Man and his Symbols

Carl G. Jung

and M.-L. von Franz, Joseph L. Henderson, Jolande Jacobi, Aniela Jaffé

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Introduction: John Freeman

The origins of this book are sufficiently unusual to be of interest, and they bear a direct relation to its contents and what it sets out to do. So let me tell you just how it came to be written.

One day in the spring of 1959 the British Broadcasting Corporation invited me to interview for British television Dr. Carl Gustav Jung. The interview was to be done "in depth." I knew little enough at that time about Jung and his work, and I at once went to make his acquaintance at his beautiful lakeside home near Zurich. That was the beginning of a friendship that meant a great deal to me and, I hope, gave some pleasure to Jung in the last years of his life. The television interview has no further place in this story, except that it was accounted successful and that this book is by an odd combination of circumstances an end-product of that success.

One man who saw Jung on the screen was Wolfgang Foges, managing director of Aldus Books. Foges had been keenly interested in the development of modern psychology since his childhood, when he lived near the Freuds in Vienna. And as he watched Jung talking about his life and work and ideas, Foges suddenly reflected what a pity it was that, while the general outline of Freud's work was well known to educated readers all over the Western world, Jung had never managed to break through to the general public and was always considered too difficult for popular reading.

Foges, in fact, is the creator of *Man and his Symbols*. Having sensed from the TV screen that a warm personal relation existed between Jung and myself, he asked me whether I would join him in trying to persuade Jung to set out some of his more important and basic ideas in language and at a length that would be intelligible and interesting to non-specialist adult readers. I jumped at the idea and set off once more to Zurich, determined that I could convince Jung of the value and importance of such a work. Jung listened to me in his garden for two hours almost without interruption—and then said no. He said it in the nicest possible way, but with great firmness; he had never in the past tried to popularize his work, and he wasn't sure that he could successfully do so now; anyway, he was old and rather tired and not keen to take on such a long commitment about which he had so many doubts.

Jung's friends will all agree with me that he was a man of most positive decision. He would weigh up a problem with care and without

hurry; but when he did give his answer, it was usually final. I returned to London greatly disappointed, but convinced that Jung's refusal was the end of the matter. So it might have been, but for two intervening factors that I had not foreseen.

One was the pertinacity of Foges, who insisted on making one more approach to Jung before accepting defeat. The other was an event that, as I look back on it, still astonishes me.

The television program was, as I have said, accounted successful. It brought Jung a great many letters from all sorts of people, many of them ordinary folk with no medical or psychological training, who had been captivated by the commanding presence, the humor, and the modest charm of this very great man, and who had glimpsed in his view of life and human personality something that could be helpful to them. And Jung was very pleased, not simply at getting letters (his mail was enormous at all times) but at getting them from people who would normally have no contact with him.

It was at this moment that he dreamed a dream of the greatest importance to him. (And as you read this book, you will understand just how important that can be.) He dreamed that, instead of sitting in his study and talking to the great doctors and psychiatrists who used to call on him from all over the world, he was standing in a public place and addressing a multitude of people who were listening to him with rapt attention and *understanding what he said.* . . .

When, a week or two later, Foges renewed his request that Jung should undertake a new book designed, not for the clinic or the philosopher's study, but for the people in the market place, Jung allowed himself to be persuaded. He laid down two conditions. First, that the book should not be a single-handed book, but the collective effort of himself and a group of his closest followers, through whom he had attempted to perpetuate his methods and his teaching. Secondly, that I should be entrusted with the task of co-ordinating the work and resolving any problems that might arise between the authors and the publishers.

Lest it should seem that this introduction transgresses the bounds of reasonable modesty, let me say at once that I was gratified by this second condition—but within measure. For it very soon came to my knowledge that Jung's reason for selecting me was essentially that he

regarded me as being of reasonable, but not exceptional, intelligence and without the slightest serious knowledge of psychology. Thus I was to Jung the "average reader" of this book; what I could understand would be intelligible to all who would be interested; what I boggled at might possibly be too difficult or obscure for some. Not unduly flattered by this estimate of my role, I have none the less scrupulously insisted (sometimes, I fear, to the exasperation of the authors) on having every paragraph written and, if necessary, rewritten to a degree of clarity and directness that enables me to say with confidence that this book in its entirety is designed for and addressed to the general reader, and that the complex subjects it deals with are treated with a rare and encouraging simplicity.

After much discussion, the comprehensive subject of this book was agreed to be Man and his Symbols; and Jung himself selected as his collaborators in the work Dr. Marie-Louise von Franz of Zurich, perhaps his closest professional confidante and friend; Dr. Joseph L. Henderson of San Francisco, one of the most prominent and trusted of American Jungians; Mrs. Aniela Jaffé of Zurich, who, in addition to being an experienced analyst, was Jung's confidential private secretary and his biographer; and Dr. Jolande Jacobi, who after Jung himself is the most experienced author among Jung's Zurich circle. These four people were chosen partly because of their skill and experience in the particular subjects allocated to them and partly because all of them were completely trusted by Jung to work unselfishly to his instructions as members of a team. Jung's personal responsibility was to plan the structure of the whole book, to supervise and direct the work of his collaborators, and himself to write the keynote chapter, "Approaching the Unconscious."

The last year of his life was devoted almost entirely to this book, and when he died in June 1961, his own section was complete (he finished it, in fact, only some 10 days before his final illness) and his colleagues' chapters had all been approved by him in draft. After his death, Dr. von Franz assumed over-all responsibility for the completion of the book in accordance with Jung's express instructions. The subject matter of *Man and his Symbols* and its outline were therefore laid down—and in detail—by Jung. The chapter that bears his name is his work and (apart from some fairly extensive editing to improve its intelligi-

bility to the general reader) nobody else's. It was written, incidentally, in English. The remaining chapters were written by the various authors to Jung's direction and under his supervision. The final editing of the complete work after Jung's death has been done by Dr. von Franz with a patience, understanding, and good humor that leave the publishers and myself greatly in her debt.

Finally as to the contents of the book itself:

Jung's thinking has colored the world of modern psychology more than many of those with casual knowledge realize. Such familiar terms, for instance, as "extravert," "introvert," and "archetype" are all Jungian concepts—borrowed and sometimes misused by others. But his overwhelming contribution to psychological understanding is his concept of the unconscious—not (like the unconscious of Freud) merely a sort of glory-hole of repressed desires, but a world that is just as much a vital and real part of the life of an individual as the conscious, "cogitating" world of the ego, and infinitely wider and richer. The language and the "people" of the unconscious are symbols, and the means of communications dreams.

Thus an examination of Man and his Symbols is in effect an examination of man's relation to his own unconscious. And since in Jung's view the unconscious is the great guide, friend, and adviser of the conscious, this book is related in the most direct terms to the study of human beings and their spiritual problems. We know the unconscious and communicate with it (a two-way service) principally by dreams; and all through this book (above all in Jung's own chapter) you will find a quite remarkable emphasis placed on the importance of dreaming in the life of the individual.

It would be an impertinence on my part to attempt to interpret Jung's work to readers, many of whom will surely be far better qualified to understand it than I am. My role, remember, was merely to serve as a sort of "intelligibility filter" and by no means as an interpreter. Nevertheless, I venture to offer two general points that seem important to me as a layman and that may possibly be helpful to other non-experts. The first is about dreams. To Jungians the dream is not a kind of standardized cryptogram that can be decoded by a glossary of symbol meanings. It is an integral, important, and personal expression of the individual unconscious. It is just as "real" as any other

phenomenon attaching to the individual. The dreamer's individual unconscious is communicating with the dreamer alone and is selecting symbols for its purpose that have meaning to the dreamer and to nobody else. Thus the interpretation of dreams, whether by the analyst or by the dreamer himself, is for the Jungian psychologist an entirely personal and individual business (and sometimes an experimental and very lengthy one as well) that can by no means be undertaken by rule of thumb.

The converse of this is that the communications of the unconscious are of the highest importance to the dreamer—naturally so, since the unconscious is at least half of his total being—and frequently offer him advice or guidance that could be obtained from no other source. Thus, when I described Jung's dream about addressing the multitude, I was not describing a piece of magic or suggesting that Jung dabbled in fortune telling. I was recounting in the simple terms of daily experience how Jung was "advised" by his own unconscious to reconsider an inadequate judgment he had made with the conscious part of his mind.

Now it follows from this that the dreaming of dreams is not a matter that the well-adjusted Jungian can regard as simply a matter of chance. On the contrary, the ability to establish communications with the unconscious is a part of the whole man, and Jungians "teach" themselves (I can think of no better term) to be receptive to dreams. When, therefore, Jung himself was faced with the critical decision whether or not to write this book, he was able to draw on the resources of both his conscious and his unconscious in making up his mind. And all through this book you will find the dream treated as a direct, personal, and meaningful communication to the dreamer—a communication that uses the symbols common to all mankind, but that uses them on every occasion in an entirely individual way that can be interpreted only by an entirely individual "key."

The second point I wish to make is about a particular characteristic of argumentative method that is common to all the writers of this book – perhaps to all Jungians. Those who have limited themselves to living entirely in the world of the conscious and who reject communication with the unconscious bind themselves by the laws of conscious, formal life. With the infallible (but often meaningless) logic of the algebraic equation, they argue from assumed premises to incontestably deduced

conclusions. Jung and his colleagues seem to me (whether they know it or not) to reject the limitations of this method of argument. It is not that they ignore logic, but they appear all the time to be arguing to the unconscious as well as to the conscious. Their dialectical method is itself symbolic and often devious. They convince not by means of the narrowly focused spotlight of the syllogism, but by skirting, by repetition, by presenting a recurring view of the same subject seen each time from a slightly different angle—until suddenly the reader who has never been aware of a single, conclusive moment of proof finds that he has unknowingly embraced and taken into himself some wider truth.

Jung's arguments (and those of his colleagues) spiral upward over his subject like a bird circling a tree. At first, near the ground, it sees only a confusion of leaves and branches. Gradually, as it circles higher and higher, the recurring aspects of the tree form a wholeness and relate to their surroundings. Some readers may find this "spiraling" method of argument obscure or even confusing for a few pages—but not, I think, for long. It is characteristic of Jung's method, and very soon the reader will find it carrying him with it on a persuasive and profoundly absorbing journey.

The different sections of this book speak for themselves and require little introduction from me. Jung's own chapter introduces the reader to the unconscious, to the archetypes and symbols that form its language and to the dreams by which it communicates. Dr. Henderson in the following chapter illustrates the appearance of several archetypal patterns in ancient mythology, folk legend, and primitive ritual. Dr. von Franz, in the chapter entitled "The Process of Individuation," describes the process by which the conscious and the unconscious within an individual learn to know, respect, and accommodate one another. In a certain sense this chapter contains not only the crux of the whole book, but perhaps the essence of Jung's philosophy of life: Man becomes whole, integrated, calm, fertile, and happy when (and only when) the process of individuation is complete, when the conscious and the unconscious have learned to live at peace and to complement one another. Mrs. Jaffé, like Dr. Henderson, is concerned with demonstrating, in the familiar fabric of the conscious, man's recurring interest in—almost obsession with—the symbols of the unconscious. They have for him a profoundly significant, almost a nour-

ishing and sustaining, inner attraction—whether they occur in the myths and fairy tales that Dr. Henderson analyzes or in the visual arts, which, as Mrs. Jaffé shows, satisfy and delight us by a constant appeal to the unconscious.

