

THE HEROES CIRCLE: A PATH TO INDIVIDUATION
CENTERED AROUND HEROIC AND CREATIVE JOURNEYS

by

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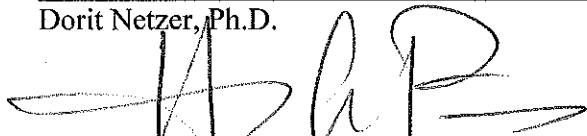
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Abstract

Throughout time and culture people have needed heroes, and these heroes have arisen in myth and reality to serve humankind. Though every era has presented its own challenges that must be transcended, it is only in modern history that we have been faced with the conscious possibility of irretrievably damaging the planet in ways that could extinguish all life. Our era's need for heroes is, therefore, perhaps greater than at any other time. Where will we find a large enough measure of heroism to save us not only from the forces of nature but the forces within ourselves? What can we bring forward from the past, and what do our new, unique problems require? This discussion explores the origins of the hero and the muse, the creative process, the chakra system, Ruumet's model of psycho-spiritual development, the evolving face of heroism in response to the materialism of the modern world, the saving grace of compassion, overcoming sexism and exclusion, and the ways in which gaining understanding of these complex concepts, archetypes, myths, and theories can foster the heroic and creative potential of young people in service to the world.

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The Heroes Circle: A Path to Individuation Centered Around Heroic and Creative Journeys

The Hero

At the dawning of consciousness, people struggled not only to survive but also to make sense of the death that was all around them. Sacred story or myth, which is a way of knowing that includes ritual, survival skill, transcending limits, and connecting to the beyond, emerged to bring meaning to precarious existence. For Paleolithic-era boys who lived to puberty, this played out in ceremonies that required them to confront death in ritualized trauma in order to mark their arrival into manhood. If they emerged from this experience, they were forever changed and stronger than before, transformed from boys to the hunters their community needed (Armstrong, 2005, pp. 1-35).

This is where the myth of the *hero* was created. Heeding a call larger than oneself, taking the transformative journey, and finding the gifts and sharing them with others is such a powerful story in us that “even the lives of historical figures, such as the Buddha, Jesus or Muhammad, are told in a way that conforms to this archetypal pattern” (Armstrong, 2005, p. 36). The steps of this journey, handed down through history and articulated by Campbell (1988), are noted in Figure 1.

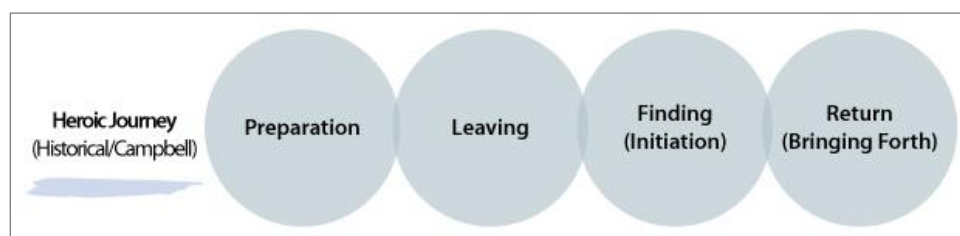


Figure 1. Heroic journey.

Heroes have risen in every era and culture to meet the challenges of their times and play a pivotal part in the survival and evolution of the human collective. However, sometime in the last century, the certainty of life stretching into eternity suffered a fatal blow. One sign was the

bombing of Hiroshima in 1945, where the world was collectively enlightened that any one of a number of national powers could wipe out all life by deploying a nuclear payload. The bombing of the World Trade Center on September 11, 2001, proved that the power to kill thousands was now in the hands of a few random individuals. Beyond that we have discovered, in the guise of such phenomena as global warming, overpopulation, and superbug bacteria, that we have run out room and time to pretend that our actions do not affect the possibilities for sustaining all life on the planet. These phenomena are not capricious acts of spiritual gods. They are caused and perpetuated by us, even as we find ourselves inextricably dependent on something beyond ourselves: a global economy and thoroughly monetized, materialistic approach to life.

If there was ever a need for a hero it is now. Yet the challenge before us is too complex and too imminent for any one Herculean effort to save us. Rank and Campbell (Campbell, 1988) postulate that we are all born with an inner hero. What if we could awaken more people to their innate, heroic potential within? We would then have the strength to confront, at least, our own culpability and partner with others to do the transformative work our society needs to thrive.

