

The Architect As Shaman

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[I] Really don't mind if you sit this one out.

*My words but a whisper—your deafness a SHOUT. I make you feel but I can't make you think.*¹

Some say artists are the spiritual leaders of American society. This notion today is different from a similar attitude of Modernism which posits that the artist (Avant-garde) will lead because they are ahead of their time. Specifically, the avant-garde of invention (Modernism) is distinct from today's avant-garde of consumption and production. Art, and Architecture as Art shun artistic integrity for artistic license.

I am not convinced that American culture is in a truly postmodern period. However, I am convinced that we are in a transitional period between Modernism exhausting itself and whatever is next. Modernity² is propelling humanity towards a future composed of an instantaneous history of commodity time where the 'self' becomes isolated and devoid of spirituality. Democratic consumerist society, with its imbedded violence ("it was only business"), is flattening humanity under a cycle of production and consumption. In fact, Modern Art and the Avant-garde, once belonging to Art's historic domain of sacred humanity, is now a product of consumption.

What does it mean when Modern Art is mutated from an elitist condition to a situation where the avant-garde is "cur-

rently a two-billion-dollar-a-year art market in New York City alone...?"³ It means that the consumption of Modern Art is its failure. Likewise, the consumption of Modern Architecture will be its failure. If consumption ironically bankrupts art's and architecture's artistic integrity, is there any optimistic proposal to be heard?

See there! A son is born—and we pronounce him fit to fight. There are black-heads on his shoulder, and he pees himself in the night. We'll make a man of him, put him to a trade teach him to play Monopoly and how to sing in the rain.

One of my abilities is occasionally sensing the obvious. The notion of the artist as shaman is prevalent. For example, Joseph Campbell has been the most succinct in interpreting this notion. In *The Power of Myth* Campbell establishes a clear artist/shaman relationship:

MOYERS: Who interprets the divinity in nature for us today? Who are our shamans? Who interprets unseen things for us today?

*CAMPBELL: It is the function of the artist to do this. The Artist is the one who communicates myth for today. But he has to be an artist who understands mythology and humanity and isn't simply a sociologist with a program for you.*⁴

I understand Campbell to mean the following: (1) that it is the artist who, by the nature of his work is in touch (for his community), with the psychic or cosmic energy, and (2) the artist is only shamanic insofar as he is intentionally doing so. It is this mythic intentionality which separates Campbell's concept of an artist/shaman from Modernism's more general claim that artists sense the way, in advance of the rest of society. In Modernism's claim, transcendental sensitivity is simply a by-product of being an artist.

Marcel Duchamp (the quintessential Modern artist) also speaks of intentionality as fundamental to meaning in art. He claims the creative act goes from intention (of which at least part is subconscious) to realization. For Duchamp the difference between what the artist realizes and what the artist intends is the artist's personal "art coefficient".⁵ If it is inspiration which represents the difference between intention and realization, then the "art coefficient" is a measure of a work's spirituality. Inspiration is the subconscious or transcendental made manifest in a work.

The concept that the artist is more in touch with the spirit world (psychic or cosmic energy) is more problematic. It is the shaman who commands the transcendental through ecstatic experience and it is the artist who intends to usurp this role through art. The artist is not by his 'artistness' necessarily a shaman. I want to make this point very clear, an artist is not automatically a shaman. An artist may, by the manner and intention of his work, aspire to shamanism.

Does the human condition for a contemporary shaman exist? C.G. Jung in *Psychology and Religion* argues for the existence of a collective unconscious based on a phenomenological study of dreams. Crudely put, dreams are a transcendental phenomena and their existence proves the existence of a spirit world, or the collective unconscious. Possibly God is a term for the collective unconsciousness that Jung, Campbell, and Eliade refer to as the infinite source of energy and Kahn calls "Volume Zero".⁶ Jung sees this *conscious + unconscious* duality as the totality of man. He states, "When we now speak of man we mean the indefinable whole of him, an ineffable totality, which can only be formulated symbolically. I have chosen the term 'self' to designate the totality of man, the sum total of conscious and unconscious existence."⁷ This equation of *conscious + unconscious = self* may similarly be expressed as *matter + spirit = human*. This association is critical for my argument. We must acknowledge that humans are more than material in existence, or shamanism means nothing.