Finally, I must say a brief word about Dr. Jacobi's chapter, which is somewhat separate from the rest of the book. It is in fact an abbreviated case history of one interesting and successful analysis. The value of such a chapter in a book like this is obvious; but two words of warning are nevertheless necessary. First, as Dr. von Franz points out, there is no such thing as a typical Jungian analysis. There can't be, because every dream is a private and individual communication, and no two dreams use the symbols of the unconscious in the same way. So every Jungian analysis is unique—and it is misleading to consider this one, taken from Dr. Jacobi's clinical files (or any other one there has ever been), as "representative" or "typical." All one can say of the case of Henry and his sometimes lurid dreams is that they form one true example of the way in which the Jungian method may be applied to a particular case. Secondly, the full history of even a comparatively uncomplicated case would take a whole book to recount. Inevitably, the story of Henry's analysis suffers a little in compression. The references, for instance, to the *I Ching* have been somewhat obscured and lent an unnatural (and to me unsatisfactory) flavor of the occult by being presented out of their full context. Nevertheless, we concluded—and I am sure the reader will agree—that, with the warnings duly given, the clarity, to say nothing of the human interest, of Henry's analysis greatly enriches this book.

I began by describing how Jung came to write *Man and his Symbols*. I end by reminding the reader of what a remarkable—perhaps unique—publication this is. Carl Gustav Jung was one of the great doctors of all time and one of the great thinkers of this century. His object always was to help men and women to know themselves, so that by self-knowledge and thoughtful self-use they could lead full, rich, and happy lives. At the very end of his own life, which was as full, rich, and happy as any I have encountered, he decided to use the strength that was left him to address his message to a wider public than he had ever tried to reach before. He completed his task and his life in the same month. This book is his legacy to the broad reading public.

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1 Approaching the unconscious

Carl G. Jung

The entrance to the tomb of the Egyptian pharaoh Rameses III

The importance of dreams

Man uses the spoken or written word to express the meaning of what he wants to convey. His language is full of symbols, but he also often employs signs or images that are not strictly descriptive. Some are mere abbreviations or strings of initials, such as UN, UNICEF, or UNESCO; others are familiar trade marks, the names of patent medicines, badges, or insignia. Although these are meaningless in themselves, they have acquired a recognizable meaning through common usage or deliberate intent. Such things are not symbols. They are signs, and they do no more than denote the objects to which they are attached.

What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. Many Cretan monuments, for instance, are marked with the design of the double adze. This is an object that we know, but we do not know its symbolic implications. For another example, take the case of the Indian who, after a visit to England, told his friends at home that the English worship animals, because he had found eagles, lions, and oxen in old churches. He was not aware (nor are many Christians) that these animals are symbols of the Evangelists and are derived from the vision of Ezekiel, and that this in turn has an analogy to the Egyptian sun god Horus and his four sons. There are, moreover, such objects as the wheel and the cross that are known all over the world, yet that have a symbolic significance under certain conditions. Precisely what they symbolize is still a matter for controversial speculation.

Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider "unconscious" aspect that is never precisely defined or

fully explained. Nor can one hope to define or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason. The wheel may lead our thoughts toward the concept of a "divine" sun, but at this point reason must admit its incompetence; man is unable to define a "divine" being. When, with all our intellectual limitations, we call something "divine," we have merely given it a name, which may be based on a creed, but never on factual evidence.

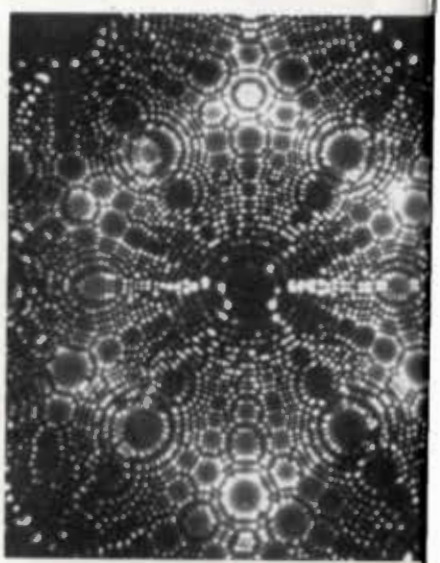
Because there are innumerable things beyond the range of human understanding, we constantly use symbolic terms to represent concepts that we cannot define or fully comprehend. This is one reason why all religions employ symbolic language or images. But this conscious use of symbols is only one aspect of a psychological fact of great importance: Man also produces symbols unconsciously and spontaneously, in the form of dreams.

It is not easy to grasp this point. But the point must be grasped if we are to know more about the ways in which the human mind works. Man, as we realize if we reflect for a moment, never perceives anything fully or comprehends anything completely. He can see, hear, touch, and taste; but how far he sees, how well he hears, what his touch tells him, and what he tastes depend upon the number and quality of his senses. These limit his perception of the world around him. By using scientific instruments he can partly compensate for the deficiencies of his senses. For example, he can extend the range of his vision by binoculars or of his hearing by electrical amplification. But the most elaborate apparatus cannot do more than bring distant or small objects within range of his eyes, or make faint sounds more audible. No matter what instruments he uses, at some point he reaches the edge of certainty beyond which conscious knowledge cannot pass.

Left, three of the four Evangelists (in a relief on Chartres Cathedral) appear as animals: The lion is Mark, the ox Luke, the eagle John. Also animals are three of the sons of the Egyptian god Horus (above, *c.* 1250 B.C.). Animals, and groups of four, are universal religious symbols.

In many societies, representations of the sun express man's indefinable religious experience. Above, a decoration on the back of a throne belonging to the 14th-century B.C. Egyptian pharaoh Tutankhamen is dominated by a sun disk; the hands at the end of the rays symbolize the sun's life-giving power. Left, a monk in 20th-century Japan prays before a mirror that represents the divine Sun in the Shinto religion.

Right, tungsten atoms seen with a microscope that magnifies 2,000,000 times. Far right, the spots in center of picture are the farthest visible galaxies. No matter how far man extends his senses, limits to his conscious perception remain.



There are, moreover, unconscious aspects of our perception of reality. The first is the fact that even when our senses react to real phenomena, sights, and sounds, they are somehow translated from the realm of reality into that of the mind. Within the mind they become psychic events, whose ultimate nature is unknowable (for the psyche cannot know its own psychical substance). Thus every experience contains an indefinite number of unknown factors, not to speak of the fact that every concrete object is always unknown in certain respects, because we cannot know the ultimate nature of matter itself.

Then there are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. They have happened, but they have been absorbed subliminally, without our conscious knowledge. We can become aware of such happenings only in a moment of intuition or by a process of profound thought that leads to a later realization that they must have happened; and though we may have originally ignored their emotional and vital importance, it later wells up from the unconscious as a sort of afterthought.

It may appear, for instance, in the form of a dream. As a general rule, the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image. As a matter of history, it was the study of dreams that first enabled psychologists to investigate the unconscious aspect of conscious psychic events.

It is on such evidence that psychologists assume the existence of an unconscious psyche —though many scientists and philosophers deny its existence. They argue naïvely that such an assumption implies the existence of two "subjects," or (to put it in a common phrase) two personalities within the same individual. But this is exactly what it does imply quite correctly. And it is one of the curses of modern man that many people suffer from this divided personality. It is by no means a pathological symptom; it is a normal fact that can be observed at any time and everywhere. It is not merely the neurotic whose right hand does not know what the left hand is doing. This predicament is a symptom of a general unconsciousness that is the undeniable common inheritance of all mankind.

Man has developed consciousness slowly and laboriously, in a process that took untold ages to reach the civilized state (which is arbitrarily dated from the invention of script in about 4000 B.C.). And this evolution is far from complete, for large areas of the human mind are still shrouded in darkness. What we call the "psyche" is by no means identical with our consciousness and its contents.

Whoever denies the existence of the unconscious is in fact assuming that our present knowledge of the psyche is total. And this belief is clearly just as false as the assumption that we know all there is to be known about the natural universe. Our psyche is part of nature, and its enigma is as limitless. Thus we cannot define either the psyche or nature. We can merely state what we believe them to be and describe, as best we can, how they function. Quite apart, therefore, from the evidence that medical research has accumulated, there are strong grounds of logic for rejecting statements like "There is no unconscious." Those who say such things merely express an age-old "misoneism" —a fear of the new and the unknown.

There are historical reasons for this resistance to the idea of an unknown part of the human psyche. Consciousness is a very recent acquisition of nature, and it is still in an "experimental" state. It is frail, menaced by specific dangers, and easily injured. As anthropologists have noted, one of the most common mental derangements that occur among primitive people is what they call "the loss of a soul"—which means, as the name indicates, a noticeable disruption (or, more technically, a dissociation) of consciousness.

Among such people, whose consciousness is at a different level of development from ours, the "soul" (or psyche) is not felt to be a unit. Many primitives assume that a man has a "bush soul" as well as his own, and that this bush soul is incarnate in a wild animal or a tree, with which the human individual has some kind of psychic identity. This is what the distinguished French ethnologist Lucien Lévy-Brühl called a "mystical participation." He later retracted this term under pressure of adverse criticism, but I believe that his critics were wrong. It is a well-known psychological fact that an individual may have such an unconscious identity with some other person or object.

This identity takes a variety of forms among primitives. If the bush soul is that of an animal, the animal itself is considered as some sort of brother to the man. A man whose brother is a crocodile, for instance, is supposed to be safe when swimming a crocodile-infested river. If the bush soul is a tree, the tree is presumed to have something like parental authority over the individual concerned. In both cases an injury to the bush soul is interpreted as an injury to the man.

In some tribes, it is assumed that a man has a number of souls; this belief expresses the feeling of some primitive individuals that they each consist of several linked but distinct units. This means that the individual's psyche is far from being safely synthesized; on the contrary, it threatens to fragment only too easily under the onslaught of unchecked emotions.

While this situation is familiar to us from the studies of anthropologists, it is not so irrelevant to our own advanced civilization as it might seem. We too can become dissociated and lose

"Dissociation" means a splitting in the psyche, causing a neurosis. A famous fictional example of this state is *Dr. Jekyll and Mr. Hyde* (1886) by the Scots author R. L. Stevenson. In the story Jekyll's "split" took the form of a physical change, rather than (as in reality) an inner, psychic state. Left, Mr. Hyde (from the 1932 film of the story)—Jekyll's "other half."

Primitive people call dissociation "loss of a soul"; they believe that a man has a "bush soul" as well as his own. Right, a Nyanga tribesman of west central Africa wearing a mask of the hornbill—the bird that he identifies with his bush soul.

Far right, telephonists on a busy switchboard handle many calls at once. In such jobs people "split off" parts of their conscious minds to concentrate. But this split is controlled and temporary, not a spontaneous, abnormal dissociation.

our identity. We can be possessed and altered by moods, or become unreasonable and unable to recall important facts about ourselves or others, so that people ask: "What the devil has got into you?" We talk about being able "to control ourselves," but self-control is a rare and remarkable virtue. We may think we have ourselves under control; yet a friend can easily tell us things about ourselves of which we have no knowledge.

Beyond doubt, even in what we call a high level of civilization, human consciousness has not yet achieved a reasonable degree of continuity. It is still vulnerable and liable to fragmentation. This capacity to isolate part of one's mind, indeed, is a valuable characteristic. It enables us to concentrate upon one thing at a time, excluding everything else that may claim our attention. But there is a world of difference between a conscious decision to split off and temporarily suppress a part of one's psyche, and a condition in which this happens spontaneously, without one's knowledge or consent and even against one's intention. The former is a civilized achievement, the latter a primitive "loss of a soul," or even the pathological cause of a neurosis.

Thus, even in our day the unity of consciousness is still a doubtful affair; it can too easily be disrupted. An ability to control one's emotions that may be very desirable from one point of view would be a questionable accomplishment from another, for it would deprive social intercourse of variety, color, and warmth.

