach and from my boat I could see small infantrymen with the uniforms of the 1915-1918 war throwing incredibly small bombs. Then Lea arrived, completely naked. She was stupendous, powerful, tanned. She knelt down near the sea, and with her hands separated her giant butt cheeks from one another. King Vittorio Emmanuel the Third¹⁵ stuck his head out of that giant, fabulous butt. And Lea, laughing her heart out in the middle of the bright sunlight, shouted to me: ‘PIPETTO’S HERE WITH HIS FLAG, TOO!!! MAYBE NOW THEY’LL STOP WITH ALL THESE WARS!!’

F: ‘THIS IS MY ANSWER, YOU OLD TRAMP! I THINK THAT I’M GOING TO QUIT THESE FANTASIES ONCE AND FOR ALL. I’M NOT ANGRY WITH ANY OF YOU. BUT GOOD-BYE! SO LOOOOOONG.’”

3/25/1975 p. 302/526

¹⁵ King of Italy (1900-1946) who involved the country in two world wars and ruled during fascism. He invaded Ethiopia and Albania. He was a man of short stature (5’) and was called the Soldier King. He reigned during Fellini’s youth, abdicated after the WWII. (Wikipedia Accessed 2/18/17 @ 14:30 EST)



The king is born. DE is angry at the overwhelming fantasies. It creates potential for change in Fellini's relationship to fantasy.

The ass does not keep its secrets for too long. Two months later, in the full sunlight, the king is born/Athena-like (well, sort of) from it in full military uniform. Vittorio Emmanuel III led Italy through two world wars, and expansion into Ethiopia and Albania; under his reign Italy descended into fascism. Lea gives birth to the king with the hope to stop the conflict on the beach. The hope is probably misplaced since this king enjoyed the war. Perhaps, because of the experience of living under his rule, Fellini's DE from a sailboat offshore, blackened by the sun behind it, shouts angrily at her. DE threatens to disengage his involvement with fantasy and withdraw. If we consider that this dream indicates the moment of the birth of the ruling principle out of the anima, DE can now have a choice to participate or not in the fantasy. The giantess can give birth

to a new order of the psyche and DE initially wants to distance himself from it. He is angry, but denies it; he seems to be afraid to be overwhelmed by the new development. However, it is as if this anger at the giantess allows Fellini to take a more active role in the process as indicated in the next dream in the series.

16. FELLINI AS A DIRECTOR OF FANTASY PROCESS [Hypnagogic vision]

On 4/1/75 Fellini has a hypnagogic vision of P. naked and pink like a gigantic newborn, seated on a cloud, immobile in the middle of bright blue sky.

“I could feel that it was time to intervene and I started blowing on the cloud, saying, ‘It’s time to fertilize what’s underneath!’ Driven by powerful breath like that of a god, P.’s cloud started floating slowly and calmly through the space. P. gathered up her big fabulous breasts in her hands with solemn gesture, and an ordered, shining rainfall (of milk) down on the earth, “Well, whatever!” (stated in his usual humor).

4/1/75 p 305/527



The giantess is depicted as an air-figure, like Nephele, or a cloud nymph, capable of being directed by the spirit.

After his exasperated threat to stop fantasizing (in the previous dream) Fellini's relation to the fantasy of the giantess changes. Now, he is powerful like a god, and can move her with his aspiration and command her to fertilize his terrestrial imagination. It is major shift in his relationship to creative fantasy. Before, he was drowning in it, being at the mercy of the 'giant muse' and now he is able to direct it.

Dream 17. GIANTESS AS A SKY BLUE DOCTOR

“[during filming *Casanova*, I-Ching 18, 15; Decay, Modesty]
 THE SKY BLUE FEMALE DOCTOR IS ABOUT TO TAKE A
 BATH. A FUNNY LITTLE CHILD RUNS AHEAD OF ME,
 CATCHES UP WITH HER AND SAYS TO HER: ‘Excuse me doctor.
 Couldn’t we start again from the top?’”

2/6/76 p. 317/530



Giantess shows consciousness of the body and the potential for healing.

The little midget runs ahead of DE and with the phallic gesture addresses the sky doctor. The blue doctor is naked and seems to have light emanating from her buttocks. The whole body is made of blue light, a numinous celestial body. It is as if the ass of secrecy is gaining consciousness. As Fellini descends deeper into the collective unconscious the material becomes more irrational. Is the ‘funny little child,’ who looks more like a dwarf in a red hat, asking the blue doctor to repeat something together from the top/from the beginning? Is he involved with her in a rehearsal of a script? If the I-Ching offers a clue, the decay suggests that some process ends; it “has been spoiled” and requires “humility” to address

properly. Following Nietzsche, Jung, in his Zarathustra Seminars, considers an image of the dwarf, a spirit of gravity, of the incarnation in the body. Here the dwarf as an earthly spirit offers a compensation for the sky-doctor, a healing celestial spirit.

Dream 18. RIDDLES OF THE UNCONSCIOUS

DEEPER DESCENT, CONFRONTING THE MYSTERIES

Images become more chaotic and enigmatic: “Weeping I am to tell Carlo Ponti that Sofia Loren drowned in her bathtub.

“Why would she leave me? “[This statement seems to be spoken in the dark by Fellini]

“Why the king twenty times!” [This is the comment of the blue-turned-black doctor that lifts her finger to the sky.]

“You give a scientific answer!” [The dwarf now dressed, with a cane points to the nose of the giantess and demands her to give a scientific answer.]

3/7/77 p. 330/533



The dream narrative loses its cohesion and becomes fragmented, a collection of images rather than a story. Three feminine figures and a little midget now dressed as a magician pointing to her nose and demanding of Lea, as the Giantess, to give a scientific answer. Lea holds him on her arm. And another naked female figure (with luminous buttocks) lifts her finger to the sky as if to challenge the god(s) with the question about the king 20 times. Three mountain peaks on the right that look like three monarchs, or three castles on the summit, add to the mystery.

There are two questions: one regarding abandonment through death (suicide?) of an actress and a king repeated 20 times (is there a need for the repeated intervention of the ruling principle?).

It is as if the clown/magician dwarf demanded scientific interpretation of dreams. The sad, crying DE has to tell the producer/husband that his wife/actress drowned. This is an echo of three dreams of drowning: almost drowning in the initial dream, the little girl on the back of the turtle submerging into the sea, and the young girl drowned on the statue of the goddess. Alchemically, it points to the solution of the feminine in the bath. The little magician commands the giantess to give the answer to the mystery. The naked female (another image of giantess from the dream with the blue doctor) challenges heavens, demanding the answer to “why the king is repeated twenty times?” There is a motif of three: three females and three mountains. The tri-fold structures are usually considered dynamic, active forms. They may point to the process rather than content, questions rather than answers, enigma of the psychic feminine posed by the female figures; the masculine is be-dwarfed to use Nietzsche’s term, nowadays considered politically incorrect, for belittling something.

Dream 19. COMMUNION WITH THE FEMININE MIND

“C.M.¹⁶ (but was it her?). much more robust, like a true woman

¹⁶ The editor of *the Dream Book* has not identified who C.M. refers to.

warrior, put N. and Lea's heads on a small, set table. I couldn't decide if the two heads were real, in other words truly decapitated from the two women's bodies, or perfect rubber and plastic copies. This doubt tormented me because Lea suddenly appeared against a seaside backdrop, snickering and telling me imperiously:

'YOU AND I ALONE KNOW WHAT THAT IMAGE MEANS!'

It seems that despite the white clown's authority and experience, the old lion won't be able to make the leap through the big hoop if it doesn't first resolve the problem of the three triangles."

4/25/77 p. 333/534



The giantess points out to DE that he has potential for symbolic understanding of images produced by her.

C.M., as a giant woman warrior, puts two female heads on the plate, ready for consumption. Shocked DE is not sure if they are real heads or movie props. One of the figures whose heads are on the plate, Lea, appears by the sea shouting **“You and I alone know what that image means.”** It further indicates that the communion of the feminine heads (minds) is to be read metaphorically.

The image is dominated by the masculine swimmer on the top and the restaurant scene with decapitated heads; on the right there is a circus arena scene with a clown-lion tamer holding a small ring, urging the huge lion to jump through, which is clearly impossible, on the ground of the arena 3 interlocking triangles are drawn, one with corners marked ABC. The lion has to solve this geometric problem before jumping through the hoop [It seems that despite the white clown’s authority and experience, the old lion won’t be able to make the leap through the small hoop if it doesn’t first resolve the problem of the three triangles.] The predatory, tamed instinct faces an alchemical paradox of triangulating the circle. It is a reversal of the Oedipal riddle. Here, the enigma is posed by a circus clown to the lion. Three triangles reiterate three feminine figures from the previous dream. There is a small naked female figure carrying a tray, selling snacks; she heralds the giantess selling men for snacks in the dream #23.

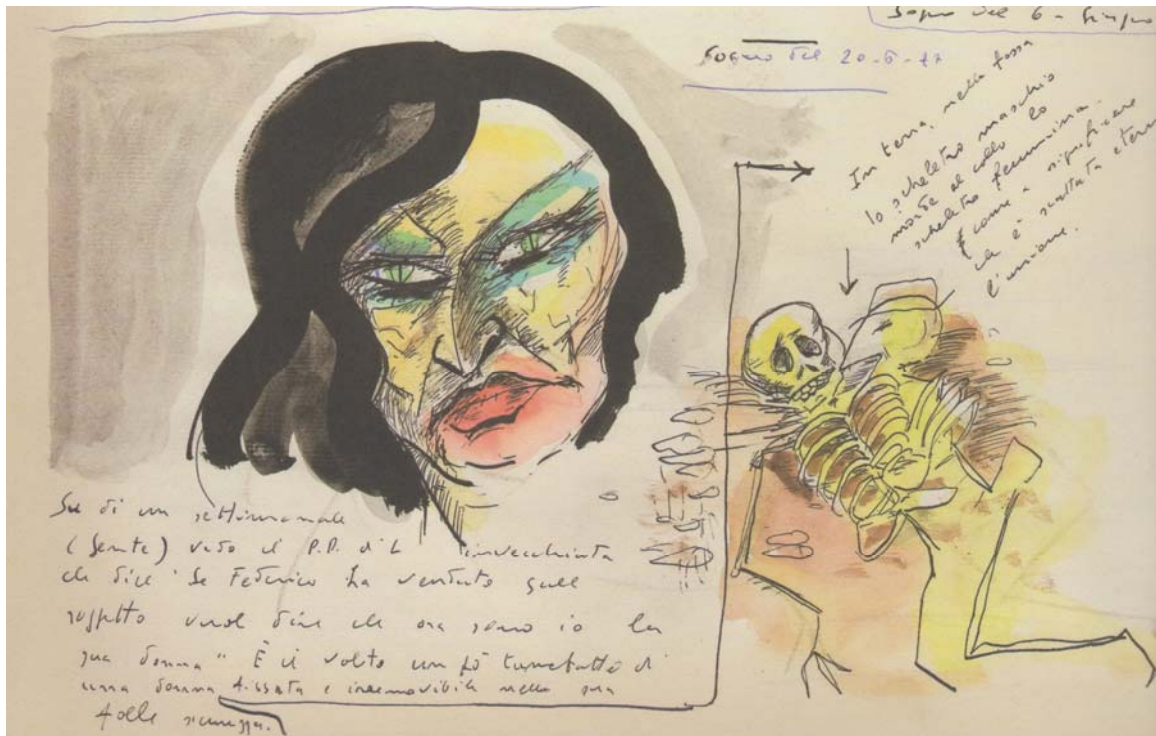
There is indication that the feminine mind needs to be metabolized (given the two heads, it points to emergence of feminine mind into consciousness.) Lea, on whom the giantess is projected at this time, comments that she and DE have special knowledge of images. There seem to be further promptings to interpret the mysterious elements of the dream: abstractions of triangles, and the circus lion scene. Illusions, magic, tricks, geometry, cannibalism, swimming, iconographic understanding are all-present in this oneiric scene. It is focused on the female heads, rather than body—the head, the mind of the feminine--the feminine mind--is to be consumed. The giantess invites DE to incorporate the feminine mind. In the context of classical Jungian psychology, where even a woman’s ego is considered masculine; this offers a potential for revision—even a male ego may need to develop feminine consciousness. Jung considers imagination a feminine part of the masculine mind .

The dream also highlights the need for the training of the instincts. If we consider for a moment that the lion represents a power, aggressive instinct, with a connotation of royalty, the ruling principle, the task that the trickster figure poses is abstract, and visibly puzzles the lion. It is as if the lion needs to shrink before being able to fit through the loop. The confounded lion may indicate the need to delay impulse. It is as if the instinct itself needs to assimilate the (Oedipal) triangle, in order to fit, to adapt. The circus setting, a special place for Fellini, emphasizes the magic, the almost—impossible feats, in which humans stretch their normal capacities, and a wild animal is trained to follow human commands. It is a space of childlike wonder and imagination.