According to Jung, "The world is as it ever has been, but our consciousness undergoes peculiar changes. First, in remote times...the main body of psychical life was apparently in human and in nonhuman objects: it was projected, as we should say now."⁸ Human consciousness can scarcely exist in a state of total externalization. As humans become more self aware (the self of modernity) through "the withdraw of projection, [then] conscious knowledge slowly develops. Science, curiously

enough, practically began with the discovery of astronomical laws which was a first stage in the despiritualization of the world...⁹ Modern science has been built on a historic, profane time and a mathematical predictability, which supplants the religious world view. For example, through Galileo and the shift from a geocentric to a heliocentric world view, science clearly achieves privilege over religion.

Primitive man's unconscious differed from ours. However, some of his psyche is embedded in our modern psyche. Certain aspects of our own subconscious desires have been inherited from a primitive self. These desires are manifest in our anxiety of dealing with a desacralized, modern society. Modern man subconsciously, if not by animal instinct, desires to be whole.

One aspect of a modern human condition then, is its suppression of the spiritual self. The problem goes beyond the individual's health to include society at large. Modernism's suppression of spirit, "is still the most vital and yet the most ticklish problem of a civilization that has forgotten why man's life should be sacrificial, that is, offered up to an idea greater than man. Man can live amazing things if they make sense to him. It must be a conviction naturally; but you find that the most convincing things man can invent are cheap and ready made, and never able to convince him against his personal desires and fears."¹⁰ "Cheap and ready made" characterize a cycle of consumption and production which is unable to satisfy the totality of man.

Modern man's suppression of the essential human need to be sacrificial is consistent with the consumerist gospel of the Madison Avenue advertising types. In fact, this social characteristic discloses itself in the "desire to consume". Calinescu has observed that: "The fundamental trait of modern middle-class hedonism is perhaps that it stimulates the desire to consume to the point that consumption becomes a sort of regulating social ideal."¹¹ But, if this the unhealthy condition, what can Man do about his plight?

LATER

See there! A man is born—and we pronounce him fit for peace. There's a load lifted from his shoulders with the discovery of his disease. We'll take the child from him put it to the test teach it to be a wise man how to fool the rest.

Modernity wants to separate humanity from the wholeness of spirit and material in a natural combination. As Jung points out from this attack on wholeness comes a modern psychosis. However, out of this collective social psychoneurosis comes a traditional proposal.

If you imagine someone who is brave enough to withdraw these projections, all and sundry, then you get individual conscious of a pretty thick shadow. Such a man has saddled himself with new problems and conflicts. He has become a serious problem to himself; as he is now unable to say that they do this or that, they are wrong and they must be fought against. He lives in the 'house of selfcollection'. Such a man knows that whatever is wrong in the world is in himself; and if he only learns to deal with his own shadow then he has done something real for the world. He has succeeded in removing an infinitesimal part at least of the unsolved gigantic, social problems of our day.¹²

Here, Jung alludes to the definition of a contemporary shaman. He is the one who senses his own psychosis and in curing himself becomes shamanic. If creating Art is his self cure, then he has been shamanic in a specific way. We will call such a person the artist/shaman.

Let me define a shaman in the particular context of the artist/shaman or equally, the architect/shaman. For the purposes of this essay, the architect is equal to artist insofar as the architect is an artist. Mircea Eliade in *Shamanism* proposes that "the

shaman, and he alone, is the great master of ecstasy. A first definition of this complex phenomenon, and perhaps the least hazardous, will be: shamanism = *technique of ecstasy*."¹³ Ecstasy here must be understood in all its poetic inferences. As Eliade states, "shamanic ecstasy can be regarded as a recovery of the human condition before the 'fall'."¹⁴ In other words, "The shaman is the great specialist in the human soul; he alone 'sees' it, for he knows its 'form' and its destiny."¹⁵ A characteristic of the shaman is his being in touch with our deepest of human emotions. In fact, so in touch that poetic inspiration, meditative concentration, transcendental experience, etc. are at his command. The shaman has emotional access to the source of collective unconsciousness or psychic energy.