I personally feel called to do what I have the power to do to make this happen. Through study and intuition, I have been led to see that the heroic myth—our universal and timeless teaching story for how to make meaning in a finite life—is changing to meet the challenges we face. One way to connect others to this understanding is to do what our ancient ancestors did: help the young people who are going to have to live in this world to experience the power of this world. The vision I have for how to do that is called the *Heroes Circle*. This will be a youth-empowerment program to facilitate the heroic search for a sustainable world beyond ourselves, as well as facilitate the creative search of the world within ourselves.

The Heroes Circle came to me intuitively. The presenting idea was that this program could be a *Boy Scouts and Girl Scouts for the New Millennium*. The vision was an amalgamation of my experience with the Scouts, theatrical arts, visual arts, church tradition and community, and my immersion in learning and teaching martial arts to inner-city youth while I earned my black belt. The vision included group experiences of martial arts, improvisational theater, self-guided heroic journeys, and arts immersions for which participants would earn actual *gold circles*. These gold circles will be given within the context of graduation rituals, in which participants would learn the circles were complete by themselves, yet together they forged a chain that bound them to the Heroes Circle community. Those in the Heroes Circle would be dedicated to developing their positive potential, including the ability to, like a hero, go where they need to go, endure what they need to endure, give themselves what they need to give, in order to accomplish what they are called to do in the world.

This paper defines the core ground of the Heroes Circle by exploring the origins of the hero and the muse, the creative process, the chakra system, Ruumet's (1997) model of psycho-spiritual development, the evolving face of heroism in response to the materialism of the modern world, the saving grace of compassion, overcoming sexism and exclusion, and the importance of fostering the heroic and creative potential of young people in service to the world. Though the twists and turns of this exploration can seem complex (like walking a labyrinth), approaching the Heroes Circle in this way will reveal a focused center for this spiritually inspired, social-action initiative. Following these diverse threads of understanding then weaving them together creates a strong model for fostering the growth of individuals who have the integrity to transform our global society in the present and in the generations to come. We start by merging the deeply

meaningful, timeless experience of the hero to the strength of another mythological archetype—the *muse*, keeper of creativity.

The Muse and the Creative Process

While the archetype of the hero has inspired our search for meaning in life, the archetype of muse has inspired us to create meaning from within our own lives through the arts, ways of being, and innovations. Each of these archetypes reside in the *collective unconscious*, available to every human who lives (or has ever lived), as understood by Jung:

This borderline state where time, space, and eternity are united forms the backdrop for Jung's most basic formulation about the structure and dynamics of the psyche: the existence of an objective psyche or collective unconscious, which is the reservoir of human experience both actual and potential, and its components, the archetypes. (Salman, 1997, p. 54)

Muses originated as goddesses of memory and keepers of epic poetry, which was the original technology for spreading and handing down myth or knowledge. As epic poetry was replaced by the technology of writing, muses became known as inspirations for artists and innovators, a function this archetype still performs today. In my mind, the muse is the keeper of creativity and, like the hero, belongs to all of us. Whether we consider ourselves artistic or not, we are all creative beings. According to Richards (1996), “Creativity is like the original bringing forth. It is not judgmental, is not aesthetic, is not critical” (p. 144). We use our creativity to make up our lives as we go along, out of what we are given and what we seek.

Jung (as cited in Starko, 2005) believed that important creative ideas were “the common heritage of humankind” (p. 51) coming from the collective unconscious. Although we all access this primordial database just by virtue of being human, “individuals most adept at tapping into the collective unconscious are those most capable of high-quality creative activity” (2005, p. 52). So we all have access to creativity, although some of us can do it better than others. Still, we can cultivate a deeper, more meaningful connection to our muse, our creativity. It is only a matter of

learning how to open ourselves to it; this is a key step in the creative process as articulated by Wallas (Rickards, 1999, p. 27) and Rogers (Starko, 2005, p. 57), and shown in Figure 2.