Dream 20. GIANTESS AS INSPIRATION BEHIND FELLINI STORIES

“In a weekly magazine (*Gente*) Lea’s p.p., who looks older and says: “If Federico has sold that story then now I must be his woman.” There’s the slightly swollen face of a woman fixed and irremovable in her insane certainty. Underground, in a grave, the male skeleton bites a female skeleton as if that eternal union has been established.”

6/20/77 336/534



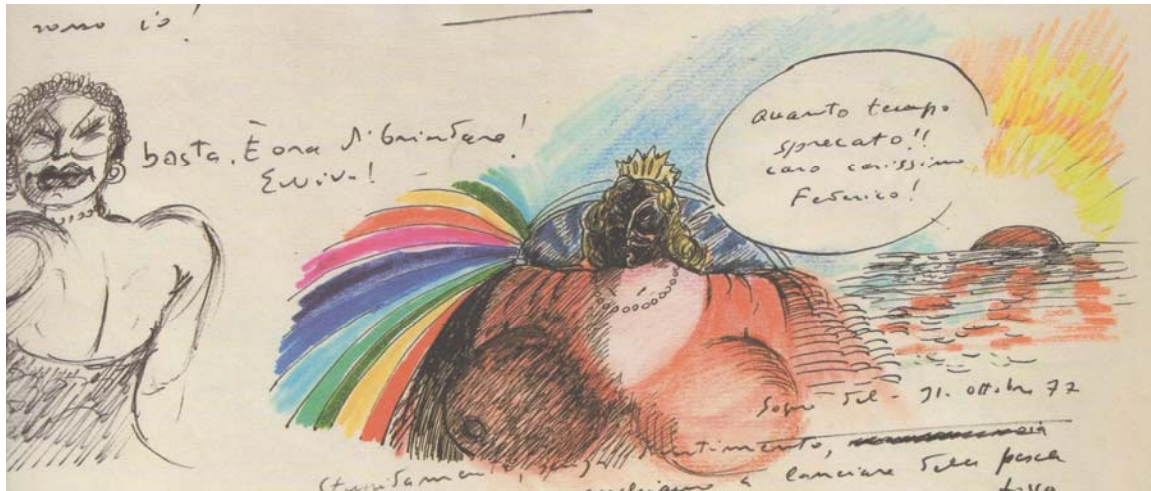
Lea (the latest personification of giantess) says: “*If Federico has sold that story then now I must be his woman.*” The giantess inspired him and now she demands her due. This is underscored with the huge, swollen face of the woman whose expression is “fixed in ... insane certainty.” Because Fellini benefited from the story (wrote a screenplay, and secured a production of a movie based on it) inspired by her, the giantess demands recognition. The giant head of a woman, emphasizes this fixed idea. It is as if this idea emerges into feminine consciousness, following the previous dream. The coupling skeletons in the underworld, the realm of the dead, indicate the eternal union of the feminine and masculine. The dream requires Fellini to accept the giantess as the source of inspiration behind his creativity. In the unconscious, *coniunctio oppositorum* is established, creating the eternal union of animus and anima, the syzygy.

Dream 21. GIANTESS AS A BLACK-FACED QUEEN

“That’s enough. It’s time for a toast! Hooray!” [exclaimed by the broad shouldered female facing the viewer.]

The Black Queen says: “So much wasted time!! Dear, Dearest Federico!”

9/26/77 341/535



The black faced queen (showing her dark side) with a translucent red cape and the rainbow on her right side (emblem of Hera’s messenger Iris) and sunset/sunrise on her left, remarking on lost time and addressing Federico with terms of endearment. Two figures urge DE to end the conflict [with the feminine?] and celebrate his achievement. The black queen carries the rainbow as an offer of peace. Now, that the masculine and the feminine are united, in the important development the giantess addresses DE by his name, indicating that their relationship is getting more intimate.

Dream 22. SARAGHINA ON THE BEACH

“The powerful signora seems to have come here with one precise aim: to avoid (what would be for me) a very dangerous war. She doesn’t speak, staring at me in silence without seeing me. I feel an immense listlessness overcome me.”

12/15/77 p. 345/536



GIANTESS OPENS HERSELF TO BRING THE END TO CONFLICT.

On the summer beach near Rimini, a huge prostitute in a fur coat with open legs stares at Fellini, making him listless. This woman resembles the Saraghina character from *Otto e Mezzo* on the beach in Viserbella (Fellini's childhood beach). This is another scene on the beach that points toward the end of conflict, as she intends peace-making. The wish is reminiscent of the dream when the giant Lea hoped to end all wars by giving birth to the king on the same beach. The boundary between the elements, where the sea and winds constantly erode the earth, seems to be an apt place for the end of conflict. Saraghina's

suggestive posture may allude to the idea of making love not war. Fellini movies often stress the power of Eros over aggression. Fellini consciously cast actresses embodying such giant female form in order to create a representation of the Italian adolescent male's anima, an embodiment of 'maternal' desire:

“I’m guessing you’ll say: but why Federico, yet another big woman, another giant? It’s true, there’s often an image of a generously sized woman in my movies, curvaceous, big, strong... but Saraghina is a childish representation of a woman, one of many diverse expressions of the thousands of ways in which a woman can be embodied. It’s woman rich with wild femininity, huge and unobtainable, and at the same time nutritive, as an adolescent eager for life and sex sees her, an Italian adolescent blocked & hindered by priests, church, family, and harmful education. An adolescent who, searching for woman, imagines, and desires one that’s a great quantity of woman. Like when a poor man dreaming of money thinks and raves about millions & billions of lire, not thousands.”
[*Making a Film*, pp. 129-130]

Fellini is aware of the mother-whore dynamic of Italian male mentality as well:

“The prostitute is the essential counterpoint to the Italian style mother. You can’t conceive one without the other. Just like the mother who nourished and clothed us, with the same inevitability, for my generation at least, the whore introduced us to the sexual aspect of our lives.” *Making a Film*, p. 131

Dream 23. GIANTESS AS A MAN EATER

Why is Leone’s (or in any case the president’s) seat in the royal tier of Eliseo theater so big? It is enormous, disproportionate, uncomfortable, excessive with those double legs that stretch all the

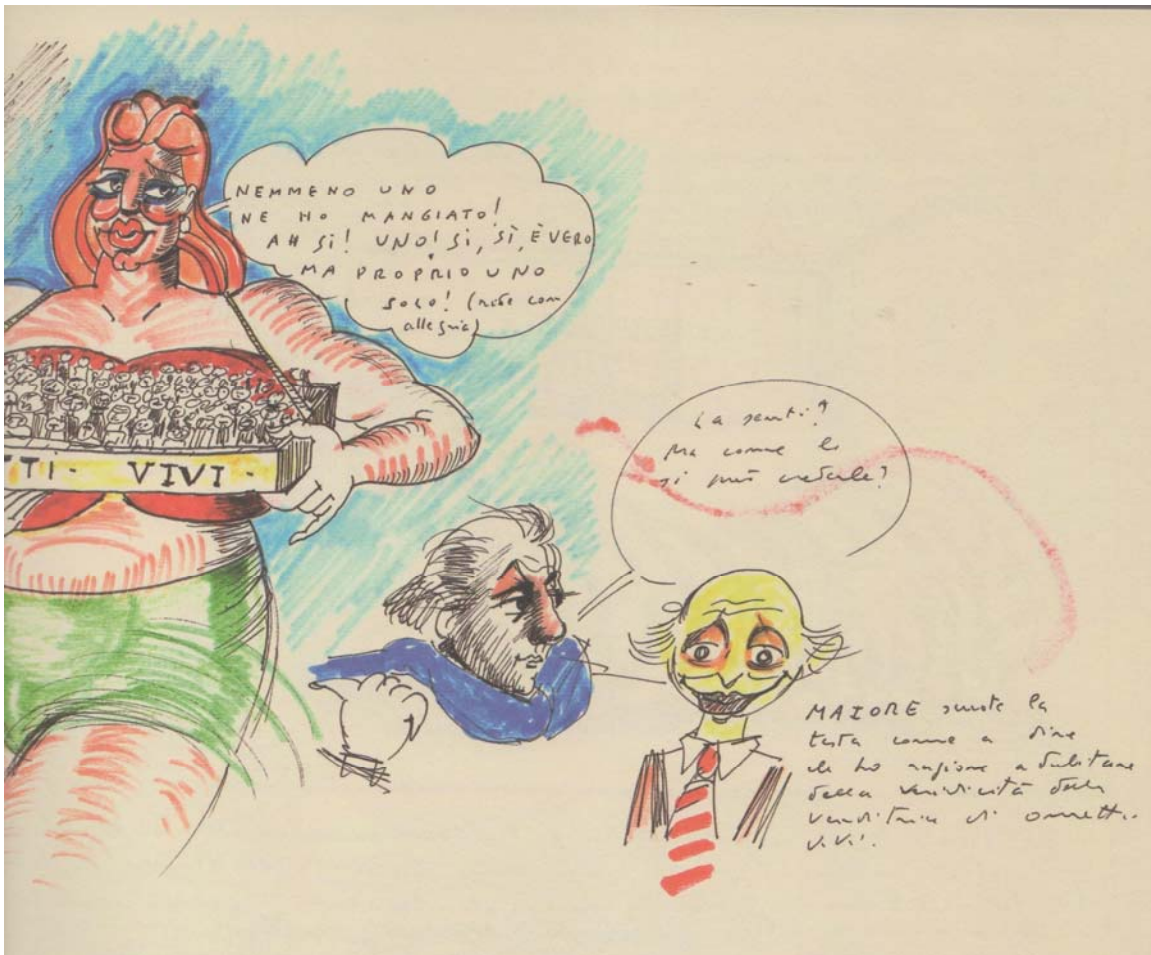
way down into the seats below. Leone, grey and melancholy, explains to me that this device that starts at the legs has to be fixed somehow.

I DIDN'T EVEN EAT A SINGLE ONE! AH, YES! ONE! YES, YES, IT'S TRUE, BUT IT WAS JUST ONE (laughing happily).

“Do you hear her? Can we trust her?”

Maiore shakes his head as if to say that I am right to doubt the veracity of the woman selling live little men.

1/9/78 349/537-38



Fellini shares the presidential suite with the Italian president Giovanni Leone at the stadium while a Giantess (as a man eater) comes around selling tiny men like peanuts for snacks. She laughs and says: I DIDN'T EVEN EAT A

SINGLE ONE! AH, YES! ONE! YES, YES, IT'S TRUE, BUT IT WAS JUST ONE!
 DE interprets the president's gesture of shaking the head, as confirming his mistrust of the giantess.

Fellini points to the clownish-looking president and to the giantess selling men for snacks. DE wonders if he can trust her. She eats one of the men in the display (inscribed with 'Ometti Vivi'--Living cairns/memorials), but laughingly denies eating more. Fellini is secure in the executive suite, pointing to the consuming power of the giantess. Here she is an archetypal waitress that serves men (pun intended). The risk of being consumed by this enormous figure is always there. The little men as snacks are considered living memorials. Men-snacks are representations of living memory. The sport stadium is a place of display of contemporary competitive, heroic consciousness. In contrast to the communion of feminine minds, here the communion consists of the whole male body. It is not just a body of Christ served at the Christian communion, but bodies of any man. In the heroic, competitive setting the male body needs to be incorporated. The giantess serves conscious internalization of the male body, rather than only the usual spectators' unconscious identification with the idealized body of the athlete.