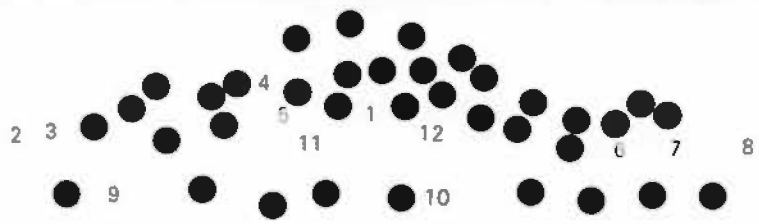
It is against this background that we must review the importance of dreams—those flimsy, evasive, unreliable, vague, and uncertain fantasies. To explain my point of view, I should like to describe how it developed over a period of years, and how I was led to conclude that dreams are the most frequent and universally accessible source for the investigation of man's symbolizing faculty.

Sigmund Freud was the pioneer who first tried to explore empirically the unconscious background of consciousness. He worked on the general assumption that dreams are not a matter of chance but are associated with conscious thoughts and problems. This assumption was not in the least arbitrary. It was based upon the

conclusion of eminent neurologists (for instance, Pierre Janet) that neurotic symptoms are related to some conscious experience. They even appear to be split-off areas of the conscious mind, which, at another time and under different conditions, can be conscious.

Before the beginning of this century, Freud and Josef Breuer had recognized that neurotic symptoms—hysteria, certain types of pain, and abnormal behavior—are in fact symbolically meaningful. They are one way in which the unconscious mind expresses itself, just as it may in dreams; and they are equally symbolic. A patient, for instance, who is confronted with an intolerable situation may develop a spasm whenever he tries to swallow: He "can't swallow it." Under similar conditions of psychological stress, another patient has an attack of asthma: He "can't breathe the atmosphere at home." A third suffers from a peculiar paralysis of the legs: He can't walk, i.e. "he can't go on any more." A fourth, who vomits when he eats, "cannot digest" some unpleasant fact. I could cite many examples of this kind, but such physical reactions are only one form in which the problems that trouble us unconsciously may express themselves. They more often find expression in our dreams.

Any psychologist who has listened to numbers of people describing their dreams knows that dream symbols have much greater variety than the physical symptoms of neurosis. They often consist of elaborate and picturesque fantasies. But if the analyst who is confronted by this dream material uses Freud's original technique of "free association," he finds that dreams



1 Sigmund Freud (Vienna)
2 Otto Rank (Vienna)
3 Ludwig Binswanger (Kreuzlingen)
4 A. A. Brill
5 Max Eitingon (Berlin)
6 James J. Putnam (Boston)
7 Ernest Jones (Toronto)
8 Wilhelm Stekel (Vienna)
9 Eugen Bleuler (Zürich)
10 Emma Jung (Küsnacht)
11 Sandor Ferenczi (Budapest)
12 C. G. Jung (Küsnacht)

can eventually be reduced to certain basic patterns. This technique played an important part in the development of psychoanalysis, for it enabled Freud to use dreams as the starting point from which the unconscious problem of the patient might be explored.

Freud made the simple but penetrating observation that if a dreamer is encouraged to go on talking about his dream images and the thoughts that these prompt in his mind, he will give himself away and reveal the unconscious background of his ailments, in both what he says and what he deliberately omits saying. His ideas may seem irrational and irrelevant, but after a time it becomes relatively easy to see what it is that he is trying to avoid, what unpleasant thought or experience he is suppressing. No matter how he tries to camouflage it, everything he says points to the core of his predicament. A doctor sees so many things from the seamy side of life that he is seldom far from the truth when he interprets the hints that his patient produces as signs of an uneasy conscience. What he eventually discovers, unfortunately, confirms his expectations. Thus far, nobody can say anything against Freud's theory of repression and wish fulfillment as apparent causes of dream symbolism.

Freud attached particular importance to dreams as the point of departure for a process of "free association." But after a time I began to feel that this was a misleading and inadequate use of the rich fantasies that the unconscious produces in sleep. My doubts really began when a colleague told me of an experience he had during the course of a long train journey in Russia. Though he did not know the language and could not even decipher the Cyrillic script, he found himself musing over the strange letters in which the railway notices were written, and he fell into a reverie in which he imagined all sorts of meanings for them.

One idea led to another, and in his relaxed mood he found that this "free association" had stirred up many old memories. Among them he was annoyed to find some long-buried disagreeable topics – things he had wished to forget and had forgotten *consciously*. He had in fact arrived at what psychologists would call his "complexes"—that is, repressed emotional themes that can cause constant psychological disturbances or even, in many cases, the symptoms of neurosis.

This episode opened my eyes to the fact that it was not necessary to use a dream as the point of departure for the process of "free association" if one wished to discover the complexes of a patient. It showed me that one can reach the center directly from any point of the compass. One could begin from Cyrillic letters, from

Left, many of the great pioneers of modern psychoanalysis, photographed at a Congress of Psychoanalysis in 1911 at Weimar, Germany. The key, below left, identifies some of the major figures.

Right, the "inkblot" test devised by the Swiss psychiatrist Hermann Rorschach. The shape of the blot can serve as a stimulus for free association; in fact, almost any irregular free shape can spark off the associative process. Leonardo da Vinci wrote in his *Notebooks*: "It should not be hard for you to stop sometimes and look into the stains of walls, or ashes of a fire, or clouds, or mud or like places, in which . . . you may find really marvelous ideas."

meditations upon a crystal ball, a prayer wheel, or a modern painting, or even from casual conversation about some quite trivial event. The dream was no more and no less useful in this respect than any other possible starting point. Nevertheless, dreams have a particular significance, even though they often arise from an emotional upset in which the habitual complexes are also involved. (The habitual complexes are the tender spots of the psyche, which react most quickly to an external stimulus or disturbance.) That is why free association can lead one from any dream to the critical secret thoughts.

At this point, however, it occurred to me that (if I was right so far) it might reasonably follow that dreams have some special and more significant function of their own. Very often dreams have a definite, evidently purposeful structure, indicating an underlying idea or intention—though, as a rule, the latter is not immediately comprehensible. I therefore began to consider whether one should pay more attention to the actual form and content of a dream, rather than allowing "free" association to lead one off through a train of ideas to complexes that could as easily be reached by other means.

This new thought was a turning point in the development of my psychology. It meant that I gradually gave up following associations that led far away from the text of a dream. I chose to concentrate rather on the associations to the dream itself, believing that the latter expressed something specific that the unconscious was trying to say.

The change in my attitude toward dreams involved a change of method; the new technique was one that could take account of all the various wider aspects of a dream. A story told by the conscious mind has a beginning, a development, and an end, but the same is not true of a dream. Its dimensions in time and space are quite different; to understand it you must examine it from every aspect—just as you may take an unknown object in your hands and turn it over and over until you are familiar with every detail of its shape.

Perhaps I have now said enough to show how I came increasingly to disagree with "free" association as Freud first employed it: I wanted to keep as close as possible to the dream itself, and to exclude all the irrelevant ideas and associations that it might evoke. True, these could lead one toward the complexes of a patient, but I had a more far-reaching purpose in mind than the discovery of complexes that cause neurotic disturbances. There are many other means by which these can be identified: The psychologist, for instance, can get all the hints he needs by using word-association tests (by asking the patient what he associates to a given set of words, and by studying his responses). But to know and understand the psychic life-

Two different possible stimuli of free association: the whirling prayer wheel of a Tibetan beggar (left), or a fortune teller's crystal ball (right, a modern crystal gazer at a British fair).

process of an individual's whole personality, it is important to realize that his dreams and their symbolic images have a much more important role to play.

Almost everyone knows, for example, that there is an enormous variety of images by which the sexual act can be symbolized (or, one might say, represented in the form of an allegory). Each of these images can lead, by a process of association, to the idea of sexual intercourse and to specific complexes that any individual may have about his own sexual attitudes. But one could just as well unearth such complexes by day-dreaming on a set of indecipherable Russian letters. I was thus led to the assumption that a dream can contain some message other than the sexual allegory, and that it does so for definite reasons. To illustrate this point:

A man may dream of inserting a key in a lock, of wielding a heavy stick, or of breaking down a door with a battering ram. Each of these can be regarded as a sexual allegory. But the fact that his unconscious for its own purposes has chosen one of these specific images—it may be the key, the stick, or the battering ram—is also of major significance. The real task is to understand *why* the key has been preferred to the stick, or the stick to the ram. And sometimes this might even lead one to discover that it is not the sexual act at all that is represented, but some quite different psychological point.

From this line of reasoning, I concluded that only the material that is clearly and visibly part of a dream should be used in interpreting it. The dream has its own limitation. Its specific form itself tells us what belongs to it and what leads away from it. While "free" association lures one away from that material in a kind of zigzag line, the method I evolved is more like a circumambulation whose center is the dream picture. I work all around the dream picture and disregard every attempt that the dreamer makes to break away from it. Time and time again, in my professional work, I have had to repeat the words: "Let's get back to your dream. What does the *dream* say?"

For instance, a patient of mine dreamed of a drunken and disheveled vulgar woman. In the dream, it seemed that this woman was his wife, though in real life his wife was totally different. On the surface, therefore, the dream was shockingly untrue, and the patient immediately rejected it as dream nonsense. If I, as his doctor, had let him start a process of association, he would inevitably have tried to get as far away as possible from the unpleasant suggestion of his dream. In that case, he would have ended with one of his staple complexes—a complex, possibly, that had nothing to do with his wife—and we should have learned nothing about the special meaning of this particular dream.

One of the countless symbolic or allegorical images of the sexual act is a deer hunt: Right, a detail from a painting by the 16th-century German artist Cranach. The sexual implication of the deer hunt is underlined by a medieval English folk song called "The Keeper":
The first doe that he shot at he missed,
And the second doe he trimmed he kissed,
And the third ran away in a young man's heart,
She's amongst the leaves of the green O.

A key in a lock *may* be a sexual symbol—but not invariably. Left, a section of an altarpiece by the 15th-century Flemish artist Campin. The door was intended to symbolize hope, the lock to symbolize charity, and the key to symbolize the desire for God. Below, a British bishop during the consecration of a church carries out a traditional ceremony by knocking on the church door with a staff—which is obviously not a phallic symbol but a symbol of authority and the shepherd's crook. No individual symbolic image can be said to have a dogmatically fixed, generalized meaning.

The "anima" is the female element in the male unconscious. (It and the "animus" in the female unconscious are discussed in Chapter 3.) This inner duality is often symbolized by a hermaphroditic figure, like the crowned hermaphrodite, above right, from a 17th-century alchemical manuscript. Right, a physical image of man's psychic "bisexuality": a human cell with its chromosomes. All organisms have two sets of chromosomes—one from each parent.

What, then, was his unconscious trying to convey by such an obviously untrue statement? Clearly, it somehow expressed the idea of a degenerate female who was closely connected with the dreamer's life; but since the projection of this image on to his wife was unjustified and factually untrue, I had to look elsewhere before I found out what this repulsive image represented.

In the Middle Ages, long before the physiologists demonstrated that by reason of our glandular structure there are both male and female elements in all of us, it was said that "every man carries a woman within himself." It is this female element in every male that I have called the "anima." This "feminine" aspect is essentially a certain inferior kind of relatedness to the surroundings, and particularly to women, which is kept carefully concealed from others as well as from oneself. In other words, though an individual's visible personality may seem quite normal, he may well be concealing from others—or even from himself—the deplorable condition of "the woman within."

