



JUNGIAN-FIRST REFLECTION

RE: MH'S RESPONSE ABOUT MIM AND THE WATER PROJECT: TLDR

TLDR

This exploration didn't yield a simple yes or no about MiM. What emerged was a more useful threshold: moving from yes/no discernment into container design. The heart, peace symbol, and double rainbow LiF received all felt affirming in some way, and my body felt real relief at the possibility of practical help with carrying, filming, and witnessing the work. At the same time, the personal/romantic layer clearly asks for slower discernment and cleaner boundaries. So where I landed is that the next step is not immediate commitment, but the careful shaping of a container clear enough to hold the work, the help, the attraction, the beauty, the witnessing, and the guidance without letting any one part overtake the whole.

In the write-up that follows, I walk through the Jungian-First Insight Artifact process I used: naming the context, listening somatically, treating the figures and symbols first as parts of the psyche, tracking the artifact's movement, and identifying the threshold it revealed.

The central image that emerged was me as a steward of enlivened meaning, working on the exposed seafloor before the tide returned, arranging containers of possibility for Ocean and Land. MiM entered the field as a Masculine Mirror—reflecting help, visibility, devotion, beauty, and the ability to make the invisible visible, while also bringing forward the need for clear boundaries around attraction, projection, and spiritual intensity.

What feels most important is that MH's response did not land in me as a command. It landed as symbols that helped me see the larger pattern: heart as coherence, the peace symbol as mythic and embodied worlds coming into relationship, and the double rainbow as a spectrum wide enough to hold the paired realities at once.

By the end, the question had changed shape. I was beginning to identify the questions, agreements, boundaries, pacing, and smallest safe experiments that would let me explore whether a collaboration could remain clean, ethical, and true to the work.

I am so grateful to be in the place this artifact led me.



Exploration Detail

This document captures the process and details I used to sit with the feedback LiF received from MH about MiM and whether he may be meant to collaborate with me in some way on the water/soil/hexagon project.

To make sense of it all, I turned to what I've come to call my Jungian-First Insight Artifact Process. For me, this means that before I take any person, event, dream, synchronicity, or message at face value, I pause and ask: what might this be showing me symbolically or psychologically? I don't dismiss the reality of the outer event, but I let the image or moment speak inside my psyche and the wider field before I move toward any practical decisions.

As I entered this inquiry, I found myself holding onto two central anchors.

The first was my broader highest intention: to live in direct harmony with energy rising from Earth and descending from Source; to become a living channel for joy, delight, clarity, transformation, beauty, love, and co-creation; and to collaborate with divine presence, energetic allies, place, and the Field.

The second was the anchor that now sits at the center of my Medicine Wheel Orientation Plan:

I choose containers that can hold the truth, color, water, and abundance of who I am becoming.

That second anchor took on new weight as the process unfolded. By the end, I realized I wasn't just asking, "Should MiM collaborate with me?" The real question had shifted: What kind of container would be needed for any possible collaboration to stay clean, coherent, ethical, and true to the work?

1. Naming the Artifact and Context

The artifact I brought into the process was LiF's received feedback from MH, the higher-self aspect of StacyLee/SL, in response to my question about MiM.

A note on the ethical frame: I have made a commitment not to bring human SL into this work with telepathy. Because of that, we have been careful to distinguish between human SL and MH, the higher-self aspect LiF is communicating with for purposes of this water project. That distinction matters to me because I want to honor the human boundary while staying open to the guidance that seems to be coming through MH.

All of this was unfolding in the context of a ceremony I had done the day before, on Saturday, out at the 'water temple' area of the beach in Port Townsend.

Sunday morning, the next step of the ceremony came forward with some urgency because it needed to be done before the tide returned. I went to the exposed seafloor and created a



double hexagon offering. I marked the points of the hexagon with sand spheres placed on pieces of ancient ledge. In the center of one hexagon, I placed seed pods from a sea plant.