Dream 24. FURTHER DESCENT

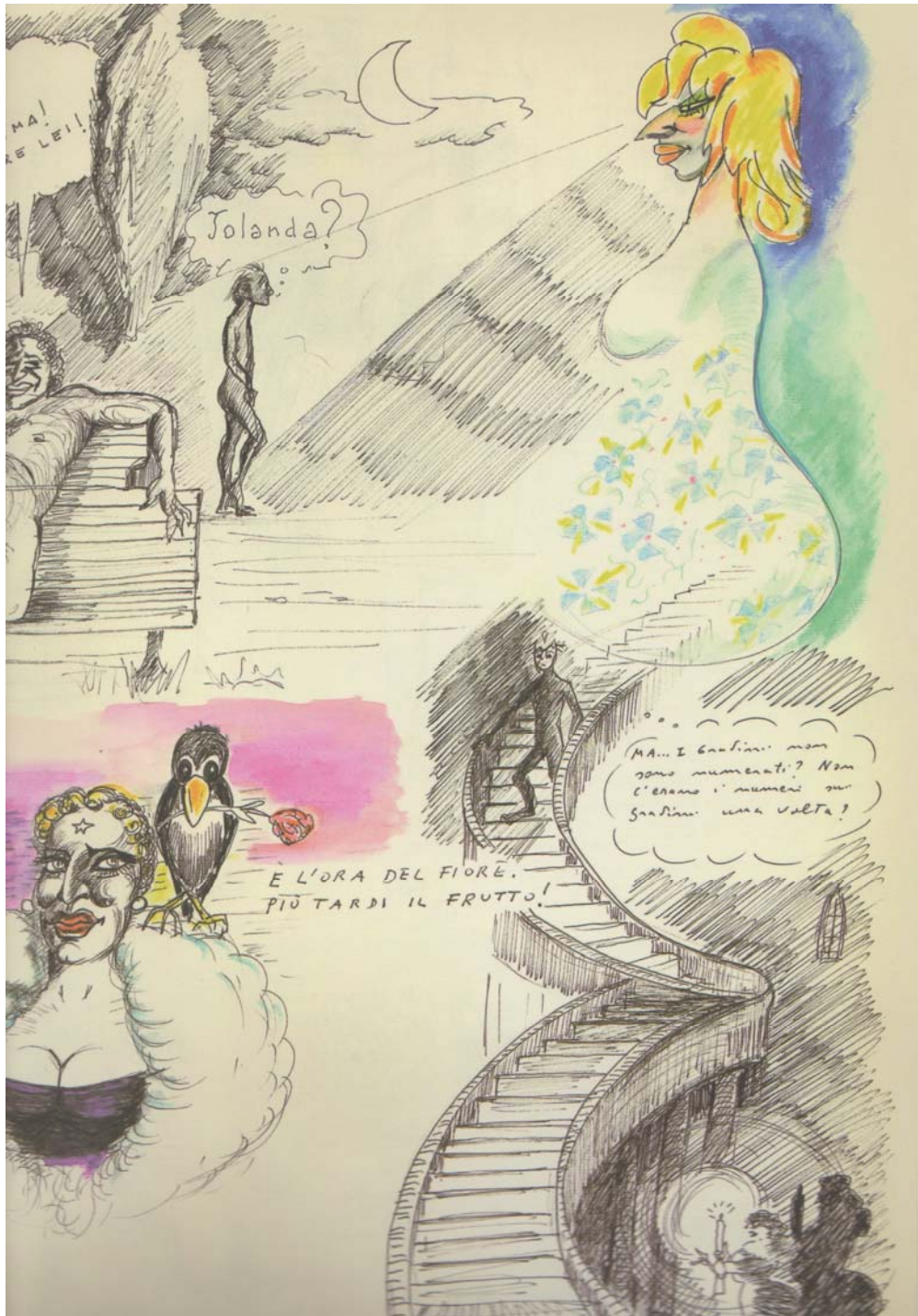
"SHE'S STILL NUMBER ONE! ALWAYS HER!

Jolanda?

BUT... Aren't the steps numbered? Didn't there used to be numbers on these steps?

IT'S FLOWER TIME. FRUIT'S FOR LATER."

2/22/78 353/538

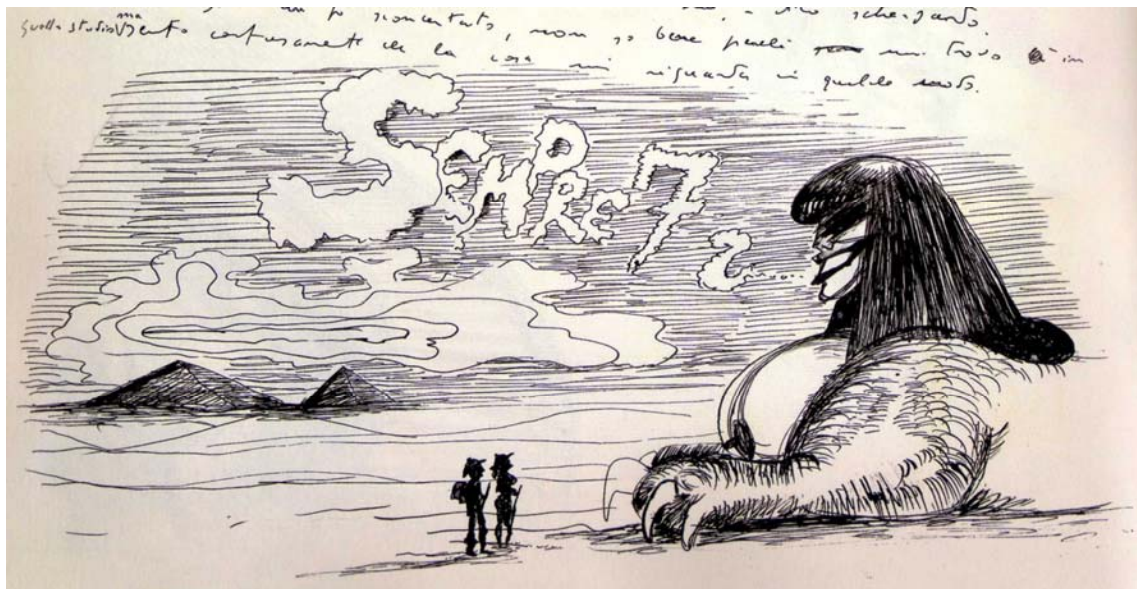


This time, DE consciously descends into deeper levels of the unconscious. It is flower time, spring, echoing Persephone; fruits are for later.

In the night time, under the moonlight, naked Fellini walks toward Primavera, the goddess of spring in her flowering body, whose gaze invites him to

descend into herself. At the bottom of the internal staircase the ass of secrecy awaits with the candle. One of the guardian birds (of the ass of secrecy) with a red rose in its beak perches on the left shoulder of the fancy-dressed woman with the star on her forehead, commenting on the seasons. A naked man with a silly grin rests on the bench. The numbered steps suggest a conscious descent into the body of the feminine. It is beautiful depiction of the initiation into the enigma of the feminine. DE enters consciously the body of giantess and descends into the depth, into the mystery of the feminine. A fragile light of consciousness illuminates the darkness.

Dream 25. RIDDLE OF THE SPHINX



The masculine and feminine travelers confront the Giantess as an animated sphinx.

A male and female traveler stand in front of the awakening feminine sphinx. From its lips the breath forms a phrase: *Sempre 7*, or *Always Seven*—the riddle of the sphinx. A couple, Oedipus and “Oedipa” confront the sphinx. It is as if the monkey and the cat from the Dream #8 witnessing awakening of the giant snake in the pyramid, were transformed into the Oedipal couple facing the

sphinx. The enigma is expressed.

What would happen if both young masculine and young feminine confronted the sphinx, rather than only the masculine hero of our classic myth? Would there be different answers, another outcome, an alternative [re]solution to the oedipal complex? Mythical Oedipus uses his logical mind to answer the riddle—(“Man”), and the sphinx leaps into the abyss. And we are left with the enigma of man, struggling to know himself, while missing the connection to the archetypal feminine. “Sempre 7” indicates the seven planets, seven days of the week, the moon/feminine measure of time. It points to a full scale in musical notation. It is a number of the conjunction of heaven, associated with the number 3, and earth, associated with 4. The eternal and temporal meet.

26. GIANTESS AS A DRYAD [Hypnagogic vision]

April 2, 1978

“Lea’s arboreal-carnal bust separated into two trunks by a cutting wire worked by hands against the sky. Lea doesn’t seem to suffer, in fact she smiles, pleased and entertained. In order to make a crazy guy leave (better yet, to convince him to leave).” p. 356/539

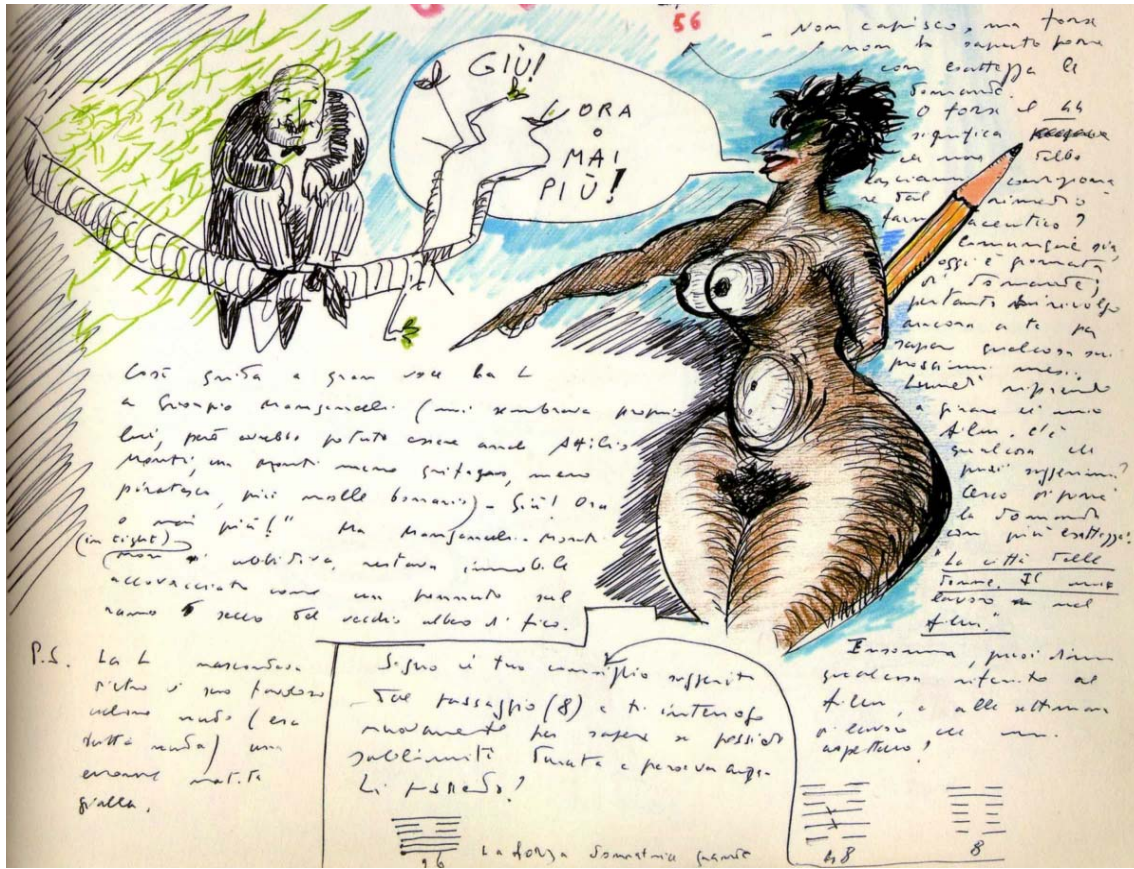


Lea now as a dryad, her waist cut with a string held by two delicate masculine hands. Here the giantess is a personification of vegetative consciousness. Her body glows inside, symbolizing consciousness of the body itself, deepening the natural, naïve consciousness of the nymph (See Hillman's *Essay on Pan* for discussion of the nymph). It indicates the potential for penetrating the natural (innocent nymph) consciousness by the animus. The severance of the upper and lower body also resonates with the sense of the separation from the "crazy masculine." It is as if the glimpse into the interior of the feminine makes Fellini (men, or masculine consciousness, in general?) sane, as the "crazy guy" cannot tolerate the (in)sight into the feminine, and its separation from natural, concrete growth and becoming symbolic.

It is as if the Sphinx riddle of the mystery of the feminine is revealed, as the light, or consciousness of the body.

Dream 27. GIANTESS AS A DIRECTOR OF WRITING

"Down! Now or Never! That's what Lea from S. Marino yells out loud to Giorgio Manganelli (it really seems like him [a writer]); but it could also have been Attilio Monti [an oil magnate, a film producer], a less predatory, less pirate-like, weaker kindly Monti). 'Down! Now or never!' But Manganelli-Monti, wearing a morning suit, didn't obey. He remained frozen, hunched down like a bird on the dry branch of the old fig tree. Lea was hiding an enormous yellow pencil behind her fabulous naked butt (she was entirely nude). I-Ching 16, Enthusiasm." 8/4/1979 p. 363/541



Giantess provides the tools and commands the screenwriter/producer to write.

A giant figure of naked Lea (holding an enormous yellow pencil) orders Manganelli/Monti, writer/oilman-producer, perching on a branch of the tree to climb down. She commands him to climb down and write. He is frozen and does not obey her. The composite male figure symbolizes writing/producing libido, that needs to be grounded. The giantess is a demanding muse, commanding the writer to come down from his high perch and face the terror of her naked body, the terror of the blank page. Here she is a drawing/writing creative muse who is in control of the tools. The giantess presents the tool for drawing and writing, echoing the initial desire of an adolescent Fellini to go draw her. Drawing has been essential to Fellini's creativity:

“Sometimes you have to warm up your imagination, the way an athlete warms up muscles he hasn't been using when he

suddenly wants to call on them to be at their best. It is like doing mental calisthenics. I do it by drawing. Drawing helps me to see the world. Of necessity it heightens one's powers of observation, especially when you know that you will be reproducing something you have seen when you no longer have the subject present. Drawing releases my imagination. *I Fellini*, 161

Pencil has been an indispensable tool that he used to constantly sketch his dreams and ideas and characters for his films:

“Somehow my hand and my mind were linked for inspiration and creativity. I might have an idea without a pencil, but it was really only with a pencil in my hand that my imagination was stirred. Always having good pencils around was very important to me. In my dreams of course, I didn't need a pencil, but it was essential that when I woke up, I recorded the pictures of my dream imagination, so that I kept a visual record of the story in my dream books.” *I Fellini*, 319

Dream 28. EXPLORATION OF THE GIANTESS' INTERIORITY

“It was necessary to find a little page from a notebook where some generalities had been written down—numbers and general information about a friend of mine, a great friend, so important and close that I thought perhaps that friend was me. A. swallowed that little page (at least that's what people were saying), and was even to give it back, but at the same time she claimed never to have seen it and therefore never to have swallowed it.