That was the case with this particular patient: His female side was not nice. His dream was actually saying to him: "You are in some respects behaving like a degenerate female," and thus gave him an appropriate shock. (An example of this kind, of course, must not be taken as evidence that the unconscious is concerned with "moral" injunctions. The dream was not telling the patient to "behave better," but was simply trying to balance the lopsided nature of his conscious mind, which was maintaining the fiction that he was a perfect gentleman throughout.)

It is easy to understand why dreamers tend to ignore and even deny the message of their dreams. Consciousness naturally resists anything unconscious and unknown. I have already pointed out the existence among primitive peoples of what anthropologists call "misoneism," a deep and superstitious fear of novelty. The primitives manifest all the reactions of the wild animal against untoward events. But "civilized" man reacts to new ideas in much the same way, erecting psychological barriers to protect himself from the shock of facing something new. This can easily be observed in any individual's reaction to his own dreams when obliged to admit a surprising thought. Many pioneers in philosophy, science, and even literature have been victims of the innate conservatism of their contemporaries. Psychology is one of the youngest of the sciences; because it attempts to deal with the working of the unconscious, it has inevitably encountered misoneism in an extreme form.

Past and future in the unconscious

So far, I have been sketching some of the principles on which I approached the problem of dreams, for when we want to investigate man's faculty to produce symbols, dreams prove to be the most basic and accessible material for this purpose. The two fundamental points in dealing with dreams are these: First, the dream should be treated as a fact, about which one must make no previous assumption except that it somehow makes sense; and second, the dream is a specific expression of the unconscious.

One could scarcely put these principles more modestly. No matter how low anyone's opinion of the unconscious may be, he must concede that it is worth investigating; the unconscious is at least on a level with the louse, which, after all, enjoys the honest interest of the entomologist. If somebody with little experience and knowledge of dreams thinks that dreams are just chaotic occurrences without meaning, he is at liberty to do so. But if one assumes that they are normal events (which, as a matter of fact, they are), one is bound to consider that they are either causal—i.e. that there is a rational cause for their existence—or in a certain way purposive, or both.

Let us now look a little more closely at the ways in which the conscious and unconscious contents of the mind are linked together. Take an example with which everyone is familiar. Suddenly you find you cannot remember what you were going to say next, though a moment ago the thought was perfectly clear. Or perhaps you were about to introduce a friend, and his name escaped you as you were about to utter it. You say you cannot remember; in fact, though, the thought has become unconscious, or at least momentarily separated from consciousness. We find the same phenomenon with our senses. If we listen to a continuous note on the fringe of audibility, the sound seems to stop at regular intervals and then start again. Such oscillations are due to a periodic decrease and increase in one's attention, not to any change in the note.

But when something slips out of our consciousness it does not cease to exist, any more than a car that has disappeared round a corner has vanished into thin air. It is simply out of sight. Just as we may later see the car again, so we come across thoughts that were temporarily lost to us.

Thus, part of the unconscious consists of a multitude of temporarily obscured thoughts, impressions, and images that, in spite of being lost, continue to influence our conscious minds.

A man who is distracted or "absent-minded" will walk across the room to fetch something. He stops, seemingly perplexed; he has forgotten what he was after. His hands grope about among the objects on the table as if he were sleepwalking; he is oblivious of his original purpose, yet he is unconsciously guided by it. Then he realizes what it is that he wants. His unconscious has prompted him.

If you observe the behavior of a neurotic person, you can see him doing many things that he appears to be doing consciously and purposefully. Yet if you ask him about them, you will discover that he is either unconscious of them or has something quite different in mind. He hears and does not hear; he sees, yet is blind; he knows and is ignorant. Such examples are so common that the specialist soon realizes that unconscious contents of the mind behave as if they were conscious and that you can never be sure, in such cases, whether thought, speech, or action is conscious or not.

It is this kind of behavior that makes so many physicians dismiss statements by hysterical patients as utter lies. Such persons certainly produce more untruths than most of us, but "lie" is scarcely the right word to use. In fact, their mental state causes an uncertainty of behavior because their consciousness is liable to unpredictable eclipse by an interference from the unconscious. Even their skin sensations may reveal similar fluctuations of awareness. At one moment the hysterical person may feel a needle prick in the arm; at the next it may pass unnoticed. If his attention can be focused on a certain point, the whole of his body can be completely anesthetized until the tension that causes this blackout of the senses has been relaxed. Sense perception is then immediately restored. All the time, however, he has been unconsciously aware of what was happening.

The physician can see this process quite clearly when he hypnotizes such a patient. It is easy to demonstrate that the patient has been aware of every detail. The prick in the arm or the remark made during an eclipse of consciousness can be recalled as accurately as if there had been no anesthesia or "forgetfulness." I recall a woman who was once admitted to the clinic in a state of complete stupor. When she recovered consciousness next day, she knew who she was but did not know where she was, how or why she had come there, or even the date. Yet after I had hypnotized her, she told me why she had fallen ill, how she had got to the clinic, and who had admitted her. All these details

"Misoneism," an unreasoning fear and hatred of new ideas, was a major block to public acceptance of modern psychology. It also opposed Darwin's theories of evolution—as when an American schoolteacher named Scopes was tried in 1925 for teaching evolution. Far left, at the trial, the lawyer Clarence Darrow defending Scopes; center left, Scopes himself. Equally anti-Darwin is the cartoon, left, from an 1861 issue of Britain's magazine *Punch*. Right, a lighthearted look at misoneism by the American humorist James Thurber, whose aunt (he wrote) was afraid that electricity was "leaking all over the place."

could be verified. She was even able to tell the time at which she had been admitted, because she had seen a clock in the entrance hall. Under hypnosis, her memory was as clear as if she had been completely conscious all the time.

When we discuss such matters, we usually have to draw on evidence supplied by clinical observation. For this reason, many critics assume that the unconscious and all its subtle manifestations belong solely to the sphere of psychopathology. They consider any expression of the unconscious as something neurotic or psychotic, which has nothing to do with a normal mental state. But neurotic phenomena are by no means the products exclusively of disease. They are in fact no more than pathological exaggerations of normal occurrences; it is only because they are exaggerations that they are more obvious than their normal counterparts. Hysterical symptoms can be observed in all normal persons, but they are so slight that they usually pass unnoticed.

Forgetting, for instance, is a normal process, in which certain conscious ideas lose their specific energy because one's attention has been deflected. When interest turns elsewhere, it leaves in shadow the things with which one was previously concerned, just as a searchlight lights up a new area by leaving another in darkness. This is unavoidable, for consciousness can keep only a few images in full clarity at one time, and even this clarity fluctuates.

But the forgotten ideas have not ceased to exist. Although they cannot be reproduced at will, they are present in a subliminal state—just beyond the threshold of recall—from which they can rise again spontaneously at any time, often after many years of apparently total oblivion.

I am speaking here of things we have consciously seen or heard, and subsequently forgotten. But we all see, hear, smell, and taste many things without noticing them at the time, either because our attention is deflected or because the stimulus to our senses is too slight to leave a conscious impression. The unconscious, however, has taken note of them, and such subliminal sense perceptions play a significant part in our everyday lives. Without our realizing it, they influence the way in which we react to both events and people.

An example of this that I found particularly revealing was provided by a professor who had been walking in the country with one of his pupils, absorbed in serious conversation. Suddenly he noticed that his thoughts were being interrupted by an unexpected flow of memories from his early childhood. He could not account for this distraction. Nothing in what had been said seemed to have any connection with these memories. On looking back, he saw that he had been walking past a farm when the first of these childhood recollections had surged up in his mind. He suggested to his pupil that they

In cases of extreme mass hysteria (which was in the past called "possession"), the conscious mind and ordinary sense perception seem eclipsed. Left, the frenzy of a Balinese sword dance causes the dancers to fall into trances and, sometimes, to turn their weapons against themselves. Right, rock and roll music in its heyday seemed to induce an almost comparable trance-like excitement.

Among primitives, "possession" implies that a god or demon has taken over a human body. Above left, a Haitian woman collapses in a religious ecstasy. Above center and right, Haitians possessed by the god Ghede, who is invariably manifested in this position, legs crossed, cigarette in mouth.

Left, a religious cult in Tennessee, U.S.A., today, whose ceremonies include the handling of poisonous snakes. Hysteria is induced by music, singing, and hand clapping; then the people pass the snakes from hand to hand. (Sometimes participants are fatally bitten.)

should walk back to the point where the fantasies had begun. Once there, he noticed the smell of geese, and instantly he realized that it was this smell that had touched off the flow of memories.

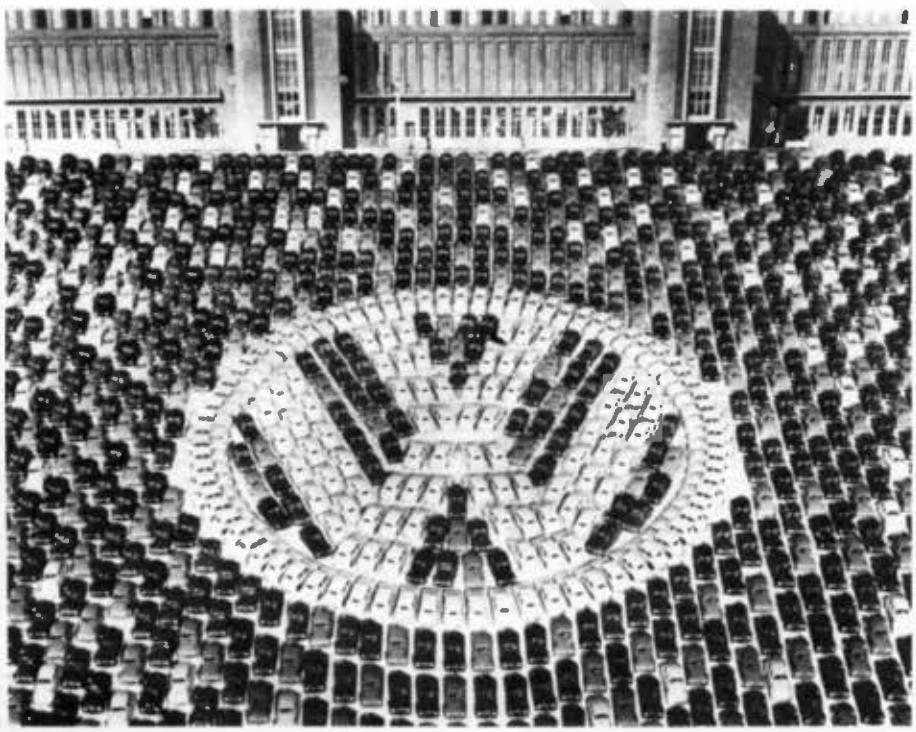
In his youth he had lived on a farm where geese were kept, and their characteristic smell had left a lasting though forgotten impression. As he passed the farm on his walk, he had noticed the smell subliminally, and this unconscious perception had called back long-forgotten experiences of his childhood. The perception was subliminal, because the attention was engaged elsewhere, and the stimulus was not strong enough to deflect it and to reach consciousness directly. Yet it had brought up the "forgotten" memories.

Such a "cue" or "trigger" effect can explain the onset of neurotic symptoms as well as more benign memories when a sight, smell, or sound recalls a circumstance in the past. A girl, for instance, may be busy in her office, apparently in good health and spirits. A moment later she develops a blinding headache and shows other signs of distress. Without consciously noticing it, she has heard the foghorn of a distant ship, and this has unconsciously reminded her of an unhappy parting with a lover whom she has been doing her best to forget.

Aside from normal forgetting, Freud has described several cases that involve the "forgetting" of disagreeable memories—memories that one is only too ready to lose. As Nietzsche remarked, where pride is insistent enough, memory prefers to give way. Thus, among the lost memories, we encounter not a few that owe their subliminal state (and their incapacity to be voluntarily reproduced) to their disagreeable and incompatible nature. The psychologist calls these *repressed* contents.