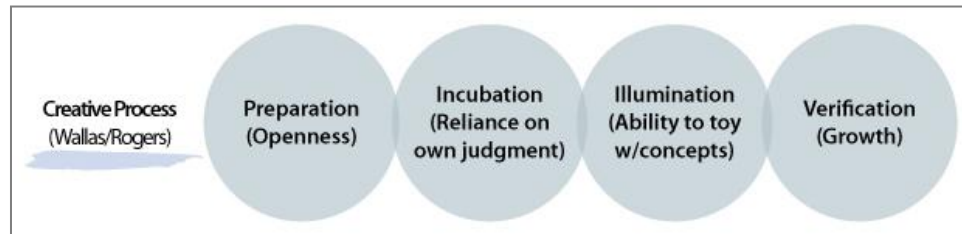


Figure 2. Creative process.

Amabile (2007) has written extensively on how to nurture creativity in children as well as in adults in the workplace. She cites intrinsic motivation, or desire from within, as the most significant factor in creativity:

Our culture places great emphasis on intelligence, talent, skill and hard work. Certainly all of these are important. But they make up only two-thirds of the creativity formula; the remaining third is intrinsic motivation.

In helping children to become their most creative selves, it is not enough for us to train them in skills or give them opportunities in which to develop their talents. Nor is it enough to teach them good work habits. We must help them identify the places where their interests and their skills overlap: the Creativity Intersection. (Amabile, 2007, p. 63)

Amabile (2007) makes the case for the importance of also using intrinsic motivation not only in school but in the workplace as well. Just as we misguidedly emphasize intelligence in education, in business the focus on “productivity, efficiency, and control” (2007, p. 63) unconsciously undermines the creativity which companies so deeply desire to solve the business problems that arise in our ever-faster, always-changing world. Beyond work and school, the crucial gift of creativity is that it is central to healthy human growth. Humanistic psychologist Rogers (1993) makes the “creative connection” (p. 22) that personal growth is achieved through self-awareness, and self-awareness is positively affected by the expressive arts. Her father and noted psychologist Carl Rogers (as cited in Starko, 2005) identified three characteristics which enhance creativity. The first is being open to experience, the second is being able to trust one’s

own judgment (or intuitive discernment), and the third is being able to play with ideas and concepts (2005, pp. 57-58). These three characteristics can certainly be enhanced by one's environment and education.

Making a safe space for people to experience their creative process may sound like soft work in a hard world—until you realize the similarity between the creative process and the heroic journey, which is shown in Figure 3. I believe that the two processes, when yoked together, provide a powerful, symbolic opportunity to create the kind of modern heroes we need to save the modern world.

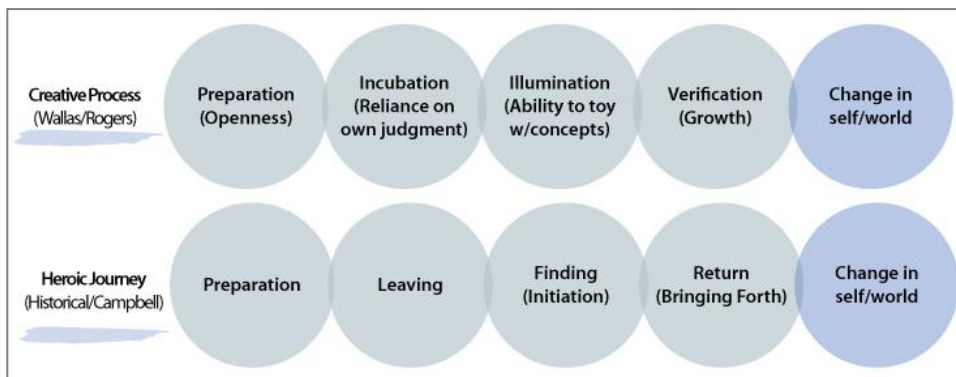


Figure 3. Creative process (articulated by Wallas and Rogers), heroic process (articulated by Campbell), and change.

Showing the relation between these two processes and the end result of transformation can help youth see a bigger picture, and appreciate that creativity takes courage just as acting courageously takes creativity. For me, showing the two processes together also strengthens the ability to know each process on its own. In this spirit, I present two more elements that work together: The ancient teaching of the elemental chakras, which informs the modern theory of Ruumet's (1997) Helical Model of Human Development.