Now she was quiet, her face wearing that inscrutable expression of a goddess chased out of the bosom of Olympus. She was enormous, incredibly beautiful, entirely naked, her colossal

tights spread wide, her big fabulous tits partially gathered into her two hands. I was naked too, red with pleasure and embarrassment, and I got ready to search her vagina for that little page covered with information... Will I be able to find it?

It is the hour everyone's been waiting for! The extraordinary event is about to take place! Who, what is supposed to appear on the infinite horizon?" March 1980 p. 366/542



The dream indicates the potential exploration of creative identity as constituted by giantess.

There is a page from a notebook of paradoxical importance, with information about such a close great friend, that it could be the dreamer himself. People, the psychic collective, are saying that A. swallowed the page. She was to

give it back but also claimed that she had never seen it. Everything is uncertain and confusing in this dream. A. like a naked, exiled Olympian goddess sits with parted thighs. Fellini, naked, red with pleasure and embarrassment is about to search her vagina to retrieve the page.¹⁷ In the Jungian world we often use the phrase “exploring the unconscious,” or the feminine; this image takes it out of the unimaginative jargon, and fleshes it out with shocking carnal immediacy. It is a curious illustration of the Kleinian fantasy of the interiority of the mother’s body, confusing digestion and procreation.

The dream itself considers this the crucial moment: “It is the hour everyone’s been waiting for! The extraordinary event is about to take place! Who, what is supposed to appear on the infinite horizon?”

This is the indication that the whole psyche awaited this essential development. DE is ready to explore the interior of giantess, her infinite space. There is suspense: what figure will emerge from the inner horizon of the psyche? The ability to tolerate [the fear of] the unknown is fundamental to engaging the unconscious.

The dream points to the mystery of the origins, of primordial creation (a la Corbet’s “Origin of the World”), although what, initially, needs to be born/retrieved are the notes on the identity of the dreamer. The muse/anima is a provider of identity (papers). She both inspires with new ideas and consumes the ideas, gives and takes away the sense of personal identity. Anima is a factor that personalizes us as ourselves:

“Not I personify, but the anima personifies me, or soul makes itself through me, giving my life her sense—her intense daydream is my ‘me-ness’; and ‘I,’ a psychic vessel whose existence is a psychic metaphor, an ‘as-if being,’ in which every single belief is a literalism except the belief of soul whose faith posits me and

¹⁷ When I commented on this image in the class on the dream interpretation as a depiction of psychic exploration, one of the female students in the class criticized the masculine bias of this image. She’s come up with the image from the magazine of a woman with enormous whirling tongue as a female equivalent. I guess exploration, stimulation and exploitation of the feminine, are fused in this image as well as in my comments, as I try to stick to the image and do not impose moral ideas on it.

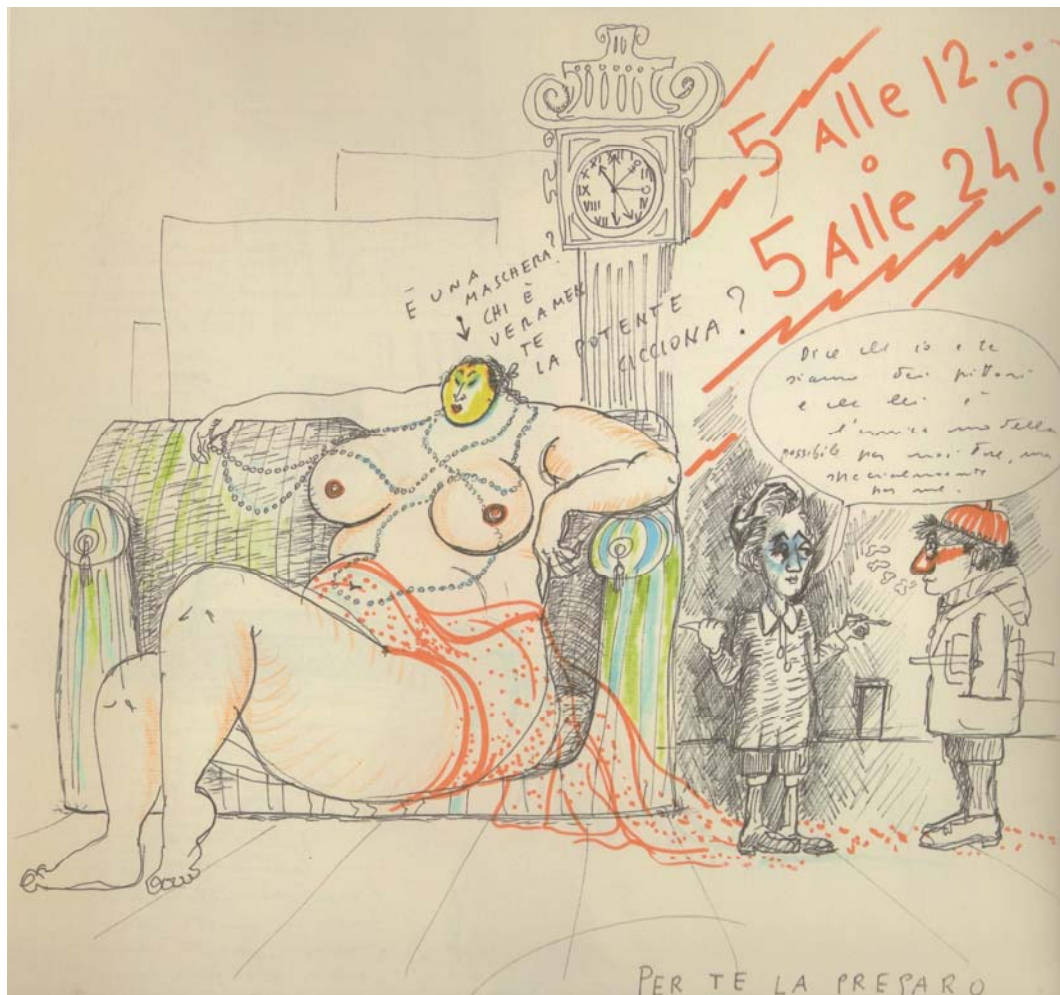
makes me possible as a personification of psyche.” *Re-Visioning Psychology*, 51

Dream 28A. GIANTESS IN A YELLOW MASK

Is it 5 [min] to 12PM or 5 [min] to 12AM?

IS IT A MASK? WHO IS THAT POWERFUL FAT WOMAN?

She says that you and I are painters, and that she’s the only model for the two of us, especially for me. 1/22/1980 368/542



The giantess, sitting on a striped sofa presents herself as a ‘masked’ model for painters [Young Fellini and a red-nosed painter]. She, indicated by the arrow,

wears a yellow mask, gives out a powerful cackle, and plays with a very long necklace of pearls. She declares DE and the red-nosed, red-beret fellow are painters. Fellini recognizes her power. The giantess' identity is coming closer to consciousness; she is getting ready to pose. It is the high time (although ambiguous midday or midnight?); things are getting ripe for dramatic change.

Fellini had this dream while working on *La citta delle donne, the City of Women*. He has been keenly aware of how men project on women their anima. He saw the movie as a fable or a nightmare (the film is the dream of the protagonist played by Marcello Mastroianni, Snàporaz, a twenty-year-old version of Guido Anselmi, the director--hero of *8 & 1/2*):

“It’s the viewpoint of a man who has always looked at woman as a total mystery.... Through the ages, from the beginning of time, I’m certain man has covered woman’s face with masks. They are, however, his masks, not hers. They are the masks of the viewer, not of the woman, and what they hide is not what they seem to cover. The masks come from the man’s own subconscious and they represent that unknown part of himself.” *I, Fellini*, 212

Dream 29. REALIZATION OF THE NATURE OF CREATIVE PROJECTION

“THESE IMAGES ARE TRUER THAN TRUTH ITSELF!
DON’T YOU THINK?
I CANNOT RECALL THE RELEVANT NAMES.
YOU ARE STILL THE SAME OLD LIAR! YOU KNOW
PERFECTLY WELL WHO THAT IS AND WHAT HE WANTS TO
SAY TO YOU, DO YOU KNOW WHAT? JACKET LAPELS ARE OUT
OF FASHION!!!”

May 1980 p. 372/543



Fellini projects with the projector or films with a camera (there is the duality of directionality in the static picture) a figure of naked Lea and says or thinks: THESE IMAGES ARE TRUER THAN TRUTH ITSELF! DON'T YOU THINK? I CANNOT RECALL THE RELEVANT NAMES.

There is a recognition of reality of projection and creation. The position from which the drawing is made reveals the dynamic of how the image is created. It seems that Fellini realizes that he projects the image of giantess on various actresses, a process that obscures their identity (he does not remember relevant names) because they are all one feminine. A shadowy tailor looks up at him from below and comments on the old-fashioned persona of Fellini:

YOU ARE STILL THE SAME OLD LIAR! YOU KNOW
PERFECTLY WELL WHO THAT IS AND WHAT HE WANTS TO
SAY TO YOU, DO YOU KNOW WHAT? JACKET LAPELS ARE OUT
OF FASHION!!!

It seems that at this point Fellini realizes even on the (old-fashioned) persona level the mechanism of projection: how in his films he creates ‘images that are truer than the truth itself.’ It echoes Picasso’s comment that *Art is a lie that makes us realize truth*. Commenting on Marcello’s character in *Otto e Mezzo*, Fellini expresses how he, both as a film character and himself, tries to understand himself through projections on women:

“The protagonist is blinded by [women]; he likes all of them, as if women were one, embodied by thousands of likenesses. A persistent musing he is obsessed with could be one motivated by anguish, bitterness, and anger over all the beautiful women born before his time, and those who’ll come after. The man is incurably captivated, fascinated by woman, and he hasn’t yet figured out what his relationship to her is (besides, who can understand it?), to *her fabulous mythical body, her curves, moon, mountains and valleys like an unfamiliar planet*. So the film should also be the story of these *endless tales about the woman-continent*, mysterious and fascinating. In addition to the female protagonists, lots of other women should make an appearance, and I feel that these fair presences permeate the whole story and that the events are directed toward *the single problem, that is the protagonist’s insistence on understanding himself through these magical and vague projections*.” Fellini, *Making a Film*, p. 122