The ceremony honored the sea seed pod as a living carrier of possibility, charging the hexagonal grid of the seafloor with love, trust, clarity, delight, confidence, collaboration, communication, co-creation, balance, harmony, ease, grace, beauty, transformation, and abundance across all time, space, and dimension.

In the adjoining hexagon, I placed a sphere I had made from soil and marsh water gathered from the Dragon Track Marker area. Through this, the ceremony became a way to honor the relationship between seawater, marsh water, soil, sand, seed, and place. It felt to me like a joyful act of collaboration—different waters and soils, each belonging to one living system, coming together.

As I moved through the ceremony, I realized it was also about honoring the movement into larger containers. Just as I've been noticing my own need for a bigger container to hold all that I am becoming, these waters and soils seemed to be invited into a larger shared container as well. Each source stays true to itself—each water, each soil—but together, they participate in something greater than any one could hold alone.

While I was setting up the physical ceremony, MiM appeared on the exposed seafloor and stayed for more than an hour. At first, I was guarded. I wondered if he might be upset with what I was doing or if he was connected in some way to a park ranger. I asked him directly if what I was doing bothered him. He immediately said no, then said he was intrigued and asked if I would be willing to tell him about it.

I chose to be utterly honest. I told him about the sand spheres, the soil and marsh water, the seed pods, the ancient ledge pieces, and what I believed the offering was doing. I decided that if he could hold it, great; if not, he could walk away.

He stayed. He was respectful, kind, and genuinely interested. He offered to help carry things and to video the work. That caught my attention because, weeks earlier, when I first started working at the water temple site, I had wished for someone who could help with video. Creating ceremonial artwork and documenting ceremonial artwork require very different kinds of attention. I have felt that I cannot do both well at the same time.

I didn't give him an answer right then. Instead, I took his number so I could sit with it intentionally later. I noticed and appreciated that he doesn't bring his phone when he walks out there—it signaled to me that he treats his time in those places with real presence.

Later, he texted to ask if I'd like to go for tea, dinner, a walk, or whatever I was up for. At first, I put him off—I told him I needed a nap and would see how I felt. But eventually, I did meet him



that evening. He took me to OwlSprit restaurant, which turned out to be an oddly perfect spot I never would have chosen myself. Afterwards, we walked out to the beach.

During that time, I learned more about him: his history in the Hare Krishna world, his video work, his connection with high-profile shamanic people, and his interest in Sasquatch. He was also direct that we could easily be friends, but he was looking for more and would like the opportunity to explore that with me.

That's where things got complicated. I could feel that he liked me, and I could sense that part of his attraction was tied to who I am and how I move in the world. There was something tender and beautiful in that, but it also muddied the water. I didn't want personal attraction, flattery, or the possibility of dating to cloud my discernment about the work.

The real question became: can MiM be right for the work if there's also personal or relational interest in the field? Can he serve the work without muddying it? Can I receive help without handing over authority or letting the work become distorted?

Colby suggested that I ask MH myself, wait to see what I got, and then ask LiF for confirmation or denial. Almost immediately, I noticed a strong synchronicity: MiM had made a Sasquatch video set to the song "When Mountains Move," which strongly echoed something my son had written the previous week: "Pyramids sit, mountains walk."

Then LiF tapped into MH and sent the message that became the artifact for this exploration.

LiF said she wouldn't bury the lead: the sign from MH about MiM and Lori working together was a heart. She was clear that she was not reading romance into that; it was simply a heart, a "pop of affirmation."

LiF also received an image of a beautiful peace symbol. The outer circle of the peace symbol had mythical animals on one side and Earth animals on the other. There was a merman or Poseidon-like figure, the Capricorn symbol of the goat and fishtail, an owl, and fish. LiF described it as a bridging of mythical-animal consciousness and Earth-animal energy.

She also asked MH for permission to let it be known that there are two streams of information: communication with human StacyLee and communication with MH. She reported that permission was given to say that much. LiF said the whole field felt powerfully loving and that MH showed a beautiful heart.