Ancient and Modern Perspectives on Psycho-Spiritual Development

Chakras are energy centers in the human body that have been recognized for thousands of years as an important part of physical balance and spiritual growth. Chakras are central to the ancient Vedic theory of spiritual development as a system for knowing the essential elemental process in an individual's body, mind, and spirit as he or she interacts with the world. (Vega & Anodea, 1993). The five elements—earth, water, fire, wind, and ether—were once thought to be the building blocks of all life. Even though modern science has given us a much more detailed understanding of these five elements, it has not negated the power of them. People around the world still resonate with and use this simple system of chakras to foster health and wholeness. Figure 4 shows the chakras and their corresponding elements and where these energy spots are located in the body. Although slightly different depending on the teachings, each chakra has traditionally been associated with a particular quality and color, as shown in Figure 4.

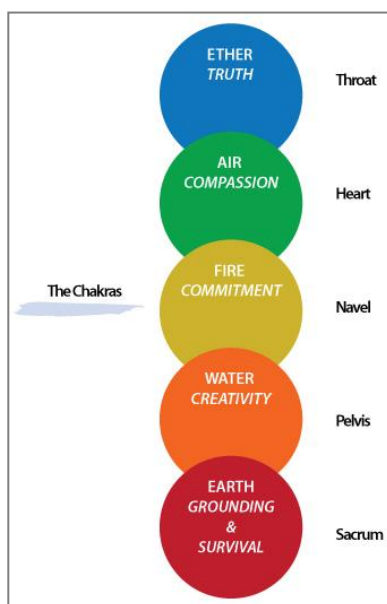


Figure 4. The chakras.

I have worked with the chakras as part of my studies of different holistic modalities such as polarity therapy, yoga, and meditation. The color and quality of the chakras, according to the Tibetan interpretation, also play a significant part in the curriculum presented by my martial arts Sensei, Stephen K. Hayes. He organizes his martial arts curriculum around the elements: beginning from earth, a practitioner ascends from practicing an *earth* sensibility (standing one's ground), to gaining fluency with *water* (stepping back to see the big picture then rolling in to take control), to understanding *fire* (connecting), to responding with *wind* (flowing around the challenge and taking the balance), then to the *void* (working the elements in a personal way that fits whatever energies with which one might be confronted).

This flow of elements makes great sense to me, and it is why I found inspiration for the Heroes Circle when I discovered Ruumet's (1997) helical model of psycho-spiritual development, which pays homage to these elements and chakras. She, in turn, was inspired by Ken Wilber's chakra-based *spectrum psychology model*, but she found there her own experience of development was more like "a series of cycles and runs around a spiral than an orderly march up the chakras" (1997, p. 7). In a casual discussion with Joseph Campbell, he affirmed her understanding, taking out a pen and drawing something very much like what is shown in Figure 5.

Figure 5 only offers a basic view into Ruumet's (1997) understanding of how the soul develops. It looks like a simple spiral but actually experiencing our developmental journey in this way is "more like a multi-dimensional labyrinth with a distinctive optimal path for each individual" (1997, p. 7). The numbers on Figure 5 broadly correspond to the chakras and refer to gateways we encounter on our journey to wholeness, starting at (1) our Survival Center, and culminating at (7) Divine Union. In our path to individuation, we go around the spiral, take cuts

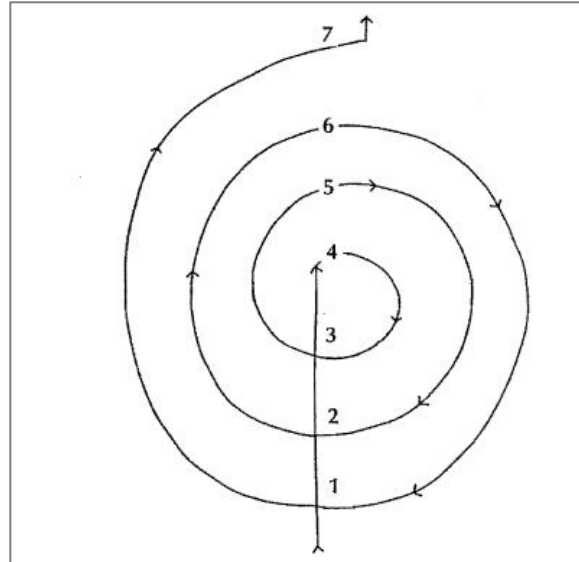


Figure 5. Ruumet's original helical model of psycho-spiritual development.

through the straight line, and sometimes we wind up back where we started. People get stuck in places too, for at every point there are comforting realities that surround us, corners we cannot see around, and real obstacles in our path, making it possible for us to believe we have nowhere else to go.