Dream 30. INTEGRATING VARIOUS ELEMENTS FROM THE SERIES

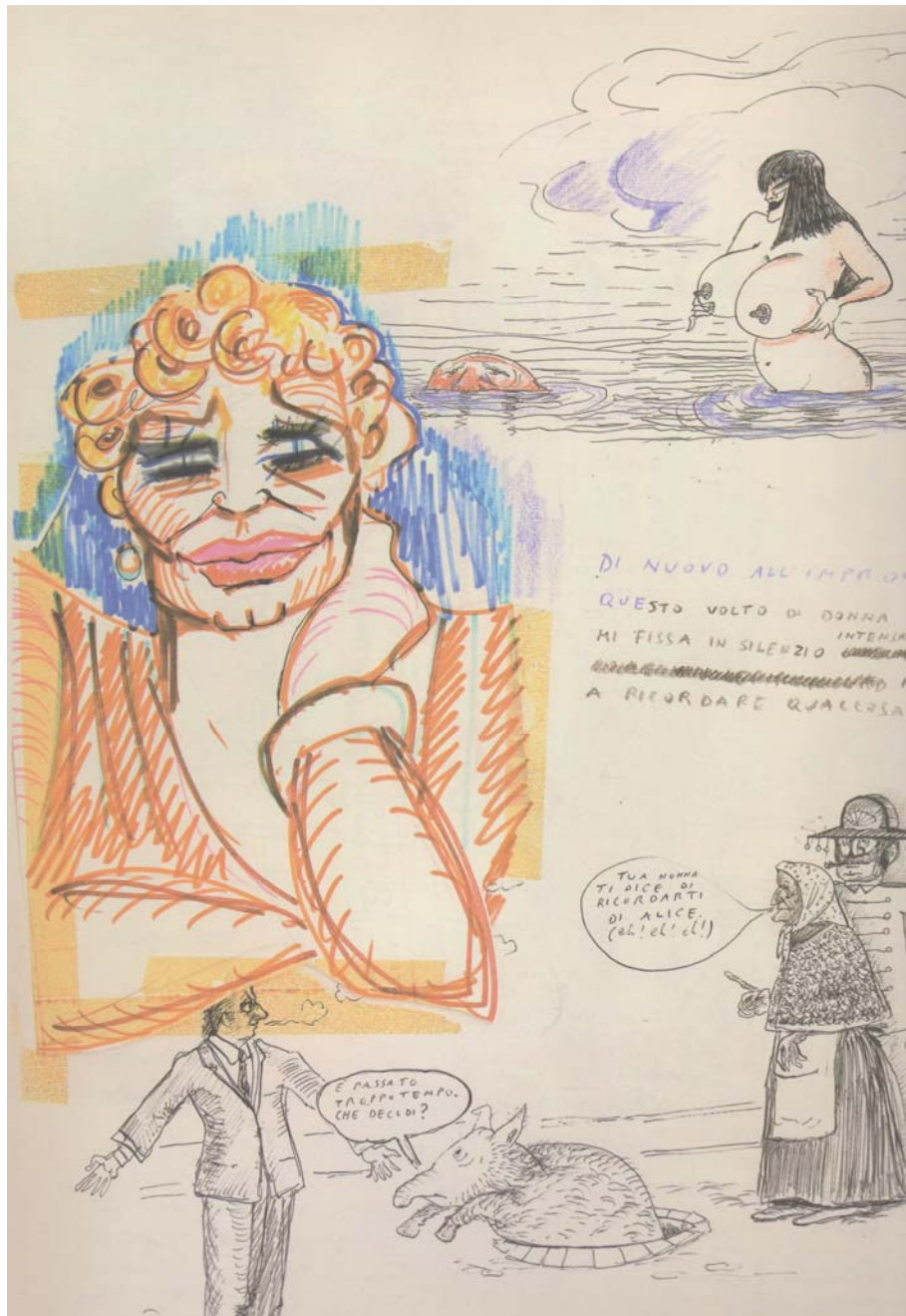
“SUDDENLY, ONCE AGAIN THIS WOMAN’S FACE
STARING AT ME SILENTLY, INTENSELY, ENCOURAGING ME
TO REMEMBER SOMETHING...

YOUR GRANDMOTHER SAYS YOU HAVE TO REMEMBER
ABOUT ALICE (HAH HAH HAH)

TOO MUCH TIME HAS GONE BY, WHAT’S YOUR
DECISION?

The person can never take his thumbs off if he wants the production of grass stalks to continue, never to stop. He doesn't suffer because he has come to do precisely this!" July 1980

378/544



Giantess promotes reflection, shows her capacity to rescue.

The dream indicates the potential for conscious cultivation of the psychic garden and instinctual capacity for descent (the anteater).

It is as if the Sphinx got fully humanized, represented by the naked large-breasted woman approaching a drowning man. The large female face encourages Fellini to remember something, promoting reflection. The admonition to remember is amplified by the grandmother, flanked by an older soldier (grandfather?) who laughing, reminds Fellini to recall Alice. A strange animal, like an ant-eater emerges from the man-hole and comments to Fellini that too much time has passed, a decision is to be made. An older male face sticks out of water and the sphinx-now-fully-female offers her breasts to rescue the “drowning man,” echoing the original dream.

The whole dream seem to comment on the green-thumb archetypal gardener who supervises the continuous vegetative growth of the psyche. It is as if the patch of grass that was transported on the train was planted, and an archetypal gardener emerged that can cultivate it. Attending the garden, provides healing and relieves suffering. It echoes gardens of Adonis in Ancient Greece, and Osiris as fresh growing wheat.

Dream 31. THE DESCENT TO THE REALM OF THE MOTHERS

At this point the process of transformation itself reaches consciousness. DE sees the giantess in her own realm, and is recognized by her. It is as if the ant-eater emerging from the manhole opened the access to the underworld in which ten large naked females live (What Jung, after Goethe, called “the realm of the mothers”¹⁸).

“Fellini: You see? I managed to see you for real! (or to see how you really are?)

¹⁸ Jung describes Nekyia as the “The descent to the Mothers [that] enabled Faust to raise up the sinfully whole human being - Paris united with Helen - that homo totus who was forgotten when contemporary man lost himself in one-sidedness.” CW 15, p. 140

Giantess [recognizes him]: Federico!" 7/18/1980 p. 385/546



The process of transformation reaches consciousness; it, that is the transformative process itself, begins to see itself as it gains eyes: three peacock eyes and one human eye. It is a beautiful illustration that all elements and processes in the psyche have consciousness.

The anteatr emerging from the manhole in the previous dream presaged

the descent of DE. DE descends to the realm of the mothers. The whole psyche is animated with the light of consciousness: DE, non-ego and their relation itself; seeing eyes of the transformation itself are a beautiful imaging of the transcendent function as a conscious being. The Giantess and Federico see and address each other directly. After all the years, finally they are able to confront each other in the reality of *mundus imaginalis*. Time is suspended. The time is always five to midnight, just before the deepest unconsciousness.

All women have small heads and huge breasts, thighs and behinds. The mothers have their own light; instead of the candle they have a lamp, a more steady consciousness connected to the energy source. From the props that are strewn around, we can infer that they govern the realm of fortune/fate, intoxication, access to treasure, and language/poetry: dice, card games, wine, keys, and letters like Q. The eyes of the process are peacock's (Hera's) eyes. Peacock's eyes intimate that the process enters *Cauda Pavonis*, or peacock's tail—an alchemical stage that appears immediately before *albedo* or *rubedo* when various components from “the chaos of *massa confusa* are brought together in the form of colors (or contradictory feeling-values) before they all blend and become white, albedo. It denotes spring and renewal of life.” [CW 16, p. 271] Seven colors are associated with the planets, and the peacock itself is considered the bird of Hermes, the blessed greenness and “soul of the world, nature, the quintessence which causes all things to bring forth.” It is also an emblem of Juno/Hera whose messenger is Iris, the rainbow.¹⁹

Jung imagines creativity as originating in the realm of the mothers:

“It makes no difference whether the artist knows that his work is generated and matures within him, or whether he imagines it is his own invention. In reality it grows out of him as a child [from] its mother. ***The creative process has a feminine***

¹⁹ Quoted by Jung from *Amphiteatrum Sapientiae*, where it announces birth of filius regius, the king's son, the new king. CW 14, pp. 285-288, ¶388-398 “Psychologically it means that during the assimilation of the unconscious the personality passes through many transformations that show it in different lights and are followed by ever changing moods. These changes presage the coming birth.” CW14, p. 311, ¶ 430

quality, and **the creative work arises from** the unconscious depths—we might truly say from **the realm of the Mothers.**” CW 15, p. 103

As a Jungian analyst Mark Kuras used to put it, “the realm of the unconscious was never imagined as not-a-mother.”

However, Fellini had profound understanding of Italy as a “mother-country”:

“In our country there’s true idealization of the mother; moms, big mammas, great mothers of all kinds, dominate a fascinating iconography, our private & public realms: virgin mother, martyr mother, mother Rome, mother Wolf, mother Country, mother Church. But do all of you find this extensive presence of the mother, this plethora of mothers, convincing? I’m going to attempt a personal interpretation that might irritate some trained psychoanalysts.”

And proceeds to provide a Jungian compensatory interpretation:

“I’m under the impression that all of this excess of mothers in fact demonstrates the absence of the mother. Aren’t we perhaps constantly offered substitute mothers, mother-fetishes? It’s what the industry does, sex for hire, pornography. Therefore I think we haven’t had enough of the “good mother,” and for this reason we feel the lack & we often feel like inept little children.” *Making a Film*, pp. 130-131

Dream 32. Giantess as a black queen, again. Fellini gains capacity to influence the alchemy of transformation.

The black queen (now fully black, not just the face) from the dream #21 is back and calling somebody on the phone, reporting on the scene:

“Black Queen: HELLO? FEDERICO’S HERE RIDING A LION. HE SAYS I LOOK GOOD, EVEN THOUGH I’M BLACK!

Fellini says: YOU LOOK GREAT!!

Fellini thinks: IN ANY CASE, I CAN TURN HER WHITE AGAIN WHENEVER I WANT! OR PINK, OR RED! IT’S ALL UP TO ME!”

8/3/1980 381/545



After descending to the realm of the mothers and becoming fully conscious of the reality of imagination, DE has the power (lion) and confidence to influence it, change colors of figures etc. The Black Queen speaks on the *red* phone as he rides the *red* lion. And there is a good rapport between DE and Black Queen. In

the *albedo*, feeling-values can be affected consciously. Four colors associated with alchemical transformation: black—nigredo, white—albedo, yellow—*citrinitas*, and red—*rubedo*, are all present in the picture. The red lion indicates that Fellini has an access to the *rubedo*, echoed by the Black Queen's red phone; it suggests capacity to bring imagination into life.

Dream 33. TRANSFORMATIONS OF CATS

“The modern cat's thousand and one transformations date back centuries and centuries.”

These continuously different images of the cat's muzzle appear to me as fade-ins on the modern cat sitting still in the front of a little wizard, who, the miracle worker was operating from behind his hypnotizing eyes. TINY LITTLE MAN, the father of a young circus man who had started to show me the same magic trick.” 8/4/1980 381/345



Fellini is shown the wild ancestry of the modern cat. The magician is projecting the images as if on the movie screen. He portrays the history of

transformation of the instinctual libido through time. If we take magic as an ability to influence imagination through ritual, and the circus as a place of magic, DE is here shown the archetypal magician, a personification of the imaginative power to see through the present into the timeless. Portraits of these figures are reminiscent of the beasts painted by the “wild beast” painter from the dream 40.

Dream 33. THE GIANTESS CONSCIOUSLY EXPRESSES HERSELF THROUGH FELLINI.

I'M PLAYING MUSIC, PLAYING MUSIC AND TURNING INTO A TREEPLANT...

9/12/80 375/544



Fellini in blue (color of the sky-doctor) plays the blue violin²⁰; a black, sad dog sits next to him and the giantess rests on the tree-stump turning into a dryad, as in Ovid's *Metamorphosis*. The woods are depicted as an ominous giant skull. The forest's eyes are watching; nature watches, with timeless, empty, death eyes. She muses: "I'm playing music, playing music and turning into a treeplant." It is as if she played through Fellini. She is the muse and muses on how she expresses herself through him. The giantess seems to be conscious of that process, and transforms herself into a tree, indicating that she is a part of the natural world. Her music has transformative powers. The dog is moved by the blue melancholy music. The inspired feelings affect the instinctual being.

Dream 34. GIANTESS AS PUPPETEER

The dream shows the range of expression that Fellini is capable of:
from comedy to intellectual complexity.

9/12/1980 374/544

²⁰ Although the violin is probably more adept at expressing blue than the guitar, for amplification see Wallace Stevens *The Man with the Blue Guitar*. Both the blue violin and the blue guitar are capable of expressing "things as they are."



The naked giant puppeteer, holding Fellini on a string between her legs, muses: “Wouldn’t it be better to be a French academic than a clown?” A puppet of Fellini dressed in a French Napoleonic purple outfit points with his feathered hat at the head of a clown with a red nose. DE is a puppet; the giantess is the one that directs Fellini, or moves Fellini as a Napoleonic figure. Fellini becomes aware that the other uses him as her mouth piece. Seriousness of intellectual exploration (alluding to the French deconstruction) and mockery of it, sense and nonsense, are portrayed together side by side.

The dream is an expression of the awareness that he is the puppet of the giantess. Fellini saw the clown as a personification of

“the irrational aspect of man; he stands for the instinct, for whatever is rebellious in each one of us and whatever stands up to the established order of things. He is a caricature of man’s childish and animal aspects, the mocker and the mocked. The clown is a mirror in which man sees himself in a grotesque, deformed,

ridiculous image. He is the man's shadow." [*Fellini on Fellini*, p. 123]

In *Intervista* in the scene of the "Villa Pandora," Fellini appears as a director of a movie, with Marcello Mastroiani, playing Mandrake the Magician²¹. There is also an actor playing the young Fellini and a Japanese crew filming the interview with Fellini-the director. They all visit Anita Ekberg at her villa "Pandora", guarded, Cerberus-like, by several huge Great Dane dogs. It is 25 years after *La Dolce Vita*. After she lets them in, Marcello as a movie magician projects the Trevi fountain scene of the film while they all watch, moved. And we as the movie audience watch it too. Anita and Marcello, as older actors, watch themselves as young actors in the iconic scene that made them world-famous, with nostalgia, tears in their eyes, reflecting on time passing. And then we the movie viewers (at least those of certain age) see them watching themselves as actors and recall our own memories of the time of watching this very scene of *La Dolce Vita*. And we witness and reflect on the passing time of our lives, now intertwined with the movie-time. Think of the layers of meaning present in the scene: awareness of cinematic time and process, and a playful interaction with the audience that deconstructionist academics like Derrida could envy.