What is the shaman's place in society? Historically, the shaman is the person (male or female), who experiences, absorbs, and proclaims a special technique of sustaining, healing power. For tribal peoples the living rhythms of the world are manifestations of a mysterious, all pervasive power presence. "This power presence is evoked by a shaman in a ritual prayer and sacrifice to guide tribal hunts, perpetuate sacred crafts, and sustain human life in its confrontation with the destructive forces of the surrounding world."¹⁶ Shamans through a transcendental expertise practice as spiritual leaders within a community. Sacred crafts means art, including architecture. As sacred crafts, Art and Architecture manifest cultural healing power by their inherent humanity. Shamans are not the exclusive source of spiritual guidance but, "coexist with other forms of magic and religion."¹⁷ Apparently shamans have specific roles which vary from group to group. Likewise, there are hierarchical rankings of individual shamans within their community based on their relative influence. The shaman's role as spiritual intermediary and maker of spiritual artifacts is based in a general (collective) experience. Therefore shamans, "are the product of the general religious experience and not of a particular class of a privileged being, the ecstasies.

[Still]... we frequently find the shamanic (that is, ecstatic) experience attempting to express itself through an ideology that is not always favorable to it."¹⁸ A shaman is not always popular or privileged, but is required for the emotional health of his tribe.

Our discussion of shamanism requires a glimpse at the archetypal formation of a shaman. "The stages of shamanic formation can be succinctly expressed as the call from the spirits, the sickness or withdrawal from previous activities, and the emergence of the formed shaman. Although the stages do not constitute an exhaustive model of shamanic formation, they are suggestive of the overarching phases of shamanic development."¹⁹ There are two points to make regarding the stages of shamanic formation which are: (1) that shamanic development mimes Campbell's definition of the "monomyth", and (2) the psychological make-up and psychoneurosis of some artists parallel the shamanic archetype.

The monomyth is a way of expressing mythic commonalities as a singular general myth. Campbell defines his monomyth in three phases: (1) "*separation or departure*", (2) "*the trials and victories of initiation*", and (3) "*the return and reintegration with society*."²⁰ The shamanic formation and the monomyth are almost the same. This duplication indicates the intimacy of the shaman as myth maker or hero. For an artist or architect to usurp the shaman's role, that is to answer the call, they must act with mythical intent. The aspiring artist/shaman is one who will (heroically) live the shamanic formation or *be* the monomyth. "The composite hero of the monomyth [that we might also refer to as a shaman in formation] is a personage of exceptional gifts. Frequently he is honored by his society, frequently unrecognized or disdained. He and/or the world in which he finds himself suffer from a symbolic deficiency."²¹ It is to this symbolic deficiency the artist/shaman addresses his own specialty of art, craft, and/or building. The artist, by being heroic (in a monomythic sense) is at work living and creating the myth symbols for his com-

munity. In most instances the life of the artist/shaman is as symbolic as his work.

Jack Burnham, in "The Artist As Shaman" sees a similarity between the psychological (and neurotic) distance from normal for both the archetypal shaman and the contemporary artist.

In our time, art begins with the psychological make-up of certain individuals who to some degree usually suffer from psychoneurosis. While modern society contains more than its share of neurotic individuals, only a few produce art ... [Also at] one time psychoanalytic circles debated whether art expressed neurosis in sublimated form or was the catharsis of neurosis, that is, the means of working out neurotic syndromes.²²

The psychoneurotic may be compared to shamanic formation in the following ways: (1) *the call/departure* is equal to the personal choice to *be* an artist, (2) *the sickness or withdrawal/the trials and victories of initiation* are equal to the psychoneurosis (the distance from the normal) and the use of art to cure one's self, (3) *the emergence of shaman or the return* is equal to the heroism of making one's art public and living a genuine life.