Indeed, although the standard of life for many has risen to incredible heights in the last 100 years, life is still tough, short, and filled with despair for many. This is not all due to humankind's foibles. Nature still has plenty to do with it. These realities make me question whether our time in history will have any special meaning or opportunity when it comes to changing the world. I have asked myself, why continue developing the Heroes Circle if, in the end, we are just on an individual spiritual journey, spiraling and stopping randomly according to our own desires, potentials, and luck on a planet where some people enjoy privileges that others do not? Can we truly lead anyone, much less everyone, to a better future?

Observing Change in Science and Society

A new discussion in physics helped give me insight and courage to continue developing my vision for the Heroes Circle: The Big Bang that created the universe theoretically left us with no reason to exist, since it created equal parts of matter and antimatter, which should cancel each other out. In reaching for a way out of this conundrum, physicists recently showed that, over time, strange particles called neutral B-mesons

oscillate back and forth trillions of times a second between their regular state and their antimatter state (but) go from their antimatter state to their matter state more rapidly than they go the other way around, leading to an eventual preponderance of matter over antimatter of about 1 percent. (Overbye, 2010, para. 6)

This evidence that slightly more matter than anti-matter is created over time makes it possible to believe that even though the world contains pain, suffering, and evil, there is literally “something that matters” moving in the universe, giving heart to the idea that we can take a positive path forward. It is understandable that the collective consciousness might, over eons, miss such a slight preponderance of change in favor of our more pervasive experience of duality. I have heard culture likened to a perpetual seesaw where, when some aspect of the culture goes up, another goes down. However, if one can muster the heroic courage to continue spiraling up the path of self-individuation, one can begin to remember that the Divine is not limited to our perception of yin and yang. Perhaps the heroic struggle of our time is to help everyone to climb above such a binding construct to real freedom and healing.

There is another clue to the modern purpose of heroism buried within the story of one of history’s first recorded heroes—Heracles. Heracles is the son of the god Zeus and is imbued with extraordinary strength and sexual prowess, as well as immortality—all key elements in fighting death (Newhall, 2005). Heracles, in turn, became the Roman Hercules, and his impact was large

enough that we still know that name today. However, in a popular television series from the late 20th century, the modern portrayal of Hercules is as possessing

a strength the world had never seen, a strength surpassed only by the power of his heart. . . . No matter what obstacle, as long as there were people crying for help, there was one man who would never rest—Hercules. (“Hercules,” n.d.)

The ancient Hercules was champion of the people because he addressed what the people of the time struggled against: submission to death and the caprice of the gods who held power over them. However, to be relevant in the modern world, he must also conquer self-interest, and “never rest” in giving himself to the service of others.

Indeed, as society has moved up Maslow’s *Hierarchy of Needs* (Maslow, 2011) we seem to have shifted from our origins of celebrating those who stand strong against death to honoring those who stand up for others. In 2000, Time Magazine listed 20 heroes and icons that included the likes of Mother Teresa and baseball legend Jackie Robinson. None of the honorees had transcendent strength or had beaten death. Instead they “exemplified courage, selflessness, exuberance, superhuman ability and amazing grace” (Time, n.d.). Cable news channel CNN has since 2008 held an event called *CNN Heroes: Everyday People Changing the World* (“CNN heroes,” n.d.).

How did we move from a time when there were only a few, superhuman heroes who could conquer death, to a time where we accept the notion, even if somewhat unconsciously, that heroes are simple, everyday people who are changing the world? There may be something even deeper than the fruits of Maslow’s hierarchy at work, something as important as physics’ preponderance of matter over time. If all hierarchies—including Maslow’s—are, as Koestler suggests, not hierarchies but holoarchies, composed of holons that are parts of “ever increasing orders of wholeness” (Wilber, 1993, p. 42) this changing face of the hero could be more than a

move up the ladder. I suggest it could be a move to a larger understanding, recasting the heroic myth, which began as the struggle to give meaning to life in the face of death, to more represent the creative struggle against whatever force a culture is predominantly in submission to. In our day that force is materialism.