Dream 35. ACTIVE IMAGINATION.

"Vibration experience. Everything's red. I can't get out of these vast, infinite red rooms. [He consults the I Ching]:

Once again I'm here asking you for some suggestion, some direction. I want to ask you more than one question. Let's address them in order. Here is the first: What's my 'general situation'?

I CHING:

8 Solidarity

23 The Crumbling

²¹ Mandrake was figure from an American comic strip (developed by Lee Falk) in 1934, who

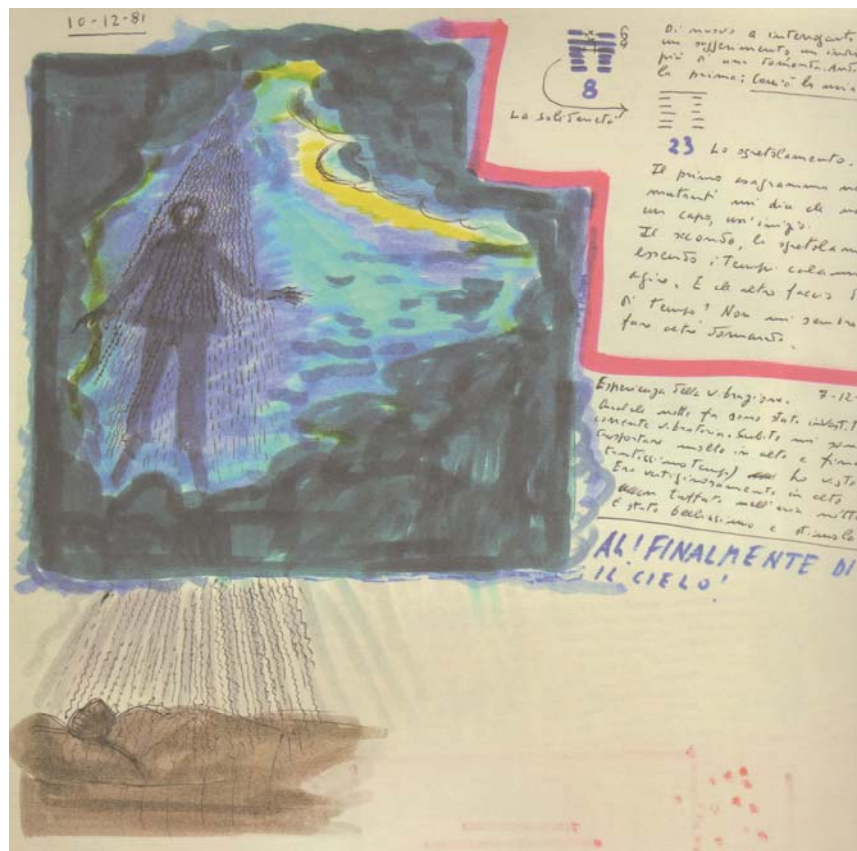
The changing lines of the first hexagram tell me that I can't find a start, a beginning.

The second—the crumbling—invites me not to act, since these are calamitous times. What else am I supposed to do with an infinity of time? It doesn't seem necessary to ask other questions.

11/26/1981 396/549

12/7/1981: The vibration experience. A few nights ago I was struck by a powerful current of vibration. I immediately felt myself being transported way up in the air, and finally (after a very long time), I saw the night sky. I was dizzily high up, but free, plunged into luminous nocturnal air. It was incredibly beautiful and stimulating.

AH! FINALLY THE SKY AGAIN!"



created hypnotic illusions with his magic. Fellini unsuccessfully attempted to film it in 1960's.

Fellini has the capacity to consciously explore the creative imagination. He is lying in bed and has a “vibration experience,” of his body lifted to the sky. He is lost in the infinite maze of red rooms. Rubedo dawns; Red and white are king and queen. Who is the “you” he addresses? The “you” answers through the I-Ching hexagram #8 that in Baynes’ translation is rendered as “Holding Together [Union]”, of image of water over the earth. The libido seems grounded. It shifts into the hexagram #23, “Splitting Apart” of mountain resting on the earth. It is as if the liquid libido solidified. The mountain is seen as obstructing the movement forward. The dialogue with the inner ‘oracular’ figure offers him guidance.

Two weeks later, it is as if the obstacle was removed and the ability to imagine was restored. Fellini is lifted up to the sky with the tremendous sense of freedom. He is contained in the celestial body of the goddess, an image of *unio mentalis*, when intellect and fantasy are unified. Now his fear of flying in the imagination disappears (depicted in the dream #2 with Anita taking him for a flight).

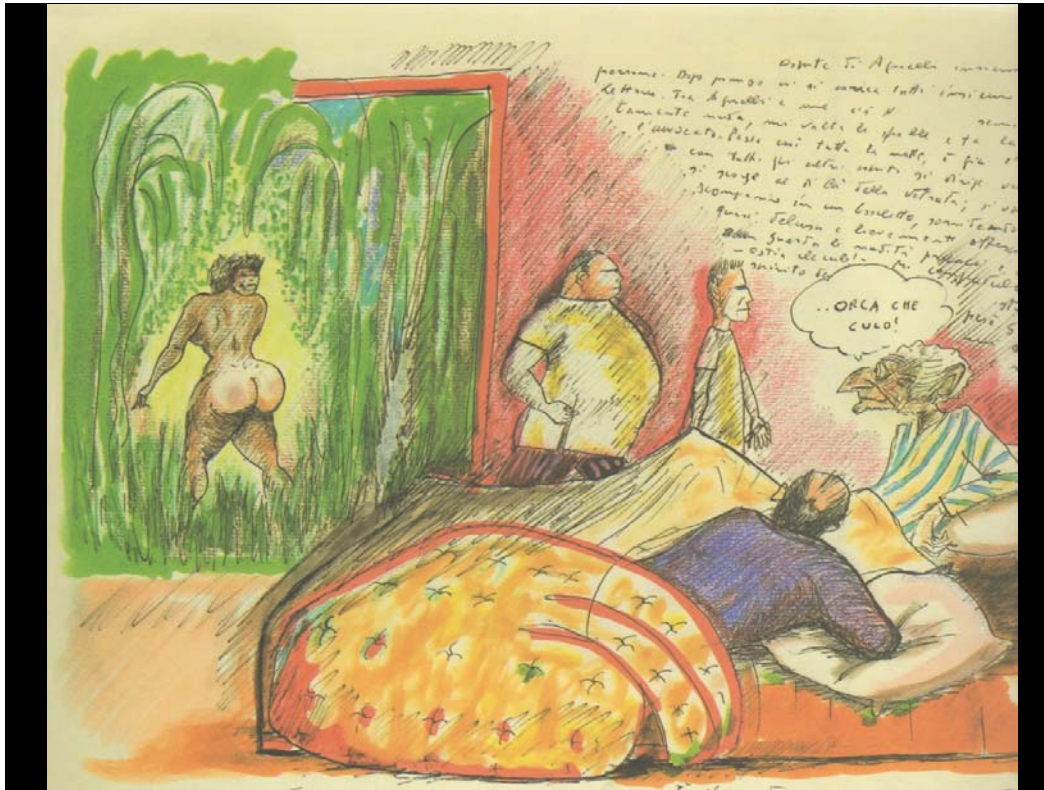
Dream 36. “MAMMA MIA, WHAT AN ASS.”

Agnelli’s guests together with some other people. After lunch everybody crowds together into an immense bed. Normicchia lies half-naked between Agnelli and me, maybe she’s completely naked. She turns her back to me and flirts with Agnelli. This goes on all night, now it’s dawn and Normacchia, together with all other guests, heads toward the park stretching out beyond the window; she turns back before entering a little wood, smiling, though she seems somehow disappointed and a little offended. Agnelli, macho old bull that he is, watches that provocative nudity and says: “Mamma mia, what an ass!” I congratulate him for his eternally youthful spirit, but the closer I look at him the more he seems aged, soft in the head. It’s time for the massage; two guys show up, one of them big-bellied and heavy, and start slapping Agnelli violently, riding horseback on his stomach. I understand that this rough,

physical ritual is a part of the cure Angelli now requires every morning in order to require his normal look and a little mental lucidity. But those messages sure are very, very tough...

YOUU HAAAVE TO DOOOO THE PIECE
NAAAAAAAAAAAAKED”“

12/23/81 398/550



Fellini is in bed with Agnelli, an aging Fiat industrialist (a potential film producer?), who needs to be revitalized by the naked Normacchia and a strange ritual of riding on his stomach. Normacchia, a current form of giantess runs into the woods. There seems to be some regression to the projection of giantess on an actress. She has a power to revitalize the old man, the senex. The scene is reminiscent of the dream #32, with the black queen in bed.

Dream 37. REMAINDER THAT THE DARK SIDE OF THE PROCESS IS ALWAYS THERE

“[An image of a crocodile grabbing a male figure underwater.] I didn’t know where I was; suddenly, an immense crocodile seized me by my waist and dragged me down endlessly into the ever darker abysses of the river. [From Federico Fellini, ed. Lietta Tornabuoni, p. 119. NYC: Rizzoli, 1995]”

5/8/1982 p. 403/551



The crocodile gets its sacrifice and grabs DE underwater carrying him to the watery abyss. There is a risk of relying on the unconscious for inspiration. The darkness is always there as a part of the process.

Dream 38. GIANTESS AS A WATER GODDESS EMERGES AND WANTS TO COMMUNICATE WITH DE

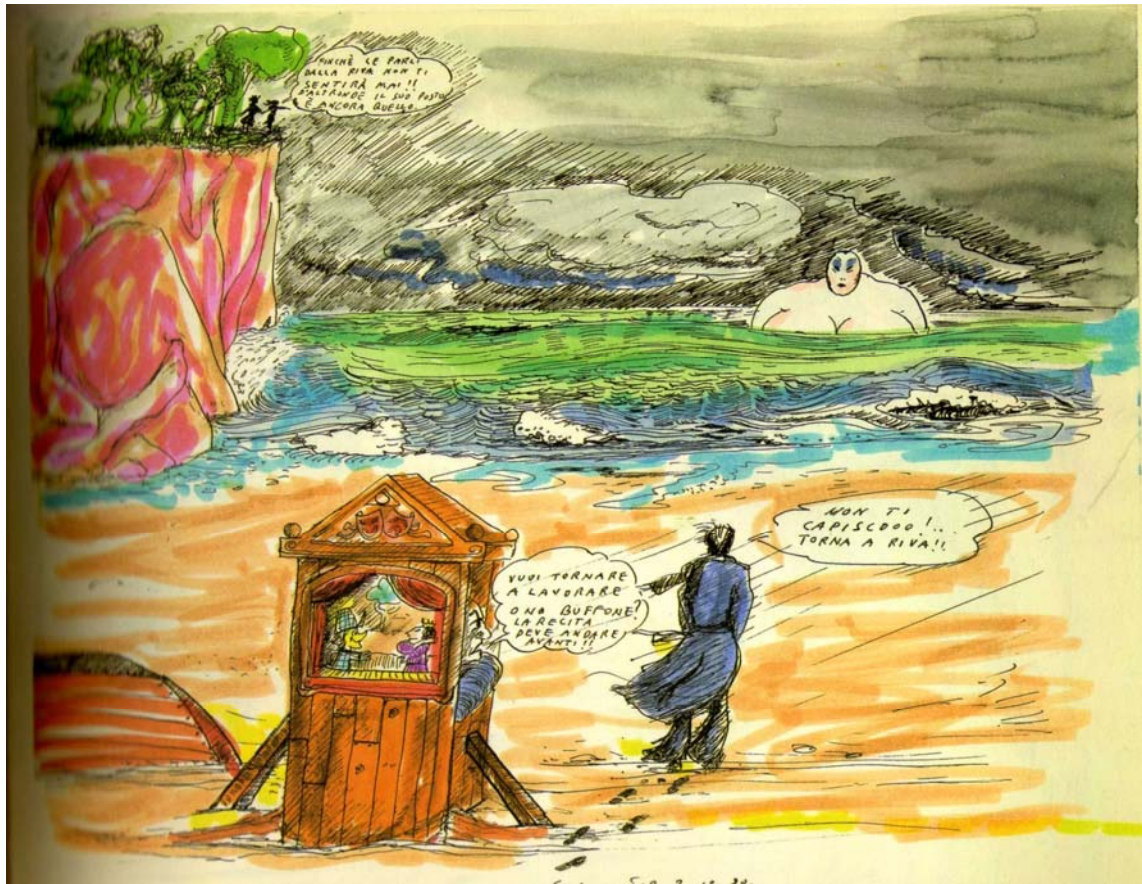
“[Giantess in water, two female figures on the cliff, puppet show on the beach]

A female figure on the cliff addresses Fellini: “As long as you talk to her from the beach she’ll never hear you!!! In any case, that’s still her place.”

Fellini to Giantess emerging from the water: “I don’t understand you! Come back to shore!!”

The puppeteer addresses Fellini: Do you want to get back to work or not, you fool? The show must go on!!”