The religious nature of the shaman might be broken into four distinguishing categories: the prophet; the sage; the yogi; the priest. Of these four our artist/shaman belongs to the first two. The artist/shaman may be seen as artist/prophet and artist/sage. "The term prophet is derived from the Greek word *prophetes* for the person who narrated the cult legends at festivals..."²³ This prophetic position is given to the artist because it is he who speaks a cult language of forms. As prophets the artists become the contemporary legends made outside of historic structured religion. By way of his transcendental expertise the artist/prophet, "is the one who speaks the divine revelation directly to the community."²⁴ In this instance we read "divine" as the psychic

energy. The prophet/artist in tapping into this energy source may be either structured or spontaneous. Although, the spontaneous methods belong to the undescrivable mysteries, the structured is artistically evident.

Characteristically the "structured prophets gathered in communities and used various ecstatic techniques, such as music, dance, and fasting, to encounter the divine word."²⁵ The prophet uses art as a means to evoke the divine. It is not a coincidence that the artistic nature of the ecstatic techniques are the prophetic experience. We might also add sculpting (modeling), painting, drawing, sleep deprivation, and other artist or architectural studio practices to this list of art techniques for inducing ecstatic experience. If shamanism is defined as "technique of ecstasy" and art is ecstatic technique, it follows that the architect as artist is shamanic.

A second shamanic characterization is that of the shaman/sage. This distinction is useful in two ways. First because it shows the "sage is a person with a rich humanist and intratemporal orientation, as well as a sense of the all-pervasive numinous presence."²⁶ Which is restating the fundamental characteristic of shaman, but in a less mystical way. Secondly, the sage teaches by living a life of profound integrity. The sage can be understood as a "gentleman-scholar"²⁷. This notion of sage is useful for its allusion to profession. In a sense, part of the sage's art is that of living an exemplary life. In part, Art is equal to the integrity of his life. In other words:

The sage personality fulfills the potential for cosmic relatedness within the human order by cultivating sincerity (ch'eng). In the Confucian tradition sincerity underlies the most authentic life possible, namely that of the sage personality. Sincerity completes the sage's own ethical responsibilities and enables him or her to aid all reality in the realization of its own in-

tegrity ... The Doctrine of the Mean further explicates the sage as a religious personality by identifying his creative integrity as equal with Heaven and Earth. In this manner the sage demonstrates that the authentic actions of the human being can assist in the transformation of the entire cosmic order.²⁸

An artist or architect may be a sage/shaman in direct proportion to the ethical sincerity of their life. This will reveal itself in the intentionality of their work, that is, to the extent that the artists' work is authentic to himself.

... The innocent young master—thoughts moving ever faster—has formed the plan to change the man he seems. And the poet sheaths his pen while the soldier lifts his sword.

Perhaps the most significantly shamanic activities for architects are their participation in sacred crafts. For it is in this notion of craft that our gentleman/scholar, sometimes prophet, artist/shaman overlaps what is considered architectural practice. Craft in architecture should be understood in its many facets of design and building, particularly in regards to ones making of things. Shamans (and others) are:

The spirit intermediaries... competent to receive and transmit efficacious power. The sacred crafts embody these spirit forces, which are intimately associated with the earth. Shinto crafts gradually developed into priestly traditions... This process is suggested in Langdon Warner's statement: 'Knowledge of natural processes is the very basis of all arts which transform raw materials into artifacts. Possession of the mysteries of a craft means nothing less than a power over nature gods and it creates a priest out of the man who controls it.' The personal experience of spirit presence, however, is not usually associated with the priest but with the shaman.²⁹

Architecture can, as sacred craft, predict the transformation of materials into an act of sacred building.

What architects do in the back rooms of their drafting studios is generally mysterious (to non-architects among others). The term professional implies a specific realm of expertise. For architects the implication being a specific knowledge and craft of building design. The craft of architecture is entrusted to those society names its architects. Specific crafts like drawing, modeling and specialized modes of seeing are exclusive to this cult's craft. Even if you are suspect of the architect/shaman proposal there is one coincidence which is indisputable. Architects, artists and shamans are all able to visualize and represent the world before its material realization. An architectural project predicts a future reality.