Today we struggle with submission to a culture where virtually everything needed to sustain life—shelter, clothing, food and water, even our own genetic material—has been monetized and must be obtained through material means. Just as our earliest heroic ideals showed us how to transcend death with immortality, our heroes are now showing us how to transcend the intractable demands of today's corporate economy with caring and compassion.

Compassion is a human and spiritual element available to us all (Caplan, Hartelius, & Rardin, 2003). It is a quality that any one of us can recognize, embody, and grow in ourselves. This recognition that the heroic journey can be taken by anyone lines up with Campbell's understanding, along with that of his contemporary Rank, that being born is a heroic act in itself (Campbell, 1988, p. 123). Thus, heroism is our birthright and the adventure of the hero can continue as we go on creating our own unique life journey—if we rise to the occasion. You do not get past the dragon if you do what you think you should versus do what you think you are born to do (1988, p. 148). To do what we are born to do, we must create an original self not only for ourselves but also for others. The Heroes Circle has always been about this very thing, supporting individuals to grow in spirit (self-actualization) and, thus, becoming the hero first in their own life and then in the broader community. However, that spiritual growth must include our embodiment of all the caring and compassion we can muster if we are to be able to get past the dragons of our times.

Balancing the Hero With the Muse

One of those dragons is sexism. As a woman in 21st-century America, the world and history as I understand it is highly weighted toward the heroic being a male domain. Women have, of course, always participated in this archetypal experience of hunting, finding, and sharing. However, only recently in my lifetime has there even been mainstream discussion about gender and gender-bias in culture and perspective. The Heroes Circle is planned as an inviting place for all people, but how can we balance an unconscious tendency to see that circle as being only about masculinity and strength?

In my own life, I have shown strong “male” characteristics of being active, driven, goal oriented, and highly social, needing to go out into the world. At the same time, I have always been deeply “female” showing high sensitivity, creativity, need for connection, and the ability to improvise and “make stuff up” given whatever is in front of me. However, both at home and professionally, I operated in the world of what Jung defined as the animus, projecting the heroic, conquering story as the prime vehicle even for my innate proclivity to be deeply caring, nurturing, and inspirational—those things that are more the provenance of the muse. The muse, as Ulanov (1971) discusses, is bound in the anima archetype, which is “represented mythologically in stories having to do with the eternal feminine in all its forms, such as Mother Earth, love or wisdom” (Ulanov, 1971, p.37).

When I studied for my black belt, the warrior and heroic archetypes the training embodied fostered high self-reliance, which I consider pivotal to my maturation and development. However, as I continued on my path of individuation by pursuing my masters in transpersonal psychology, I realized how one can be heroically self-reliant without being self-loving. The self is the ground on which one stands—or heroically fights from. For best results

that ground should be solid. Studying my specialization of creativity and innovation underscored how one can positively grow the ground of self-awareness by participating in the expressive arts. The arts help us understand and heal our relationship to ourselves, and the world in which we are creating ourselves if we realize that the important element is not the product, but the process:

When using the arts for self-healing or therapeutic purposes, we are not concerned about the beauty of the visual art, the grammar and style of the writing, or the harmonic flow of the song. We use the arts to let go, to express, and to release. Also, we can gain insight by studying the symbolic and metaphoric messages. Our art speaks back to us if we take the time to let in those messages. (Rogers, 1993, p. 2)

The arts are no more female than the ability to be heroic is male. However the muse, a female archetype, is associated with creativity in a way that makes her useful to our purposes of creating a complete and well-balanced Heroes Circle program. Together, the hero and the muse can bridge the gender gap and put our young heroes in touch with the strength they most need to serve the world—their compassion. As previously shown in Figure 3—Creative Process (articulated by Wallas and Rogers), Heroic Process (articulated by Campbell), and Change—the heroic journey and the creative processes align not only in number of steps, but even in the purpose of each step. Looking at this juxtaposition occasioned an insight that there is something beyond the fourth step in each process. What happens when either creativity or the hero brings something novel and true into the world? The answer seems to be transformation. Those who complete a creative or heroic process foster a change in themselves. Since, as transpersonal practitioners we know we are all connected, a change in the self is a change in the world.