12/1980 p. 387/546



A male and a female shadow figure holding hands (it looks as if the male holds female from jumping over) on the cliff above the ocean. A female figure from the cliff calls to Fellini, to make him aware that Giantess may not hear him, when he calls to her from the beach, her usual place—where she appeared in several dreams. The caller seems to be a desperate figure on the edge. She offers a perspective from above. She understands the difficulty to converse over the sound of the waves. It is as if DE hears her and shouts to Giantess emerging out of water: “I don’t understand you! Come back to shore!!” He invites her to stand on the beach, to have a dialogue with her. DE stands separately from the puppet master and the giantess. The Puppeteer runs a small marionette stand on the beach; it sounds as if DE works for him. A fool and a queen marionette are on the stage. The Puppeteer says to Fellini: “Do you want to get back to work or not, you fool? The show must go on!!” He considers the engagement with the giantess a distraction from the performance. It seems that there is a conflict of values: what

is more important, the relationship with the giantess or making movies (puppet shows?).

**Dreams 40 A WATER GODDESS EMERGES and faces DE.
and 41. FELLINI BECOMES AWARE OF HIS INNER PAINTER WHO
PAINTS THE PORTRAIT OF GIANTESS.**

I've taken these two dreams out of their chronological order, as they seem to present the final stage of the differentiation of the giantess.

This dream has two versions narrated in different sources, undoubtedly indicating their importance to Fellini.

“Crossing the big forest by night, I arrive at the brightly lit glade where a ‘beast painter’ lives and works; these beasts circle him—slow, supple, powerful, sending bolts from their white eyes, but happy to have their portraits painted. Some of them strike poses.

While Toto, Macario, and Pulcinella, seated amid the clouds, play a game of ‘Terfiat,’ below in the lagoon of a slimy little island the old painter tries once again to paint the big powerful, good woman who lives underwater. There is an illuminated steamship stopped on a horizon in the bright white moonlight. The big woman was laughing.

June 22, 1980, 6/5/81

While crossing a dark forest at night, I came to the brightly illuminated clearing where the painter of wild beasts lives and works. I see him from behind: he is a robust sixty-year-old. With his gray hair cut short in the military fashion. With his brushes, canvas and palette, he is busy painting portraits of some lionesses that prowl, sinuously and powerfully, around him. Although their white eyes flash, they are happy to have their portraits painted. Some pose, smiling with mouths that have human lips, and their eyes have a languid, feminine expression, although they maintain a ferocious aspect. I try to move as little as possible: while I am not afraid, I am tense and careful. However, I feel protected by the

presence of the painter, so that, with a torch that I find in my hands, I amuse myself by arousing the curiosity of a wild beast and bewildering it by shining the light onto the ground a few inches from its greedy, murderous face, and slowly moving the circle of light, which the animal follows, cautiously but hungrily sniffing at it. 6/22/1980 p. 468/561

[“It is a story of good omen, I am able to tackle the wild beasts that are inside of me. The painter manages to overcome his fear and is able to depict the fascinating threat (Dreamt during the preparation for *La città delle donne*)” [From *Federico Fellini*, ed. Lietta Tornabuoni, p. 114. NYC: Rizzoli, 1995]



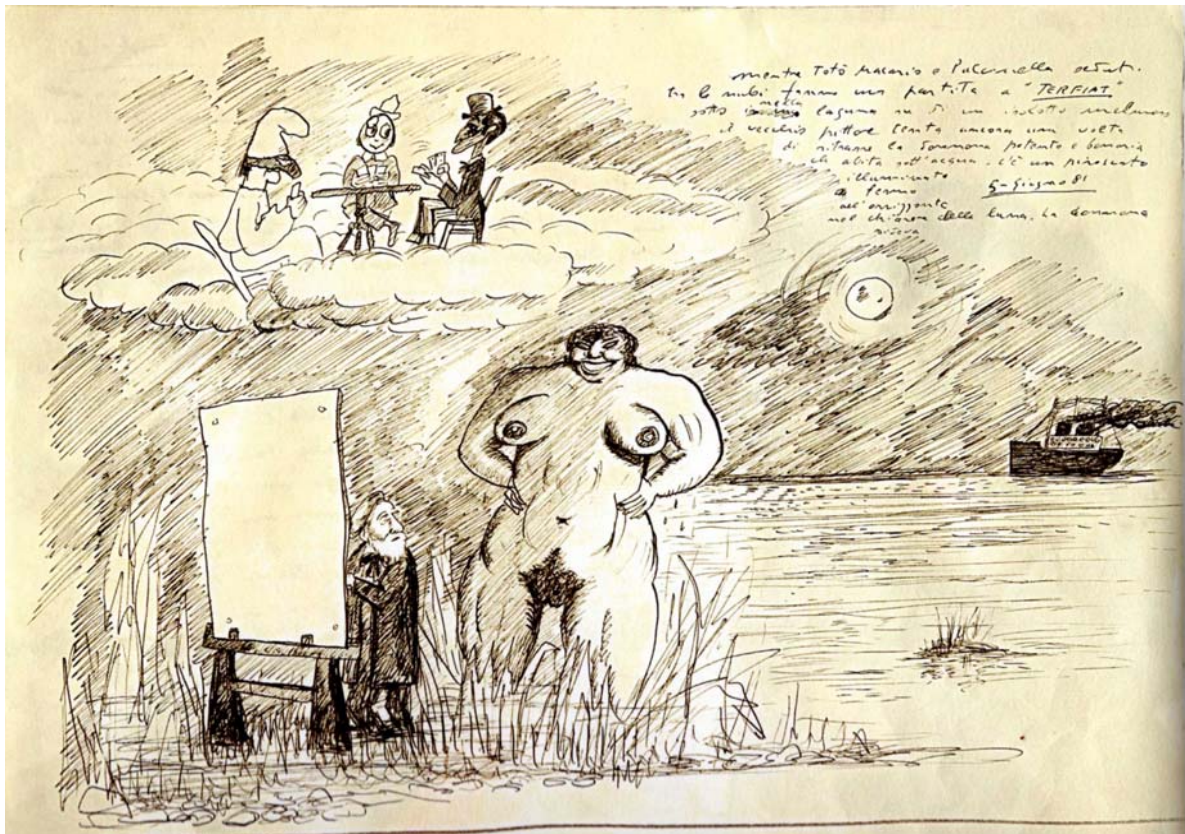
At night while walking through the forest DE comes across well-lit clearing, a place of consciousness in the darkness. He finds there a painter of the wild beasts. The eight felines circle around the painter; they pose for him and seem pleased with having their portraits painted. Fellini feels protected by the presence of the painter, and is not afraid of the beasts. He amuses himself by shining a flashlight at the animals who follow the light-beam. The painter is not distracted from his work and does not seem to notice Fellini. In the depths of the unconscious Fellini encounters his inner artist who paints wild beasts. Here the DE encounters the artist who portrays the wild figures of imagination. Fellini and the artist are now distinct, and he can differentiate himself from being the artist. Fellini the filmmaker is only the one who shines the light on already painted creatures. In his life as a movie director Fellini pursued the sense of aliveness in film, and gradually developed a deep understanding of cinema as related to painting rather than literature, trusting image and light:

“I asked myself what I believe is the important question about creating something. It’s simply this: ‘Is it alive or isn’t?’” ... I don’t think my films changed much over the years—maybe a little. In the beginning I emphasized plot more. I adhered to story and was more literary than cinematic. **Later, I placed more faith in images.** I found my films related to painting, discovering for myself that light, rather than dialogue, reveals a character’s state of mind, as well as the director’s style. My ideal is to make movies with the freedom of a painter. A painter doesn’t have to say what the painting will be. He must be in his studio with his canvas and his colors. The painting takes shape and fills itself in. If there is a change in my work, that is it. I have become more free of the plot, letting it develop, going closer to the pictorial.... [*I Fellini*, p. 250-51]

He came to consider himself the artist of light, of throwing the light of consciousness on the obscure image and realizing it on screen:

“For me, in fact, the cinema is this –images. Light comes even before the theme, even before the actors selected for various roles. Light is really everything: it is substance, sentiment, style, description. It is

everything. The image is expressed in light.” in Tullio Kezich, *Federico Fellini, His Life and Work*, New York: Farrar, Straus and Giroux, 2007, p. 212 [Fellini on TV, p. 14].



As this painter paints the wild beasts, an old painter on a little island paints the portrait of the giantess (as the mistress of the beasts?). She is pleased with her picture. Finally, after 45 years her portrait is complete. And it is the inner painter that makes her picture. The giantess is fully seen as herself. Fellini appreciates the power of the psyche and stays humble vis-a-vis the unfathomable mystery.

Simultaneously, three actors-comedians, sit in the cloud. Two, Toto (1967) and Macario (1980) are Fellini’s contemporaries. It is a game of cards in heaven; they play with the archetype of the clown from the commedia della arte--Pulcinella.

I take it that there are multiple processes in the psyche unfolding simultaneously. The giantess and Fellini have run their course but the archetypal comedy still works itself out.



This is an undated drawing of a painter reminiscent of the “beast painter” from the period of Fellini's collaboration with Milo Manara, an Italian graphic artist, on the *Journey to Tulum*, based on Carlos Castaneda work; the project was never completed. Here the painter, lost in thought (about Manara) passes a fresco painted by clowns [of angels, trumpets, an old man stretching his arms and the naked back of a woman.].

Like Picasso (for Fellini a model of a creative artist. Over the years Fellini had a series of dreams of Picasso as well.) who at the end of his life realized that the figure that painted his pictures was a ten-year-old boy [Hillman, *Soul's Code*], Fellini recognized that the guide and inspiration behind his films was the

giantess. And his task was to depict her fully. A year before Picasso died, in 1971, he painted a self-portrait entitled *The Young Painter*.



Picasso felt around himself a ghostly presence which he depicted in this painting. Hillman considered that painting a portrait of Picasso's daimon. This young boy

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was a painter that painted Picasso's pictures. He was the force behind his incessant creativity and prolific artistic output. Fellini's inner artist emerged as a painter of a giantess.

Dream 42. ETERNAL PRESENCE OF MYSTERY

Fellini points to the sky and says to the younger figure:

“ALL THAT WE CAN DO IS TRY to become aware that we are part of this unfathomable mystery that is created. We obey its unknowable laws, its rhythms, its changes. We are a mystery among mysteries.”

8/20/1984 414/554



After this exploration through which the giantess and her relationship with Fellini underwent multiple transformations, are we any closer to the mystery of creation and the mystery of dreams? Are we dreaming or being dreamed? Are we creating or are being created by our daimon? It is the mystery of the daimon, the mystery of the giantess.

As if in the tribute to the giantess, Fellini even developed a view of the cinema as a (giant) woman:

“I think cinema is a woman by virtue of its realistic nature. This uterus which is the theater, the fetal darkness, the apparitions—all create a projected relationship, we project ourselves into it, we become involved in a series of vicarious transpositions, and we make the screen assume the character of what we expect of it, just as we do with women, upon whom we impose ourselves. Woman being a series of projections invented by man. In history, she became my dream image.” [Cited in Peter Bondanella, *The Cinema of Federico Fellini*, Princeton: University Press, 1992, from Federico Fellini: “The Cinema Seen as a Woman” pp. 296-7.]

We have seen how gradually the giantess becomes a partner to Fellini. When the figure is differentiated and clearly described it becomes a part of the cultural tradition, and can be approached by anybody, the way Jung in his active imagination conversed with such cultural icons as Elijah, Gilgamesh or Philemon. Thus in this paper, in my meditation on the giantess, she has decided to reveal herself as Neith, the ancient Egyptian Goddess of Creation.

GIANTESS AS NEITH, the Egyptian Creation Goddess

As you have seen, the figure of the giantess has a few attributes of the Great Mother goddesses. Visually she resembles the Venus of Willendorf type,



or the fertility figure of Lespunge, with pronounced hips, breasts and small head.



Her relationship to the animals: tigers, wild cats, is reminiscent of the Mother Goddess of Çatal Höyük from 7,500 BCE.