I am not saying all architects are shamans. Be reminded that one is shamanic only insofar as they recognize a call and intend to act mythically. One must recognize one's place in history. I have indicated that there is specific coincidences between the definition of shaman and architect. The shaman is the one who makes the myths and lives mythically. This is a value latent and whole life style. Architecture, as it is predominately practiced, is expertise or knowledge based and economically valued as in the "Business of architecture." On the contrary, if an architect answers the call (a personal choice) and is intentionally creating mythical artifacts with his cult craft—Architecture—then he is, to some degree, shamanic.

SO!

Come on ye childhood heroes! Won't you rise up from the pages of your comic-books? your super-crooks? and show us all the way. Well! Make your will and testament. Won't you? Join your local government. We'll have superman for president let Robin save the day.

Ted Spivey has praised Jung, Campbell and Eliade for placing “myth, literature and religion on a footing with certain aspects of modern science. Jung, Campbell and Eliade all posit energy as the basic element of the universe instead of mechanism. If matter is essentially energy for Einstein, then the human being is essentially a unity of what Campbell, following Jung would call psychic energy.”³⁰ This *energy=matter* relationship clearly finds its way into Architecture via Louis Kahn’s theory of “silence and light”. Louis Kahn is an example of a Modern architect who’s theory of practice borders on shamanic intent.

It will not surprise many that a discussion of the architect as shaman leads to Louis Kahn. However, what may surprise you is the depth to which Kahn’s theory of “silence and light” is shamanic. Joe Burton in *Notes from Volume Zero: Louis Kahn and the Language of God* leaves little room for doubt.

The architecture of Louis I. Kahn speaks of timeless human needs, psychic as well as physical, through a consciously described universal language. Kahn tersely summarized this particular collective aspect of his architecture in the following aphorisms:

‘Art is the language of God’.
‘The only language of man is art’.

*In order to achieve these expressive ends, Kahn embodied within his work images which refer to prototypical forms of communication, both mortal and divine. By lifting his architecture into the realm of the absolute, Kahn evidently hoped to make a meaningful architecture expressive of the requirements of the human soul (psyche), as well as of human physical necessities.*³¹

This passage demonstrates Kahn’s awareness of what we have called the psychic energy, within which it was his intention to participate. It is art which plays the intermediary role. The artist (in this case an architect) is the

translator of the divine into the mortal. Burton’s essay indicates that Kahn was aware of the mythical structures of symbols, language and creativity. “Kahn’s aesthetic interest in language of universal creative power apparently stems in part from a contact early in life, through his mother, with German Romantic thought. The Romantics viewed the poet or the creative artist as the priestlike mouthpiece of deity, a doctrine formulated in the late eighteenth and nineteenth centuries from a synthesis of several mystical traditions...”³² Kahn grew up in this Romantic ideal, one we have defined as sage.

If Kahn was aware (from early childhood) of the concept of sage, and choose to speak as a poet, then I argue for his being (to some degree) shamanic. He placed himself as an intermediary between “Volume Zero” and the transformation of that spirit or energy into the material world. In this position Kahn became shamanic. Although the words shaman or shamanism are not broached, Burton’s essay explicitly, and convincingly, discussed this mythical foundation. It is not my intention to affirm Kahn as a shaman. He is presented here simply as an example of an architect who understood something of mythology. More significantly, Kahn’s Architectural theory was clearly intended to tap the psychic energy source (Volume Zero) and make it architectural form.

My diagram (above) begins with Kahn’s paradoxical couplet of “silence and light”. The essential nature of this opposition follows the shamanic or mythic archetype, that is archetypal in the sense of paradoxical opposites: good and evil, light and dark, earth and spirit, etc. Listed below *silence* are concepts which can be categorized as exclusive to the domain of *silence*. I have done similarly under *light*. Under light is the equation *material=spent light*. In this relationship energy and matter are similar to Quantum Physics and aligns Kahn with Jung, Eliade, and Campbell in positing energy as the basic element of the universe. Between *silence* and *light* is the human being, who is the only creature capable of comprehending both of realms at once. The central axis represents both the psyche descending



towards the human being and the threshold. The threshold is equal to inspiration. The threshold is where the concepts of *silence* and *light* converge. This meeting is called “The Treasury of Shadow”. The “Treasury of Shadow” is also “the sanctuary of art”³³. The central axis is ART, the making of ART. The psyche and psychic energy, descend to humanity through the work of a human, the artist, and thereby manifests its forms as Art. Although diagrammatic, Kahn’s theory is a poetic, mythic attempt to tender “Volume Zero” as the source of Art, and Architecture.