A case in point might be that of a secretary who is jealous of one of her employer's associates. She habitually forgets to invite this person to meetings, though the name is clearly marked on the list she is using. But, if challenged on the point, she simply says she "forgot" or was "interrupted." She never admits—not even to herself—the real reason for her omission.

Many people mistakenly overestimate the role of willpower and think that nothing can



The toy cars forming the Volkswagen trade-mark in this advertisement may have a "trigger" effect on a reader's mind, stirring unconscious memories of childhood. If these memories are pleasant, the pleasure may be associated (unconsciously) with the product and brand name.

happen to their minds that they do not decide and intend. But one must learn to discriminate carefully between intentional and unintentional contents of the mind. The former are derived from the ego personality; the latter, however, arise from a source that is not identical with the ego, but is its "other side." It is this "other side" that would have made the secretary forget the invitations.

There are many reasons why we forget things that we have noticed or experienced; and there are just as many ways in which they may be recalled to mind. An interesting example is that of cryptomnesia, or "concealed recollection." An author may be writing steadily to a preconceived plan, working out an argument or developing the line of a story, when he suddenly runs off at a tangent. Perhaps a fresh idea has occurred to him, or a different image, or a whole new sub-plot. If you ask him what prompted the digression, he will not be able to tell you. He may not even have noticed the change, though he has now produced material that is entirely fresh and apparently unknown to him before. Yet it can sometimes be shown convincingly that what he has written bears a striking similarity to the work of another author —a work that he believes he has never seen.

I myself found a fascinating example of this in Nietzsche's book *Thus Spake Zarathustra*, where the author reproduces almost word for word an incident reported in a ship's log for the year 1686. By sheer chance I had read this seaman's yarn in a book published about 1835 (half a century before Nietzsche wrote); and when I found the similar passage in *Thus Spake Zarathustra*, I was struck by its peculiar style, which was different from Nietzsche's usual language. I was convinced that Nietzsche must also have seen the old book, though he made no reference to it. I wrote to his sister, who was still alive, and she confirmed that she and her brother had in fact read the book together when he was 11 years old. I think, from the context, it is inconceivable that Nietzsche had any idea that he was plagiarizing this story. I believe that fifty years later it had unexpectedly slipped into focus in his conscious mind.

In this type of case there is genuine, if unrealized, recollection. Much the same sort of thing may happen to a musician who has heard a peasant tune or popular song in childhood and finds it cropping up as the theme of a symphonic movement that he is composing in adult life. An idea or an image has moved back from the unconscious into the conscious mind.

What I have so far said about the unconscious is no more than a cursory sketch of the nature and functioning of this complex part of the human psyche. But it should have indicated the kind of subliminal material from which the symbols of our dreams may be spontaneously produced. This subliminal material can consist of all urges, impulses, and intentions: all perceptions and intuitions; all rational or irrational thoughts, conclusions, inductions, deductions, and premises; and all varieties of feeling. Any or all of these can take the form of partial, temporary, or constant unconsciousness.

Such material has mostly become unconscious because—in a manner of speaking—there is no room for it in the conscious mind. Some of one's thoughts lose their emotional energy and become subliminal (that is to say, they no longer receive so much of our conscious attention) because they have come to seem uninteresting or irrelevant, or because there is some reason why we wish to push them out of sight.

It is, in fact, normal and necessary for us to "forget" in this fashion, in order to make room in our conscious minds for new impressions and ideas. If this did not happen, everything we experienced would remain above the threshold of consciousness and our minds would become impossibly cluttered. This phenomenon is so widely recognized today that most people who know anything about psychology take it for granted.

But just as conscious contents can vanish into the unconscious, new contents, which have never yet been conscious, can *arise* from it. One may have an inkling, for instance, that something is on the point of breaking into consciousness—that "something is in the air," or that one "smells a rat." The discovery that the

unconscious is no mere depository of the past, but is also full of germs of future psychic situations and ideas, led me to my own new approach to psychology. A great deal of controversial discussion has arisen around this point. But it is a fact that, in addition to memories from a long-distant conscious past, completely new thoughts and creative ideas can also present themselves from the unconscious — thoughts and ideas that have never been conscious before. They grow up from the dark depths of the mind like a lotus and form a most important part of the subliminal psyche.

We find this in everyday life, where dilemmas are sometimes solved by the most surprising new propositions; many artists, philosophers, and even scientists owe some of their best ideas to inspirations that appear suddenly from the unconscious. The ability to reach a rich vein of such material and to translate it effectively into philosophy, literature, music, or scientific discovery is one of the hallmarks of what is commonly called genius.

We can find clear proof of this fact in the history of science itself. For example, the French mathematician Poincaré and the chemist Kekulé owed important scientific discoveries (as they themselves admit) to sudden pictorial "revelations" from the unconscious. The so-called "mystical" experience of the French philosopher Descartes involved a similar sudden revelation in which he saw in a flash the "order of all sciences." The British author Robert Louis Stevenson had spent years looking for a story that would fit his "strong sense of man's double being," when the plot of *Dr. Jekyll and Mr. Hyde* was suddenly revealed to him in a dream.

Later I shall describe in more detail how such material arises from the unconscious, and I shall examine the form in which it is expressed. At the moment I simply want to point out that the capacity of the human psyche to produce such new material is particularly significant when one is dealing with dream symbolism, for I have found again and again in my professional work that the images and ideas that dreams contain cannot possibly be explained solely in terms of memory. They express new thoughts that have never yet reached the threshold of consciousness.

geschlossene Kette (einen symmetrischen Ring), die noch sechs freie Verwandtschaftseinheiten enthält.

offene Kette. geschlossene Kette.

Diese Ansicht über die Constitution der aus sechs Kohlenstoffatomen bestehenden, geschlossenen Kette wird vielleicht noch deutlicher wiedergegeben durch folgende graphische Formel, in welcher die Kohlenstoffatome rund und die vier Verwandtschaftseinheiten jedes Atomes durch vier von ihm ausstrahlende Linien dargestellt sind:

Von dieser geschlossenen Kette leiten sich nun, wie gleich ausführlicher gezeigt werden wird, alle die Verbindungen ab, die man gewöhnlich als aromatische Substanzen bezeichnet. Die offene Kette ist vielleicht im Chinon, im Chloranil und den wenigen Körpern anzunehmen, die zu beiden in näherer Beziehung stehen. Auch diese Körper können indess auf die geschlossene Kette bezogen und von ihr abgeleitet werden, wie dies später noch erörtert werden soll.

1866. In allen aromatischen Verbindungen kann also, als gemeinschaftlicher Kern, eine aus sechs Kohlenstoffatomen bestehende, geschlossene Kette angenommen werden, die noch sechs freie Verwandtschaftseinheiten besitzt. Man könnte sie durch die Formel: C_6A_6 ausdrücken, in welcher A eine nicht genauere Affinität oder Verwandtschaftseinheit bezeichnet.

The 19th-century German chemist Kekulé, researching into the molecular structure of benzene, dreamed of a snake with its tail in its mouth. (This is an age-old symbol: left, a representation of it from a third-century B.C. Greek manuscript.) He interpreted the dream to mean that the structure was a closed carbon ring — as on the page, far left, from his *Textbook of Organic Chemistry* (1861).

Right, an ordinary European highway with a familiar sign that means "look out for animals crossing." But the motorists (their shadows appear in the foreground as they leave their car) see an elephant, a rhinoceros, even a dinosaur. This painting of a dream (by the modern Swiss artist Erhard Jacoby) accurately depicts the apparently illogical, incoherent nature of dream imagery.

I have gone into some detail about the origins of our dream life, because it is the soil from which most symbols originally grow. Unfortunately, dreams are difficult to understand. As I have already pointed out, a dream is quite unlike a story told by the conscious mind. In everyday life one thinks out what one wants to say, selects the most telling way of saying it, and tries to make one's remarks logically coherent. For instance, an educated person will seek to avoid a mixed metaphor because it may give a muddled impression of his point. But dreams have a different texture. Images that seem contradictory and ridiculous crowd in on the dreamer, the normal sense of time is lost, and commonplace things can assume a fascinating or threatening aspect.

It may seem strange that the unconscious mind should order its material so differently from the seemingly disciplined pattern that we can impose on our thoughts in waking life. Yet anyone who stops for a moment to recall a dream will be aware of this contrast, which is in fact one of the main reasons why the ordinary person finds dreams so hard to understand. They do not make sense in terms of his normal waking experience, and therefore he is inclined either to disregard them or to confess that they baffle him.

Perhaps it may be easier to understand this point if we first realize the fact that the ideas with which we deal in our apparently disciplined waking life are by no means as precise as we like to believe. On the contrary, their meaning (and their emotional significance for us) becomes more imprecise the more closely we examine them. The reason for this is that anything we have heard or experienced can become subliminal—that is to say, can pass into the unconscious. And even what we retain in

our conscious mind and can reproduce at will has acquired an unconscious undertone that will color the idea each time it is recalled. Our conscious impressions, in fact, quickly assume an element of unconscious meaning that is psychically significant for us, though we are not consciously aware of the existence of this subliminal meaning or of the way in which it both extends and confuses the conventional meaning.

Of course, such psychic undertones differ from one person to another. Each of us receives any abstract or general notion in the context of the individual mind, and we therefore understand and apply it in our individual ways. When, in conversation, I use any such terms as "state," "money," "health," or "society," I assume that my listeners understand more or less the same thing as I do. But the phrase "more or less" makes my point. Each word means something slightly different to each person, even among those who share the same cultural background. The reason for this variation is that a general notion is received into an individual context and is therefore understood and applied in a slightly individual way. And the difference of meaning is naturally greatest when people have widely different social, political, religious or psychological experiences.

As long as concepts are identical with mere words, the variation is almost imperceptible and plays no practical role. But when an exact definition or a careful explanation is needed, one can occasionally discover the most amazing variations, not only in the purely intellectual understanding of the term, but particularly in its emotional tone and its application. As a rule, these variations are subliminal and therefore never realized.

One may tend to dismiss such differences as redundant or expendable nuances of meaning that have little relevance to everyday needs. But the fact that they exist shows that even the most matter-of-fact contents of consciousness have a penumbra of uncertainty around them. Even the most carefully defined philosophical or mathematical concept, which we are sure does not contain more than we have put into it, is nevertheless more than we assume. It is a psychic event and as such partly unknowable. The very numbers you use in counting are more than you take them to be. They are at the same time mythological elements (for the Pythagoreans, they were even divine); but you are certainly unaware of this when you use numbers for a practical purpose.

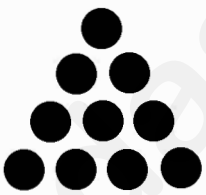
Every concept in our conscious mind, in short, has its own psychic associations. While such associations may vary in intensity (according to the relative importance of the concept to our whole personality, or according to the other ideas and even complexes to which it is associated in our unconscious), they are capable of

Le temps n'a point de rive. 1930-39. Oil on canvas, 39⅜" x 32". *Collection, The Museum of Modern Art New York*

On these pages, further examples of the irrational, fantastic nature of dreams. Above left, owls and bats swarm over a dreaming man in an etching by the 18th-century Spanish artist Goya.

Dragons or similar monsters are common dream images. Left, a dragon pursues a dreamer in a woodcut from *The Dream of Poliphilo*, a fantasy written by a 15th-century Italian monk, Francesco Colonna.