Gathering All the Gifts to Create the Heroes Circle

Charting these comparisons also revealed something more “between the lines” for me. I saw how the elements of Japanese philosophy and Mikkyo meditation from my martial arts study (Hayes, 1997) could be brought into alignment with the heroic and creative processes. This also

aligns with our collective consciousness understanding of the chakras and the elements they represent, both being embodied in a person as well as serving as a more-or-less progressive process informing a person's path of self-development. Because these are archetypal elements that everyone knows "by heart" and because my martial arts study also applied the elements as a system for belt progression, they make sense to me as a way to make a meaningful mnemonic device for Heroes Circle participants. Figure 6 shows the inclusion of the Heroes Circle process of learning, creating, and journeying and the added components of chakra energy overlays and a concluding step of transformation from going through these processes.

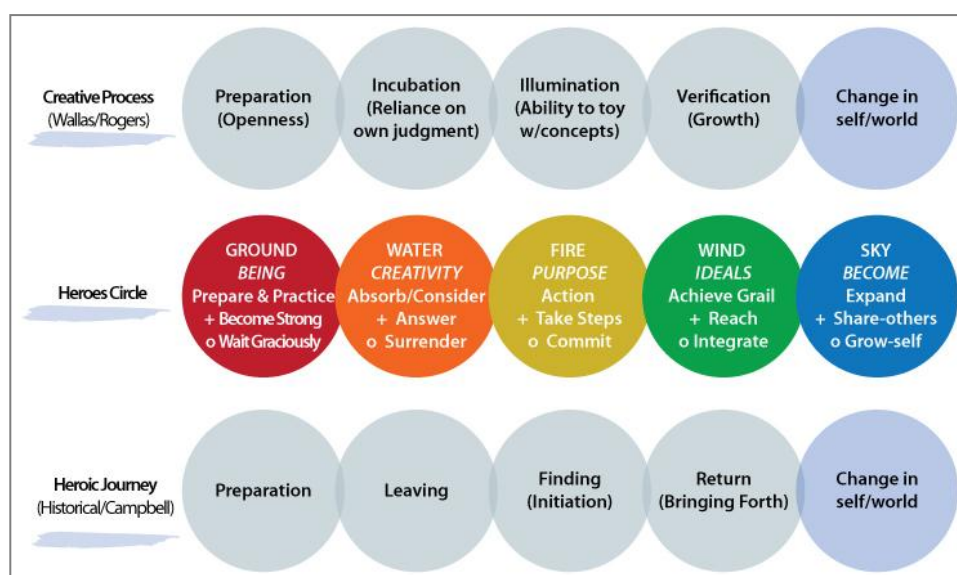


Figure 6. Three processes: creative process (articulated by Wallas and Rogers), heroic process (articulated by Campbell), and heroes circle process (articulated by Whipple).

Using this progression as an anchor, my collaborators and I can now use a systematic approach to developing heroic and creative experiences for the Heroes Circle. Participants can learn to recognize that they are not meandering meaninglessly through life but are in certain stages of a whole process—they are on their way to becoming something more. If they feel stuck

in some particular part of their journey they can use their training to look forward for guidance or back to unfinished business, informing the way they can get to where they want to go.

An example of this might be a 12-year-old girl who is passionate about distinguishing herself and breaking out of the poverty she is raised in, but feels tied to and conditioned by her single mother's real need to have help at home. The 6 years to her 18th birthday are critical and long. By being one of the Heroes Circle, she can, through using our curriculum of experiential journeys, travel out of her current reality to see the bigger world and bigger possibilities for herself. She will learn, as the Earth's first children learned, the qualities of heroism—what it means to reach out of her comfort zone, reach high for goals—and then bring this new strength back to everyday life. The language and archetypal patterning of the Heroes Circle designed into the process will train and support our young “everyday hero” to recognize, foster, and take these journeys in her everyday experience. From my own experience in training for my black belt, and watching my children and countless others earn theirs, I know the journey is sound.

However, our prototypical young girl must also have faith and hope that her life journey will someday flourish beyond the holding pattern of her current obligations, and that she will grow strong by reframing some of the currently immovable obstacles in her way as practice and preparation for that coming time. To do this will take heroic strength *in the service of learning to be true to her best self*. She must be equipped to dig deep into the well of her own creative abilities, to remain steadfastly loyal to her intuition of who she is called to become.