The final image LiF received was a double rainbow over the ocean.

2. Somatic Attunement

Before interpreting the symbols, I checked my body response to each part.

When I heard the heart described as the sign from MH, my body exhaled. I felt peace. There was almost a sense of tears forming, though they did not quite come. I also noticed mucus



moving up into my mouth to be swallowed away rather than clogging my sinuses. That caught my attention because MiM has a sinus issue that gives him headaches, so there was a funny mirroring in the theme of blocked or cleared passages.

At the level of my body, the feeling of the heart was pure release—not pressure or alarm. Something cleared that I hadn't even realized was clogged.

When I felt into the peace symbol made of mythical and Earth animals, my first thought went to MiM's interest in Sasquatch, which I am holding carefully. I do not feel the need to swallow another person's entire belief system just because synchronicity is present. At the same time, I remembered that my own field already includes things ordinary frameworks do not easily hold: being guided by the higher self of an Autist, the octopus imagery I have felt melting over my head and into my brain, and the owl I once saw on a speed-limit sign on a snowy night with impossibly long tail feathers reaching the ground.

When I stayed with the image, my body felt peace. The phrase that came was that this image was beautiful, showing me the complexity in a peaceful, simple sign.

When I felt into the double rainbow over the ocean, I experienced a big heart opening. At the same time, my head contracted a little, almost because the sign felt so large and all-encompassing. It was not a "no" response. It was more like: this is big; let the heart receive it, but do not force the mind to make it small too quickly.

When I pictured MiM helping carry things, filming, walking beside me, and witnessing the work, my body felt relief and ease. I actually felt like I could take a nap. I realized that the idea of practical help didn't trigger my usual over functioning—it brought rest.

When I tuned into the romantic or personal layer, I felt again that I needed a nap before even considering it—just as I had before deciding whether to meet him that evening. It didn't feel like a hard no. It felt more like my body saying: don't decide this while tired, activated, curious, flattered, or caught up in the momentum. Rest first. Discern slowly.

So the somatic summary was:

So, in summary: the artifact brings peace, release, and a sense of heart-opening. The idea of MiM helping with the practical side of things brings relief. The personal or romantic layer doesn't bring a clear no, but it does ask for rest, spaciousness, and slower discernment. My body doesn't want to decide anything about the relational layer under the pressure of tide, synchronicity, attraction, or urgency.

3. Jungian-First Reflection

From there, I moved into the Jungian-first layer. I asked: if every person, image, creature, and event in this artifact is also a figure within my psyche, what might each one represent?



The central image was me on the exposed seafloor before the tide came in.

I named that figure **the Steward**: the one tending, the one arranging meaning with an intuited and guided summary of what needed to be enlivened that day.

I think this is an important distinction because I wasn't there as a performer, a fixer, or someone trying to prove anything. I was simply the steward of enlivened meaning, working in that rare window when the deep sea floor was exposed, arranging the symbols before the water returned.

The double hexagon became the next major symbol. I named it the containers of possibility for Ocean and Land. Of course, water runs through all of it: sea creatures, land creatures, all of nature on Earth. The two containers are distinct, but not separate. Ocean remains Ocean. Land remains Land. Water moves through both.

Symbolically, the double hexagon seemed to hold so many paired realities: intuition and embodiment, sea and soil, solitude and collaboration, mystical guidance and practical action, private process and public witnessing, inner world and outer world. The key teaching, for me, was about relationship without collapse.

MiM, in the Jungian-first layer, became **the Masculine Mirror**. This felt right because before he is an outer person who may or may not collaborate, he is also reflecting aspects of me back to myself.

As an inner figure, MiM seems to reflect several parts of me at once: the part that can move between ordinary life and the magical field, the part that takes time outside seriously, the part that has known spiritual devotion and intensity, and the part that understands how image, story, and video can help make the invisible visible. He also reflects my own pull toward beauty, memory-making, and meaningful relationships with place.