Above, a painting entitled *Time is a River without Banks* by the modern artist Marc Chagall. The unexpected association of these images—fish, violin, clock, lovers—has all the strangeness of a dream.



The mythological aspect of ordinary numbers appears in Mayan reliefs (top of page, *c.* A.D. 730), which personify numerical divisions of time as gods. The pyramid of dots, above, represents the *tetraktys* of Greek Pythagorean philosophy (sixth century B C). It includes four numbers —1, 2, 3, 4 —making a total of 10. Both four and 10 were worshiped as divinities by the Pythagoreans.

changing the "normal" character of that concept. It may even become something quite different as it drifts below the level of consciousness.

These subliminal aspects of everything that happens to us may seem to play very little part in our daily lives. But in dream analysis, where the psychologist is dealing with expressions of the unconscious, they are very relevant, for they are the almost invisible roots of our conscious thoughts. That is why commonplace objects or ideas can assume such powerful psychic significance in a dream that we may awake seriously disturbed, in spite of having dreamed of nothing worse than a locked room or a missed train.

The images produced in dreams are much more picturesque and vivid than the concepts and experiences that are their waking counterparts. One of the reasons for this is that, in a dream, such concepts can express their unconscious meaning. In our conscious thoughts, we restrain ourselves within the limits of rational statements — statements that are much less colorful because we have stripped them of most of their psychic associations.

I recall one dream of my own that I found difficult to interpret. In this dream, a certain man was trying to get behind me and jump on my back. I knew nothing of this man except that I was aware that he had somehow picked up a remark I had made and had twisted it into a grotesque travesty of my meaning. But I could not see the connection between this fact and his attempt in the dream to jump on me. In my professional life, however, it has often happened that someone has misrepresented what I have said — so often that I have scarcely bothered to wonder whether this kind of misrepresentation makes me angry. Now there is a certain value in keeping a conscious control over one's emotional reactions; and this, I soon realized, was the point the dream had made. It had taken an Austrian colloquialism and translated it into a pictorial image. This phrase, common enough in ordinary speech, is *Du kannst mir auf den Buckel steigen* (You can climb on my back), which means "I don't care what you say about me." An American equivalent, which could easily appear in a similar dream, would be "Go jump in the lake."

One could say that this dream picture was symbolic, for it did not state the situation directly but expressed the point indirectly by means of a metaphor that I could not at first understand. When this happens (as it so often does) it is not deliberate "disguise" by a dream; it simply reflects the deficiencies in our understanding of emotionally charged pictorial language. For in our daily experience we need to state things as accurately as possible, and we have learned to discard the trimmings of fantasy both in our language and in our thoughts — thus losing a quality that is still characteristic of the primitive mind. Most of us

Not only numbers but such familiar objects as stones and trees can have symbolic importance for many people. Left, rough stones placed on the roadside by travelers in India represent the *lingam*, the Hindu phallic symbol of creativity. Right, a tree in West Africa that the tribesmen call a "ju-ju" or spirit tree, and to which they ascribe magical power.

have consigned to the unconscious all the fantastic psychic associations that every object or idea possesses. The primitive, on the other hand, is still aware of these psychic properties; he endows animals, plants, or stones with powers that we find strange and unacceptable.

An African jungle dweller, for instance, sees a nocturnal creature by daylight and knows it to be a medicine man who has temporarily taken its shape. Or he may regard it as the bush soul or ancestral spirit of one of his tribe. A tree may play a vital part in the life of a primitive, apparently possessing for him its own soul and voice, and the man concerned will feel that he shares its fate. There are some Indians in South America who will assure you that they are Red Arara parrots, though they are well aware that they lack feathers, wings, and beaks. For in the primitive's world things do not have the same sharp boundaries they do in our "rational" societies.

What psychologists call psychic identity, or "mystical participation," has been stripped off our world of things. But it is exactly this halo of unconscious associations that gives a colorful and fantastic aspect to the primitive's world. We have lost it to such a degree that we do not recognize it when we meet it again. With us such things are kept below the threshold; when they occasionally reappear, we even insist that something is wrong.

I have more than once been consulted by well-educated and intelligent people who have had peculiar dreams, fantasies, or even visions, which have shocked them deeply. They have assumed that no one who is in a sound state of mind could suffer from such things, and that anyone who actually sees a vision must be pathologically disturbed. A theologian once told me that Ezekiel's visions were nothing more than morbid symptoms, and that, when Moses and other prophets heard "voices" speaking to them, they were suffering from hallucinations. You can imagine the panic he felt when something of this kind "spontaneously" happened to him. We are so accustomed to the apparently rational nature of our world that we can scarcely imagine anything happening that cannot be explained by common sense. The primitive man confronted by a shock of this kind would not doubt his sanity; he would think of fetishes, spirits, or gods.

Yet the emotions that affect us are just the same. In fact, the terrors that stem from our elaborate civilization may be far more threatening than those that primitive people attribute to demons. The attitude of modern civilized man sometimes reminds me of a psychotic patient in my clinic who was himself a doctor. One morning I asked him how he was. He replied that he had had a wonderful night disinfecting the whole of heaven with mercuric chloride, but that in the course of this thoroughgoing sanitary process he had found no trace of God. Here we see a neurosis or something worse. Instead of God or the "fear of God," there is an anxiety neurosis or some kind of phobia. The emotion has remained the same, but its object has changed both its name and nature for the worse.

Left, a witch doctor from Cameroon wearing a lion mask. He isn't pretending to be a lion; he is convinced that he *is* a lion. Like the Nyanga tribesman and his bird mask (p. 25), he shares a "psychic identity" with the animal—an identity that exists in the realm of myth and symbolism. Modern "rational" man has tried to cut himself off from such psychic associations (which nevertheless survive in the unconscious); to him, a spade is a spade and a lion is only what the dictionary (right) says it is.

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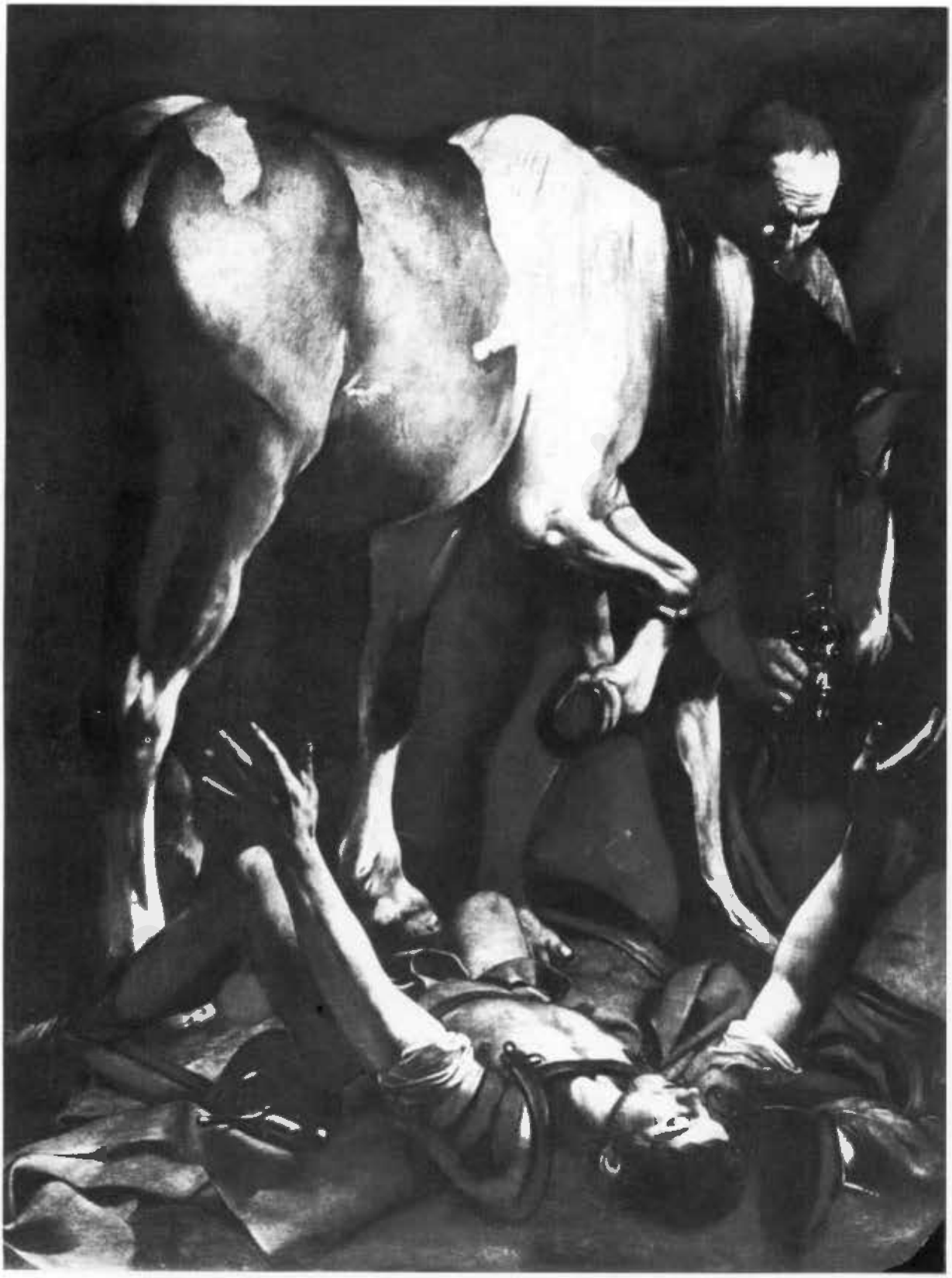
ail, or 1 part gment inding ecome ge, an inked: (*elect.*) coils: escrib- certain y'tion, em of issing series rm in (Prob. s (pl.), *Shak.*)

lion, *lī'ən, n.* a large, fierce, tawny, loud-roaring animal of the cat family, the male with shaggy mane: (*fig.*) a man of unusual courage: (*astron.*) the constellation or the sign Leo: any object of interest, esp. a famous or conspicuous person much sought after (from the lions once kept in the Tower, one of the sights of London): an old Scots coin, with a lion on the obverse, worth 74 shillings Scots (James VI.):—*fem.* **lī'oness.**—*ns.* **lī'oncel, lī'oncelle, lī'onel,** (*her.*) a small lion used as a bearing; **lī'onet,** a young lion; **lī'on-heart,** one with great courage.—*adj.* **lī'on-heart'ed.**—*n.* **lī'on-hunter,** a hunter of lions: one who runs after celebrities.—*v.t.* **lī'onise,** to treat as a lion or object of interest: to go around the sights of: to show the sights to.—*n.* **lī'onism,** lionising: lion-like appearance in leprosy.—*adj.* **lī'on-like, lī'only.—lion's provider,** the jackal, supposed to attend upon the lion, really his hanger-on; **lion's share,** the whole or greater part;



Left, St. Paul struck down by the impact of his vision of Christ (in a painting by the 16th-century Italian artist Caravaggio).

Above, Javanese farmers sacrifice a cock to protect their fields from spirits. Such beliefs and practices are fundamental in primitive life.

Above, in a modern sculpture by Britain's Jacob Epstein, man is seen as a mechanized monster—perhaps an image of today's "evil spirits."

I recall a professor of philosophy who once consulted me about his cancer phobia. He suffered from a compulsive conviction that he had a malignant tumor, although nothing of the kind was ever found in dozens of X-ray pictures. "Oh, I know there is nothing," he would say, "but there *might* be something." What was it that produced this idea? It obviously came from a fear that was not instilled by conscious deliberation. The morbid thought suddenly overcame him, and it had a power of its own that he could not control.