The way of the Heroes Circle, therefore, will be a blending of both the heroic arc and the intuitive well, which presents as a complete circle, as shown in Figure 7.

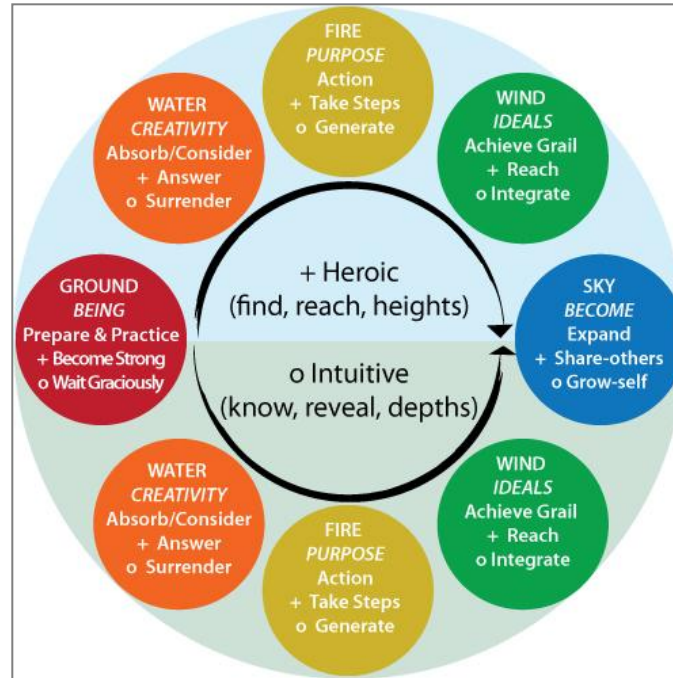


Figure 7. Completing the hero's circle.

As we develop the Heroes Circle story, community and curriculum we will ground it in this archetypally rich model, which should be easy to grasp across culture and age. It includes journey or immersion from the ground of being to the expansive “sky” of becoming.

Along the way, whether the process takes you left or right, you employ chakra stages and basic elements (with us since the beginning of time) as you follow the steps that modern experts have identified as central to creativity and heroic accomplishment. By including an equal emphasis on the muse of intuitive creativity as on the heroic, we will stand a better chance of developing whole human beings. Despite the ancient echo of the archetypal heroic as physically strong and masculine, the call we want to be heard in the modern world is for *everyone* to act from the strength of compassion and connection to other life. The Hero's Circle has to include being as much as becoming, knowing as much as finding, and result in the growth of the self as much as the sharing of our gifts with others.

As I have walked through completing my vision for the Heroes Circle, I have taken steps on my own spiraling journey to wholeness. I am learning what Ruumet (1997) acknowledged in presenting her model of Helical Development, “the mystical traditions tell us there is no growth, no journey, no path, we are already ‘Home.’ But we have to do the journey to realize that” (p. 7). I have explored enough about heroism and life to know while on that journey people get lost, blocked, or stopped. I experienced this heartbreaking truth when a youth program I developed prior to the Heroes Circle dissolved when a key partnership dissolved, even though the program itself had served hundreds of young people well. However, I have also learned that when we ignore our spirit’s calling, whatever else we do does not matter. Stepping forward in faith, I walk toward the fulfillment of this vision, gathering the map, resources, and collaborators to help myself and others be the change we wish to see in the world.

As a final symbol, I offer a creative expression of the Heroes Circle. It came to me as a meditation, and can be seen in Figure 8 (Heroes Circle Card Design). The colors of the outer bars



Figure 8. The heroes circle.

that make up the cross are the colors of the four peoples of the Earth and their gifts: brown people, guardians of the water (knowledge of the depth of human emotion); white people, guardians of the fire (creating, consuming, and moving); red people, guardians of the Earth (teachings of the plants, foods, and healing herbs); yellow people, guardians of the air (spiritual advancement through knowledge sky, wind, breath) (Schaeffer, 2006, p. 11). The bars anchor our planet, which is the focus of our efforts. The globe is held in a blue square whose lower point symbolizes our beginning, two side points symbolize duality that we think we are locked into, and the top one points to the higher thinking that will allow us to step beyond that duality. It also stands for the unity we will work toward. Encircling it all are the qualities of heroism that we will work to unleash in ourselves, in service to the world.

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