Kahn’s theory is shamanic in several ways. First, it is shamanic by accepting as real a universal psychic energy; second, by intentionally categorizing reality into poetic concepts such that their intersection is of mythic significance; third, by establishing human contact with the transcendental all pervasive energy source, which in a modern age articulates the primitive *spirit + matter* world understanding; and last, Kahn places the architect (insofar as he is an artist) as the spiritual go-between—that is to say, shaman.

The legends (worded in the ancient tribal hymn) lie cradled in the seagull’s call. And all the promises they made are ground beneath the sadist’s fall. The poet and the wise man stand behind the gun, and signal for the crack of dawn. Light the sun.

Trying to make meaningful art in a society that doesn’t believe in anything requires breaking down the rigidity of specialization, the segregation of functions and activities, both within the personality and within the community as a whole. It means reintroducing the artist in his role as shaman - a mystical, priestly, and political figure in prehistoric cultures, who, after coming close to death through accident or severe illness, becomes a visionary and a healer. The shaman’s function is to balance and center society, integrating many planes of life—experience, and defining the culture’s relationship to the cosmos. When these various domains (the human and the divine) fall out of balance, it is the shaman’s responsibility to restore the lost harmony and reestablish equilibrium. Only an individual who successfully masters his actions in both realms is a master shaman. The art-

ist as shaman becomes a conductor of forces which go far beyond those of his own person, and is able to bring art back in touch with its sacred sources; through his own personal self-transformation, he develops not only new forms of art, but new forms of living. By offering himself as a prototype for a new creative mode—that of a self without estrangement, able to transcend the world without negating it...³⁴

This passage by Suzi Gablik provoked my writing this piece. I have questioned how an architect might participate in her challenge. Gablik discloses a summons for the artist to be a modern shaman, to heal our spiritually bankrupt culture. At a certain level an architect can participate in her challenge, insofar as he practices artistically.³⁵ I recognize that what an artistic architectural practice might mean has not been defined. The reason for this is simply that the issue at hand is one of shamanic practice which places the defini-

tion of art under its own jurisdiction. One may artistically practice architecture without being shamanic, however the opposite is not true. In other words, an architect's ability to practice artistically is directly proportional to his willingness to live a sacrificial life style and be artistically true to his own self. This heroic selflessness is a prior condition to a community's acceptance of his (or anyone else's) art as shamanic. In fact the architect's community sensibility, client funding, and the innate publicness of his work makes him more accessibly/shamanic than a studio artist or writer. *An architect may Be a shaman insofar as it is his Architecture's intention to do so.*

The shamanic formation of the architect/shaman follows the archetypal tripartite development. The shamanic call for an architect is a personal choice. The architect answers an inner voice with a mythical yes. The second formative phase is achieved by making oneself sick from our current cultural malady. "[I]n a sense the modern [architect/] shaman then is one

who by facing and plunging into bankrupt societies in a decadent historical period makes himself sick and then finds a way to become well enough to function as an"³⁶ architect. One confronts, then plunges into the utter morass of heterotopic America. The shamanic role of the Architect is to cure this self-induced illness with one's own works of Architecture. The Architect's works are sacred objects symbolizing his self-recovery. The Architect's life is mythological by the integrity of his self-healing.