At the same time, the mirror brings risk. His presence raises questions about devotion, attraction, and spiritual intensity—especially when those could blur boundaries or muddy discernment. I am realizing I needed to understand that doesn't make the reflection wrong; it just means the reflection needs a clear container.

The question became: how do I receive the masculine mirror without handing him the steering wheel?

That came across as a key insight.

LiF, in the symbolic layer, represented the intuitive receiver or bridge function: the one who listens across worlds and receives without forcing meaning.

MH represented higher knowing, beyond-verbal guidance, the larger intelligence guiding the water project, and an aspect that speaks through images rather than argument.



Colby, in this symbolic layer, became the process-holder—the one who brought me back to my own knowing. First, she suggested I ask MH myself, then go to LiF for confirmation or denial. That protected my sovereignty. The sequence wasn't about outsourcing my knowing to LiF; it was about listening in my own body first, then seeking confirmation.

4. Understanding the Received Symbols

The three major received symbols were the heart, the peace symbol, and the double rainbow over the ocean.

When I asked what the heart meant, the phrase that came to me was:

two halves beating as one

That felt significant. I didn't read the heart as necessarily romantic—I understood it as a signal of coherence.

A heart has chambers. It works through rhythm, timing, valves, flow, opening, closing, receiving, and sending. It is not one undifferentiated container. It is an intelligent, chambered container.

So, for me, the heart might be saying: relationship is possible, but it needs rhythm and chambers. It needs flow and thresholds. Two halves can beat together in relationship without one half swallowing the other.

The two halves could be many things: me and MiM, inner masculine and inner feminine, ceremony and documentation, private knowing and public witnessing, ocean and land, mythic and embodied, the part of me that wants help and the part of me that protects the work.

The peace symbol made of mythical and Earthly animals seemed to represent peace among realms: mythical and embodied, magical and muggle, land and sea, above and below.

This was especially helpful for me around the Sasquatch layer. The image didn't ask me to adopt MiM's whole framework. Instead, it suggested that mythic possibility and grounded discernment don't have to be at odds. There's room for the magical and the ordinary to be held together in one peaceful sign.

The double rainbow over the ocean became the largest symbol. I understood it as a spectrum container holding all the paired realities present in this artifact:

- the double hexagon
- two streams of communication
- human SL and MH
- mythical animals and Earth animals
- Ocean and Land





- collaboration and romance
- private ceremony and public documentation
- My knowing and LiF's confirmation
- pyramids sitting and mountains walking
- the double rainbow itself

The double rainbow didn't resolve the tension by making one side right and the other wrong. Instead, it let the colors separate enough to be seen, while still belonging to one arc. Just as a rainbow appears when light meets water, I felt this visual was about consciousness meeting the waters of the unconscious and letting the full spectrum become visible.

So the symbolic understanding became:

The Steward of Enlivened Meaning is arranging containers of possibility for Ocean and Land on the exposed seafloor. The Masculine Mirror appears at the edge of the work, providing help, witness, and visibility, while also introducing relational complexity. The heart points to coherence and chambered relationship. The peace symbol shows mythic and embodied worlds coming into peace. The double rainbow holds the full spectrum of paired realities without collapsing them.

5. Tracking the Movement of the Artifact

Then I tracked the entire insight artifact's movement.

The sequence seemed to be:

1. **Solitary tending**

I begin alone on the exposed seafloor as the Steward, arranging meaning before the tide comes in.

2. **Guarded interruption**

MiM approaches. My protective system activates because I wonder if someone is about to challenge or interrupt the work.

3. **Direct truth**

I ask directly if he is bothered. He says no. I tell him the truth of what I am doing without diluting it.

4. **Recognition and possible help**

He remains kind, respectful, and interested. He offers help with carrying and filming, which may answer a need I had already named weeks earlier.

5. **Relational muddiness**

The personal/romantic layer enters. This is where the water becomes muddy. Not



because attraction is wrong, but because the project, guidance, ceremony, documentation, and my own path are too important to allow personal desire to quietly take over the steering wheel.