It was far more difficult for this educated man to make an admission of this kind than it would have been for a primitive to say that he was plagued by a ghost. The malign influence of evil spirits is at least an admissible hypothesis in a primitive culture, but it is a shattering experience for a civilized person to admit that his troubles are nothing more than a foolish prank of the imagination. The primitive phenomenon of *obsession* has not vanished; it is the same as ever. It is only interpreted in a different and more obnoxious way.

I have made several comparisons of this kind between modern and primitive man. Such comparisons, as I shall show later, are essential to an understanding of the symbol-making propensities of man, and of the part that dreams play in expressing them. For one finds that many dreams present images and associations that are analogous to primitive ideas, myths, and rites. These dream images were called "archaic remnants" by Freud; the phrase suggests that they are psychic elements surviving in the human mind from ages long ago. This point of view is characteristic of those who regard the unconscious as a mere appendix of consciousness (or, more picturesquely, as a trash can that collects all the refuse of the conscious mind).

Further investigation suggested to me that this attitude is untenable and should be discarded. I found that associations and images of this kind are an integral part of the unconscious, and can be observed everywhere—whether the dreamer is educated or illiterate, intelligent or stupid. They are not in any sense lifeless or meaningless "remnants." They still function, and they are especially valuable (as Dr. Henderson shows in a later chapter of this book) just because of their "historical" nature. They form a bridge between the ways in which we consciously express our thoughts and a more primitive, more colorful and pictorial form of

expression. It is this form, as well, that appeals directly to feeling and emotion. These "historical" associations are the link between the rational world of consciousness and the world of instinct.

I have already discussed the interesting contrast between the "controlled" thoughts we have in waking life and the wealth of imagery produced in dreams. Now you can see another reason for this difference: Because, in our civilized life, we have stripped so many ideas of their emotional energy, we do not really respond to them any more. We use such ideas in our speech, and we show a conventional reaction when others use them, but they do not make a very deep impression on us. Something more is needed to bring certain things home to us effectively enough to make us change our attitude and behavior. This is what "dream language" does; its symbolism has so much psychic energy that we are forced to pay attention to it.

There was, for instance, a lady who was well known for her stupid prejudices and her stubborn resistance to reasoned argument. One could have argued with her all night to no effect; she would have taken not the slightest notice. Her dreams, however, took a different line of approach. One night, she dreamed she was attending an important social occasion. She was greeted by the hostess with the words: "How nice that you could come. All your friends are here, and they are waiting for you." The hostess then led her to the door and opened it, and the dreamer stepped through—into a cowshed!

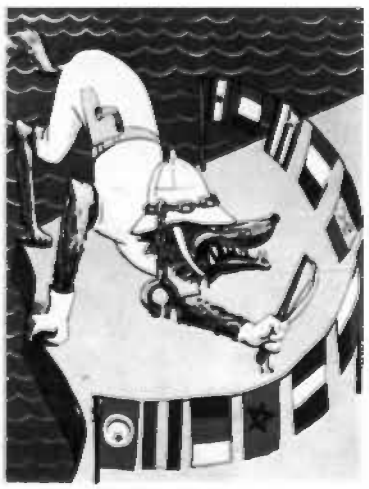
This dream language was simple enough to be understood even by a blockhead. The woman would not at first admit the point of a dream that struck so directly at her self-importance; but its message nevertheless went home, and after a time she had to accept it because she could not help seeing the self-inflicted joke.

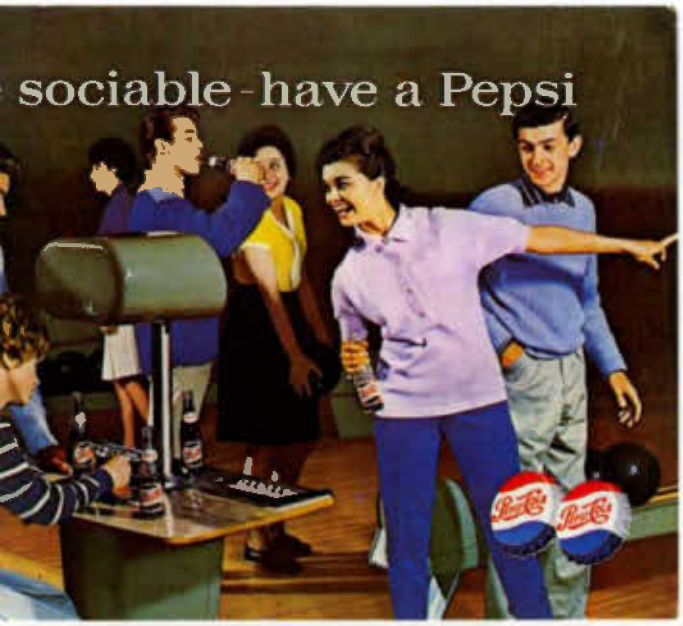
Such messages from the unconscious are of greater importance than most people realize. In our conscious life, we are exposed to all kinds of influences. Other people stimulate or depress us, events at the office or in our social life distract us. Such things seduce us into following ways that are unsuitable to our individuality. Whether or not we are aware of the effect they have on our consciousness, it is disturbed by and exposed to them almost without defense. This is especially the case with a person whose extraverted attitude of mind lays all the emphasis upon external objects, or who harbors feelings of inferiority and doubt concerning his own innermost personality.

The more that consciousness is influenced by prejudices, errors, fantasies, and infantile wishes, the more the already existing gap will widen into a neurotic dissociation and lead to a more or less artificial life, far removed from healthy instincts, nature, and truth.

Left, two further visualizations of spirits: Top, hellish demons descend on St. Anthony (a painting by the 16th-century German artist Grünewald). Below, in the center panel of a 19th-century Japanese triptych, the ghost of a murdered man strikes down his killer.

Ideological conflict breeds many of modern man's "demons." Right, a cartoon by America's Gahan Wilson depicts the shadow of the former Russian leader Khrushchev as a monstrous death-machine. Far right, a cartoon from the Russian magazine *Krokodil* shows "colonialism" as a demonic wolf being driven into the sea by the flags of various independent African nations.





The general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium. This is what I call the complementary (or compensatory) role of dreams in our psychic make-up. It explains why people who have unrealistic ideas or too high an opinion of themselves, or who make grandiose plans out of proportion to their real capacities, have dreams of flying or falling. The dream compensates for the deficiencies of their personalities, and at the same time it warns them of the dangers in their present course. If the warnings of the dream are disregarded, real accidents may take their place. The victim may fall downstairs or may have a motor accident.

I remember the case of a man who was inextricably involved in a number of shady affairs. He developed an almost morbid passion for dangerous mountain climbing, as a sort of compensation. He was seeking "to get above himself." In a dream one night, he saw himself stepping off the summit of a high mountain into empty space. When he told me his dream, I instantly saw his danger and tried to emphasize the warning and persuade him to restrain himself. I even told him that the dream foreshadowed his death in a mountain accident. It was in vain. Six months later he "stepped off into space." A mountain guide watched him and a friend letting themselves down on a rope in a difficult place. The friend had found a temporary foothold on a ledge, and the dreamer was following him down. Suddenly he let go of the rope, according to the guide, "as if he were jumping into the air." He fell upon his friend, and both went down and were killed.

Another typical case was that of a lady who was living above herself. She was high and mighty in her daily life, but she had shocking dreams, reminding her of all sorts of unsavory things. When I discovered them, she indignantly refused to acknowledge them. The dreams then became menacing, and full of references to the walks she used to take by herself in the woods, where she indulged in soulful fantasies. I saw her danger, but she would not listen to my many warnings. Soon afterwards, she was savagely attacked in the woods by a sexual pervert; but for the intervention of some people who heard her screams, she would have been killed.

There was no magic in this. What her dreams had told me was that this woman had a secret longing for such an adventure—just as

Left, two influences to which an individual's consciousness is subjected: Advertising (a 1960s American advertisement stressing "sociability") and political propaganda (a French poster for a 1962 referendum, urging a vote of "yes" but plastered with the opposition's "no"). These and other influences may cause us to live in ways unsuited to our individual natures; and the psychic imbalance that can follow must be compensated for by the unconscious.

The lighthouse keeper, right (in a cartoon by America's Roland B. Wilson), has apparently become a little disturbed psychologically by his isolation. His unconscious, in its compensatory function, has produced a hallucinatory companion, to whom the keeper confesses (in the cartoon caption): "Not only that, Bill, but I caught myself talking to myself again yesterday!"

The Delphic oracle, below, being consulted by King Aegeus of Athens (from a vase painting). "Messages" from the unconscious are often as cryptic and ambiguous as were the oracle's utterances.

the mountain climber unconsciously sought the satisfaction of finding a definite way out of his difficulties. Obviously, neither of them expected the stiff price involved: She had several bones broken, and he paid with his life.

Thus dreams may sometimes announce certain situations long before they actually happen. This is not necessarily a miracle or a form of precognition. Many crises in our lives have a long unconscious history. We move toward them step by step, unaware of the dangers that are accumulating. But what we consciously fail to see is frequently perceived by our unconscious, which can pass the information on through dreams.

Dreams may often warn us in this way; but just as often, it seems, they do not. Therefore, any assumption of a benevolent hand restraining us in time is dubious. Or, to state it more positively, it seems that a benevolent agency is sometimes at work and sometimes not. The mysterious hand may even point the way to perdition; dreams sometimes prove to be traps, or appear to be so. They sometimes behave like the Delphic oracle that told King Croesus that if he crossed the Halys River he would destroy a large kingdom. It was only after he had been completely defeated in battle after the crossing

that he discovered that the kingdom meant by the oracle was his own.

One cannot afford to be naïve in dealing with dreams. They originate in a spirit that is not quite human, but is rather a breath of nature—a spirit of the beautiful and generous as well as of the cruel goddess. If we want to characterize this spirit, we shall certainly get closer to it in the sphere of ancient mythologies, or the fables of the primeval forest, than in the consciousness of modern man. I am not denying that great gains have resulted from the evolution of civilized society. But these gains have been made at the price of enormous losses, whose extent we have scarcely begun to estimate. Part of the purpose of my comparisons between the primitive and the civilized states of man has been to show the balance of these losses and gains.

Primitive man was much more governed by his instincts than are his "rational" modern descendants, who have learned to "control" themselves. In this civilizing process, we have increasingly divided our consciousness from the deeper instinctive strata of the human psyche, and even ultimately from the somatic basis of the psychic phenomenon. Fortunately, we have not lost these basic instinctive strata; they remain part of the unconscious, even though they may express themselves only in the form of dream images. These instinctive phenomena—one may not, incidentally, always recognize them for what they are, for their character is symbolic—play a vital part in what I have called the compensating function of dreams.

For the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines. If they are split apart or "dissociated," psychological disturbance follows. In this respect, dream symbols are the essential message carriers from the instinctive to the rational parts of the human mind, and their interpretation enriches the poverty of consciousness so that it learns to understand again the forgotten language of the instincts.

Of course, people are bound to query this function, since its symbols so often pass unnoticed or uncomprehended. In normal life, the understanding of dreams is often considered superfluous. I can illustrate this by my experience with a primitive tribe in East Africa. To my amazement, these tribesmen denied that they had any dreams. But through patient, indirect talks with them I soon found that they had dreams just like everyone else, but that they were convinced their dreams had no meaning. "Dreams of ordinary men mean nothing," they told me. They thought that the only dreams that mattered were those of chiefs and medicine men; these, which concerned the welfare of the tribe, were highly appreciated. The only drawback was that the chief and the medicine man both claimed that they had ceased having meaningful dreams. They dated this change from the time that the British came to their country. The district commissioner—the British official in charge of them—had taken over the function of the "great dreams" that had hitherto guided the tribe's behavior.