The architect/shaman, the architect/hero, the architect/sage or prophet are all socially presumptuous titles. The presumptive nature of these labels harken back to Modern Architecture's heroic days of invention. It is exactly the heroism of their proposals which draws the sharpest critique from a populous point of view. Main stream architectural practice (having appropriated the techniques of Modernism) shuns its elitist stature. Architects today

appear to be uncomfortable with the heroics of the creative act. Post Modern style architecture is a symptom of this condition. Post Modernism in keeping with its own generative market, bottom line doctrine, supplants Modernism heroism with its heroic image, that is to say overt publication. Architects shun artistic integrity for artistic license and commercial stability. Whereas artistic integrity participates in the "totality of man", artistic license participates in modernity's continuing segregation of *spirit* from *matter*, *humanity* from the *transcendental*, *art* from *architecture*.

OF COURSE

So you ride yourself over the fields and you make all your animal deals and your wise men don't know how it feels to be thick as a brick.

NOTES

1. The lyric excerpts which are running parallel with the text come from Jethro Tull's *Thick As A Brick*. Ian Anderson as child prodigy Gerald (Little Milton) Bostock. Chrysalis Records Ltd., 1972.
2. My use of modernity should be understood in the senses that Matei Calinescu defines in *Five Faces of Modernity* (Durham: Duke University Press, 1987). Calinescu's meaning behind the concept of modernity is summarized in his introduction. "Modernity in the broadest sense, as it has asserted itself historically, is reflected in the irreconcilable opposition between the sets of values corresponding to (1) the objectified, socially measurable time of capitalist civilization (time as a more or less precious commodity, bought and sold on the market), and (2) the personal, subjective, imaginative *duree*, the private time created by the unfolding of the 'self'. The latter identity of *time* and *self* constitutes the foundation of modernist culture." p. 5.
3. Suzi Gablik. *Has Modernism Failed* (New York: Thames and Hudson), p. 12.
4. Joseph Campbell, with Bill Moyers. Interview. *The Power of Myth*. (New York: Doubleday, 1988), p. 99.
5. Marcel Duchamp, in *The writings of Marcel Duchamp*, Edited by Michel Sanonille and Elmer Peterson. (New York: Da Capo Press, 1989), p. 139.
6. The words of Louis Kahn are reprinted in many locations and editions. I selected John Lobell's *Between Silence and Light*, (Boulder: Shambhala Publication, Inc., 1979) for use here because of his editorial sympathies. I can recommend the essay "Architecture As Spirit" included therein (pp. 9-70). This note is in reference to "Volume Zero", p. 4.
7. Carl Jung. *Psychology and Religion*. (New Haven and London: Yale University Press, 1938), p. 100.
8. *Ibid.*, p. 100-1.
9. *Ibid.*
10. *Ibid.*, p. 94.
11. Calinescu, p. 24
12. Jung, p. 101
13. Mircea Eliade. *Shamanism*. (New York: Bollingen Foundation LXXVII/Pantheon Books, 1964. French translation by Willard R. Trask), p. 4.
14. *Ibid.*, p. 493
15. *Ibid.*, p. 8.
16. John A. Grim. *The Shaman*. (Norman: The University of Oklahoma Press, 1983), p. 3.
17. Eliade, p. 5.
18. *Ibid.*, p. 7.
19. Grim, p. 169.
20. Joseph Campbell. *The Hero With A Thousand Faces*, 1949. (Princeton: Princeton University Press/ Bollingen Series XVII, 1972), p. 36.
21. Campbell, p. 37.
22. Jack Burnham. *Great Western Salt Works*. (New York: George Braziller, Inc., 1974), p. 139.
23. Grim, p. 180.
24. *Ibid.*
25. Grim, p. 181.
26. *Ibid.*
27. *Ibid.*
28. Grim, p. 196.
29. Grim, p. 8.
30. Ted R. Spivey. *Beyond Modernism: Towards A New Myth Criticism*. (Lanham: University Press of America, 1988). Introduction. p. x.
31. Joseph Burton. "Notes From Volume Zero: Louis Kahn and the Language of God." (*Perspecta: The Yale Architectural Journal*, Volume 20, 1983, pp. 69-90), p. 70.
32. *Ibid.*
33. Lobell, p. 20.
34. Gablik, p. 126.
35. *Ibid.*
36. Spivey, p. 15.