6. Pause and resourcing

I choose not to decide under pressure. I nap. I ask MH. I listen to my own body. I allow LiF's reception to confirm or clarify without surrendering my own knowing.

7. Symbolic response

MH gives the heart, the peace symbol made of mythic and Earth animals, and the double rainbow over the ocean.

8. Strategic-pattern recognition

This was the moment when the energy really picked up. It reminded me of being at a strategic retreat, with everyone's positions, ideas, and arguments swirling in the room. I had to step back, give myself space, and let my mind spread out—almost like drawing on extra internal RAM—until I could finally see the pattern. From there, I could start to identify the real questions that would help coherence form for everyone involved.

That last stage felt like the destination the whole inquiry had been moving toward. Once the larger pattern came into view, I could feel the question itself changing shape. Instead of needing to make a simple decision about MiM, I was beginning to articulate a set of questions, boundaries, and practical next steps that could allow coherence to form around the work, the relationship field, and my own discernment.

The artifact moved from solitary stewardship to guarded encounter to honest disclosure to possible support to relational muddiness to pause and confirmation to symbolic blessing to coherent pattern recognition.

6. The Threshold

Finally, I asked what threshold or initiation this artifact seemed to be marking.

Several possible thresholds appeared:

- from solitary ceremony to witnessed ceremony
- from carrying alone to receiving help
- from magical/private world to magical/muggle bridge
- from attraction as distortion to attraction as information
- from yes/no discernment to container design

The one that felt most alive was the last:

moving from yes/no discernment into container design



That feels like the true threshold.

I began by asking, “Is MiM meant to collaborate?”

But the artifact led me somewhere more mature:

What container, agreements, pacing, boundaries, and practical roles would allow a possible collaboration to remain clean, coherent, ethical, and aligned with the work?

That puts sovereignty back in my hands. It also honors MH’s message without flattening it into a simple instruction. The heart, peace symbol, and double rainbow don’t seem to be saying, ‘Give MiM full access.’ Instead, they seem to be saying, ‘There is life here. Now design the container with care.’

7. Where I Arrived

By the end of this session, I did not feel that the answer was simply “yes, MiM should collaborate” or “no, he should not.”

I arrived at a more subtle understanding:

There does seem to be a heart signal, a peaceful bridging signal, and a large blessing/beauty signal around the possibility of MiM entering the field in some way. My body feels relief at the thought of practical help with carrying and documentation. But the personal/romantic layer creates muddiness and needs to be held separately, slowly, and with rest.

The next right step isn’t immediate commitment. The next right step is to design the container.

For me, that means I need to identify the questions, boundaries, agreements, and pacing that would let me explore whether MiM can collaborate in a way that supports the work without distorting it.

Some of the questions I now need to consider are:

- What specific role, if any, would MiM be invited into?
- Is the role practical, creative, documentary, ceremonial, relational, or some combination?
- What parts of the work are not open for him to influence?
- What parts could he witness but not shape?
- What boundaries are needed around romance or personal attention while we are discerning collaboration?
- Can he receive a clear “not yet,” “not that,” or “only this much” without stress?
- Can I stay in my own authority if he is admiring, interested, helpful, or emotionally available?



- Can the project remain guided by MH, the land, water, my body, and the larger field rather than by the excitement of being seen?
- What would make this clean?
- What would make it muddy?
- What would be the smallest safe experiment?

Here's the main insight I've landed on:

The threshold isn't about saying yes or no to MiM. The real threshold is whether I can design a container that's large and clean enough to hold truth, color, water, abundance, help, attraction, witness, beauty, and discernment—without collapse.

That feels like the place this artifact has brought me. I like that it isn't a command, but rather a set of questions and tactical next steps. If I address them with intentional resourcing of my intentional exploration, I believe they can sustain the larger path of developing coherence and integration in myself, my work, and my relationships in this work.