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Given the giantess' affinity for water and emergence from the sea, she reminds us of Aphrodite Anadyomene, with an obvious difference of body type:



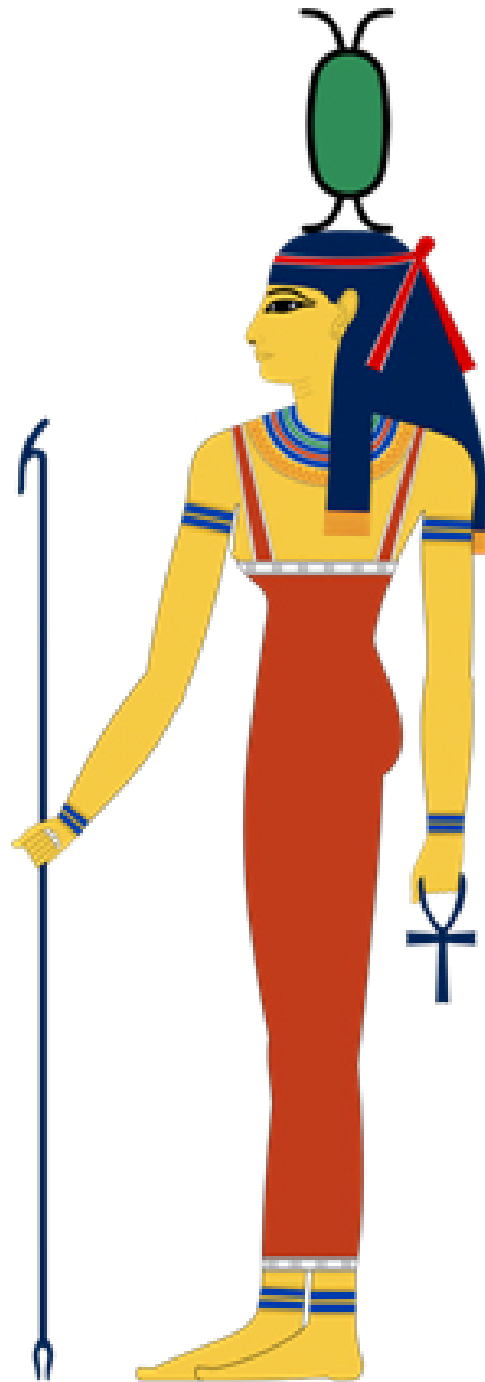
However, there is one mother goddess that is particularly close to the images that

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the Giantess presents in Fellini's dreams. She may not have the shape of Fellini's giantess but her personality matches hers closely—she is an early Egyptian goddess NEITH (pronounced Nit, or Neit, whose name means *The Terrifying One*,) who was a personification of the *primordial waters of creation*²². Although this is just my fantasy of who the giantess is, Neith uncannily shows many characteristics that Fellini's giantess displays. Neith was a goddess of the delta city of Sais (3,100 BCE). In the myths praising her, she was mother of both RA (the sun) and his underworld enemy snake Apep or Apophis (who was created from her spittle). She is represented as a female figure with a scepter and bow and arrow; as a headdress she carried a red crown, crossed arrows, a click beetle or weaving element.



²² In the subsequent description of attributes of Neith I put in italics characteristics that are displayed by the Giantess.



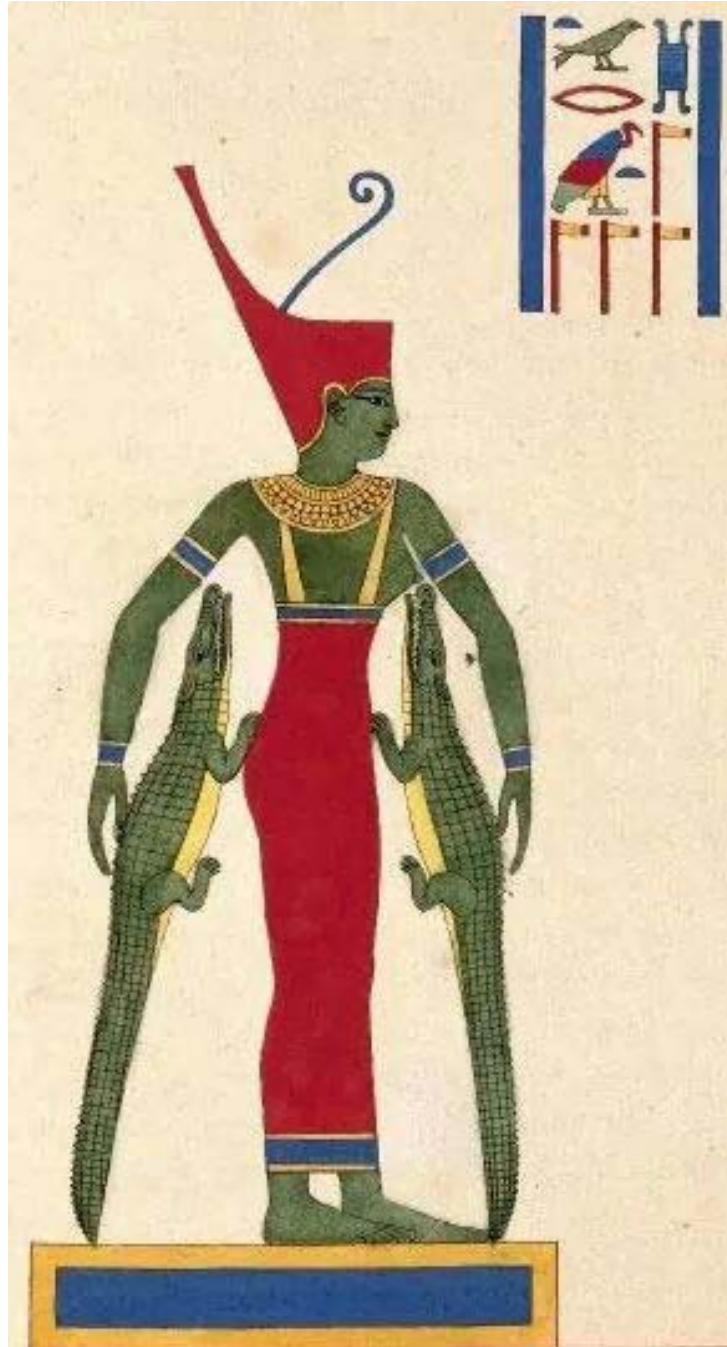
The Greeks identified her with Athene, both as a warrior goddess and a weaver. She was a patron of weavers, particularly, weavers of the linen used for mummification. As the water creator goddess she was a *mother of Sobek*, the

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crocodile god, and other crocodiles and snakes.



As a ‘nurse of crocodiles’ she was depicted as a crocodile-headed woman suckling two small crocodiles.



She was considered a feminine form of Ptah. She supported Horus in his struggle with Seth. Neith was often identified with Mehet-Weret (Mehurit), another primordial creator goddesses, whose name means *Great Flood* (governing the alluvial tides of the Nile) or *Great Swimmer*. She was imagined as a fertile current in the primeval ocean. The spell 17 of the Book of the Dead states

that *the sun god Ra was born from her buttocks*. In the nocturnal sky Mehet-Weret was the river of the stars—*the Milky Way*.

Barbara Lesko in her essay “Neith, Lady of Sais and Creator of All” (in *The Great Goddesses of Egypt*, cites Plutarch saying: “no mortal has ever lifted my veil,” meaning that she was a mysterious figure, and no one appreciated the true nature of her divinity. (p. 49) Neith has masculine and feminine form; in the New Kingdom she was worshiped as “*The Mother and Father of all things*.”

(Geraldine Pinch, *Egyptian Mythology*, Oxford, New York: Oxford University Press, 2002, p. 170)

Her magical number is *seven*; the text from the Roman temple of Esna described that she created the world by speaking seven magical words. The great festival in her honor was the *festival of the lamps*, during which the devotees burned the lights through the night on the day of her holiday. She was also a *goddess of war* associated with death.

As a mortuary goddess she was a protectress of Osiris. Coffin text spell 669 states that the dead could become Neith (and not only Osiris) in the underworld. She attacked the enemies of the dead as an archer, or would take the form of the *Uraeus snake* to protect the deceased in the underworld. (Wikipedia)



She was referred to as an Opener of the Ways. She was a sky deity of the *unseen and limitless sky*. She is the first appearance of the sky at dawn and its disappearance at the sunset, in which her son Ra, the sun, travels.

She is referred to as mother Neith; *her breasts have abundance* in them. Neith “mysterious and great, the cause of everything to come to be,” is two thirds

masculine and one third feminine. Neith: “Father of the fathers and Mother of the mothers, the divinity that came into being was in the midst of primeval waters having appeared out of herself while the land was in twilight, and no land had yet come forth and no plant had yet grown.” [Ptolemaic lamentation to Osiris and Esna text quoted by Lesko, pp. 60-61]

The Neith might have evolved in her iconic form from the symbolic mother-goddess figures from the Paleolithic, but differentiated domains are under her rule.

Although Fellini did not realize that the giantess might have been a form of Neith, he engaged her in his dreams and imaginings, and allowed her to inspire the fantastic movies that we still enjoy. In the process Fellini respected the mystery of creation and found himself increasingly uncertain about his conscious role in it.

In old age Jung mused about his life as well, and found it perplexing and mysterious. At the end of *Memories, Dreams, Reflections*, C.G. Jung writes:

“When Lao-tzu says, “All are clear, I alone am clouded,” he is expressing what I now feel in advanced old age... Yet there is so much that fills me: plants, animals, clouds, day and night, and the eternal in man. The more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things. In fact it seems to me as if that alienation which so long separated me from the world has become transferred into my own inner world, and has revealed to me an unexpected unfamiliarity with myself.” [MDR, 359]

CONCLUSION

“What else is individuation but a particularization of the soul.” from “Archetypal Psychology: Monotheistic or Polytheistic,” quoted in *The Blue Fire*, p.43

In Henry Corbin’s view, encounter and inter-action (in active or theophanic imagination) with an angel is akin to what Jung considered individuation. However, individuation is not just a human project; the angel or

daimon also individuates. As Hillman puts it: “it is not my individuation that is at stake but the individuation of the Angel.” Fellini’s aquatic angel is a giant monster-woman that I have called the Giantess. This daimon is not bound only to this one element but it seems to be its/her home. The Giantess emerged in Fellini’s imaginal life in the manner, that has been known throughout the tradition of study of imagination. In the third century of CE Plotinus noticed: “It is for [daimones] to come to me, not for me to go to them.” [As quoted by Hillman in the *Healing Fiction*, p. 79] This view grants autonomy to the images: it is they who select us. Fellini noticed and recorded the giantess’ entry and gradually learned to listen and differentiate her as a separate figure of “his²³” imagination. I imagine that Fellini would certainly agree with this statement of Hillman’s:

Know Thyself in Jung’s manner means to become familiar with, to open oneself to and listen to, that is, to know and discern, daimons. Entering one’s interior story takes a courage similar to starting a novel [or making a movie]. We have to engage with persons whose autonomy may radically alter, even dominate our thoughts and feelings, neither ordering these persons about nor yielding to them full sway. Fictional and factual, they and we are drawn together like threads in a mythos, a plot, until death do us part. James Hillman, *Healing Fiction*, p. 55

In the process of following the adventures of the giantess in Fellini’s dreams I have tried to maintain interpretive neutrality, staying with the phenomenology of the image itself, striving to see what the image itself tells me/us about itself. Throughout this exploration we have seen the autonomy of the image. The image of giantess, or the giantess as an image, has expressed definite agency; she revealed herself as an actor with her own intentions and attitude. Through publication of Fellini’s *Dream Book*, she has become part of contemporary culture. Once any oneiric image is expressed in form, it enters the

²³ Is the imagination owned by the person who does imagining, or into whose psychic space images come unbidden? Or through imagining humans are ‘entering’ the inter-subjective space of *mundus imaginalis*, as envisioned by Henri Corbin, and participating in the realm of imagination.

shared cultural world, it leaves the confines of the individual psyche and functions as a cultural artifact, potentially engageable by anyone. [compare Jung's interaction in the *Red Book* with Elijah, Salome, Philemon and particularly Izdubar whose very name dates the figure to the late XIX century. It reflects Germanic translation of the cuneiform name of what later would be rendered as Gilgamesh. It is thus a figure contemporary to Jung although imagined as ancient.]

Have we learned through this exploration something definite about imagination, about this particular image itself, about psyche, about the creative process and the daimonic function in it?

As Hillman says “our images are our keepers, as we are theirs.” The more attention Fellini paid to his images, the more “they” and the giantess in particular, reciprocated. Engaging one’s images is a two-way exchange. As the person engages the image through attention, contemplation, expression, colloquy, the image engages him. When I have written this paper based on Fellini’s oneiric images, attending to “his” images, I, or rather “my” psyche, has been nourished in the process. As over the last few years I taught this material in different formats to students, they seem to be affected and benefited from Fellini’s images. It is as if the Giantess itself shared her abundance with us.

We traced the course of the individuation, or self-realization of the giantess, as Fellini gradually disidentified from her; we witnessed her becoming his and our (as readers) guide to the mystery of psyche: “When an image is realized—fully imagined as a living being other than myself—then it becomes a *psychopompos*, a guide with a soul having its own inherent limitation and necessity.” *Healing Fiction*, p. 62 Although I have not explicitly spoken in religious terms about the relation between the Fellini’s ego and the giantess, their interaction reflects that the: “equilibrium does in fact exist between psychic ego and non-ego, and that equilibrium is a *religio*, a careful consideration of ever-present unconscious forces which we neglect at our peril.” CW 16, p. 196 This equilibrium is a conscious achievement, a result of *betrachten*, or careful, pregnant, religious attention devoted to the image.

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