When these tribesmen conceded that they did have dreams, but thought them meaningless, they were like the modern man who thinks that a dream has no significance for him simply because he does not understand it. But even a civilized man can sometimes observe that a dream (which he may not even remember) can alter his mood for better or worse. The dream

has been "comprehended," but only in a subliminal way. And that is what usually happens. It is only on the rare occasions when a dream is particularly impressive or repeats itself at regular intervals that most people consider an interpretation desirable.

Here I ought to add a word of warning against unintelligent or incompetent dream analysis. There are some people whose mental condition is so unbalanced that the interpretation of their dreams can be extremely risky; in such a case, a very one-sided consciousness is cut off from a correspondingly irrational or "crazy" unconscious, and the two should not be brought together without taking special precautions.

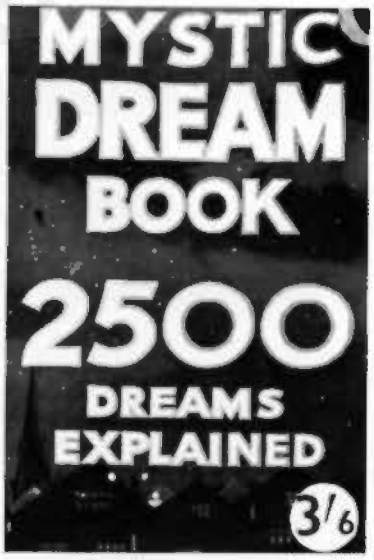
And, speaking more generally, it is plain foolishness to believe in ready-made systematic guides to dream interpretation, as if one could simply buy a reference book and look up a particular symbol. No dream symbol can be separated from the individual who dreams it, and there is no definite or straightforward interpretation of any dream. Each individual varies so much in the way that his unconscious complements or compensates his conscious mind that it is impossible to be sure how far dreams and their symbols can be classified at all.

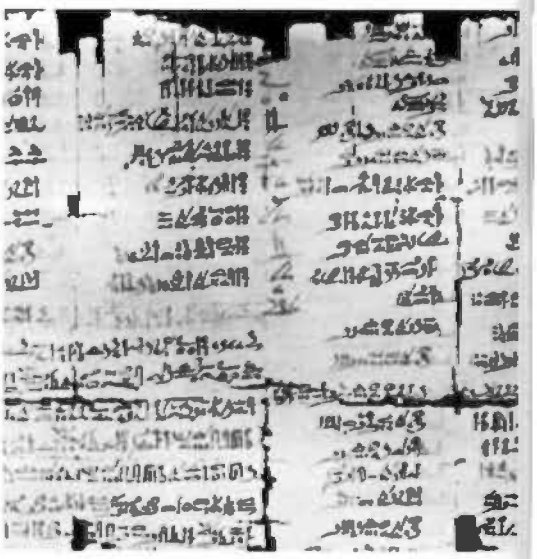
It is true that there are dreams and single symbols (I should prefer to call them "motifs") that are typical and often occur. Among such motifs are falling, flying, being persecuted by dangerous animals or hostile men, being insufficiently or absurdly clothed in public places, being in a hurry or lost in a milling crowd, fighting with useless weapons or being wholly defenseless, running hard yet getting nowhere. A typical infantile motif is the dream of growing infinitely small or infinitely big, or being transformed from one to the other—as you find it, for instance, in Lewis Carroll's *Alice in Wonderland*. But I must stress again that these are motifs that must be considered in the context of the dream itself, not as self-explanatory ciphers.

The recurring dream is a noteworthy phenomenon. There are cases in which people have dreamed the same dream from childhood into the later years of adult life. A dream of this kind is usually an attempt to compensate for a particular defect in the dreamer's attitude to life; or it may date from a traumatic moment that has left behind some specific prejudice. It may also sometimes anticipate a future event of importance.

I myself dreamed of a motif over several years, in which I would "discover" a part of my house that I did not know existed. Sometimes it was the quarters where my long-dead parents lived, in which my father, to my surprise, had a laboratory where he studied the comparative

Left, a photograph of Jung (fourth from the right) in 1926 with the tribesmen of Mt. Elgon, Kenya. Jung's firsthand study of primitive societies led to many of his most valuable psychological insights.





Right, two dream books—one from 20th-century Britain and the other from ancient Egypt (the latter is among the oldest written documents extant, *c.* 2000 B.C.). Such ready-made, rule-of-thumb interpretation of dreams is worthless; dreams are highly individualized, and their symbolism cannot be pigeonholed.

anatomy of fish and my mother ran a hotel for ghostly visitors. Usually this unfamiliar guest wing was an ancient historical building, long forgotten, yet my inherited property. It contained interesting antique furniture, and toward the end of this series of dreams I discovered an old library whose books were unknown to me. Finally, in the last dream, I opened one of the books and found in it a profusion of the most marvelous symbolic pictures. When I awoke, my heart was palpitating with excitement.

Some time before I had this particular last dream of the series, I had placed an order with an antiquarian bookseller for one of the classic compilations of medieval alchemists. I had found a quotation in literature that I thought might have some connection with early Byzantine alchemy, and I wished to check it. Several weeks after I had had the dream of the unknown book, a parcel arrived from the bookseller. Inside was a parchment volume dating from the 16th century. It was illustrated by fascinating symbolic pictures that instantly reminded me of those I had seen in my dream. As the rediscovery of the principles of alchemy came to be an important part of my work as a pioneer of psychology, the motif of my recurring dream can easily be understood. The house, of course, was a symbol of my personality and its conscious field of interests; and the unknown annex represented the anticipation of a new field of interest and research of which my conscious mind was at that time unaware. From that moment, 30 years ago, I never had the dream again.

Top of page, a famous example of the common dream of growing larger: a drawing from *Alice in Wonderland* (1877) shows Alice growing to fill a house. Center, the equally common dream of flying, in a 19th-century drawing (by the British artist William Blake) entitled: "O, How I Dreamt of Things Impossible."

I began this essay by noting the difference between a sign and a symbol. The sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning. Symbols, moreover, are natural and spontaneous products. No genius has ever sat down with a pen or a brush in his hand and said: "Now I am going to invent a symbol." No one can take a more or less rational thought, reached as a logical conclusion or by deliberate intent, and then give it "symbolic" form. No matter what fantastic trappings one may put upon an idea of this kind, it will still remain a sign, linked to the conscious thought behind it, not a symbol that hints at something not yet known. In dreams, symbols occur spontaneously, for dreams happen and are not invented; they are, therefore, the main source of all our knowledge about symbolism.

But symbols, I must point out, do not occur solely in dreams. They appear in all kinds of psychic manifestations. There are symbolic thoughts and feelings, symbolic acts and situations. It often seems that even inanimate objects co-operate with the unconscious in the arrangement of symbolic patterns. There are numerous well-authenticated stories of clocks stopping at the moment of their owner's death; one was the pendulum clock in the palace of Frederick the Great at Sans Souci, which stopped when the king died. Other common examples are those of a mirror that breaks, or a picture that falls, when a death occurs; or minor but unexplained breakages in a house where someone is passing through an emotional crisis. Even if skeptics refuse to credit such reports, stories of this kind are always cropping up, and this alone should serve as ample proof of their psychological importance.

There are many symbols, however (among them the most important), that are not individual but *collective* in their nature and origin. These are chiefly religious images. The believer assumes that they are of divine origin—that they have been revealed to man. The skeptic says flatly that they have been invented. Both are wrong. It is true, as the skeptic notes, that religious symbols and concepts have for centuries been the object of careful and quite conscious elaboration. It is equally true, as the believer implies, that their origin is so far buried in the mystery of the past that they seem to have no human source. But they are in fact "collective representations," emanating from primeval dreams and creative fantasies. As such, these images are involuntary spontaneous manifestations and by no means intentional inventions.

This fact, as I shall later explain, has a direct and important bearing upon the interpretation of dreams. It is obvious that if you assume the

Inanimate objects sometimes seem to "act" symbolically: left, the clock of Frederick the Great, which stopped when its owner died in 1786.

Symbols are produced spontaneously from the unconscious (though they may later be consciously elaborated). Right, the *ankh*, ancient Egypt's symbol of life, the universe, and man. By contrast, the airways insignia (far right) are consciously contrived signs, not symbols.

dream to be symbolic, you will interpret it differently from a person who believes that the essential energizing thought or emotion is known already and is merely "disguised" by the dream. In the latter case, dream interpretation makes little sense, for you find only what you already know.

It is for this reason that I have always said to my pupils: "Learn as much as you can about symbolism; then forget it all when you are analyzing a dream." This advice is of such practical importance that I have made it a rule to remind myself that I can never understand somebody else's dream well enough to interpret it correctly. I have done this in order to check the flow of my own associations and reactions, which might otherwise prevail over my patient's uncertainties and hesitations. As it is of the greatest therapeutic importance for an analyst to get the particular message of a dream (that is, the contribution that the unconscious is making to the conscious mind) as accurately as possible, it is essential for him to explore the content of a dream with the utmost thoroughness.

I had a dream when I was working with Freud that illustrates this point. I dreamed that I was in "my home," apparently on the first floor, in a cosy, pleasant sitting room furnished in the manner of the 18th century. I was astonished that I had never seen this room before, and began to wonder what the ground floor was like. I went downstairs and found the place was rather dark, with paneled walls and heavy furniture dating from the 16th century or even earlier. My surprise and curiosity increased. I wanted to see more of the whole structure of this house. So I went down to the cellar, where I found a door opening onto a flight of stone steps that led to a large vaulted room. The floor consisted of large slabs of stone and the walls seemed very ancient. I examined the mortar and found it was mixed with splinters of brick. Obviously the walls were of Roman origin. I became increasingly excited. In one corner, I saw an iron ring on a stone slab. I pulled up the slab and saw yet another narrow flight of steps leading to a kind of cave, which seemed to be a prehistoric tomb, containing two skulls, some bones, and broken shards of pottery. Then I woke up.

If Freud, when he analyzed this dream, had followed my method of exploring its specific associations and context, he would have heard a far-reaching story. But I am afraid he would have dismissed it as a mere effort to escape from a problem that was really his own. The dream is in fact a short summary of my life, more specifically of the development of my mind. I grew up in a house 200 years old, our furniture consisted mostly of pieces about 300 years old, and mentally my hitherto greatest spiritual adventure had been to study the philosophies of Kant and Schopenhauer. The great news of the day was the work of Charles Darwin. Shortly before this, I had been living with the still medieval concepts of my parents, for

Right, Jung's mother and father. Jung's interest in ancient religion and mythology drew him away from the religious world of his parents (his father was a pastor)—as shown by the dream, discussed on this page, that he had while working with Freud. Far right, Jung at Burghölzli Hospital, Zürich, where he worked in 1900 as a psychiatrist.

whom the world and men were still presided over by divine omnipotence and providence. This world had become antiquated and obsolete. My Christian faith had become relative through its encounter with Eastern religions and Greek philosophy. It is for this reason that the ground floor was so still, dark, and obviously uninhabited.

My then historical interests had developed from an original preoccupation with comparative anatomy and paleontology while I was working as an assistant at the Anatomical Institute. I was fascinated by the bones of fossil man, particularly by the much discussed *Neanderthalensis* and the still more controversial skull of Dubois' *Pithecanthropus*. As a matter of fact these were my real associations to the dream; but I did not dare to mention the subject of skulls, skeletons, or corpses to Freud, because I had learned that this theme was not popular with him. He cherished the peculiar idea that I anticipated his early death. And he drew this conclusion from the fact that I had shown much interest in the mummified corpses in the so-called Bleikeller in Bremen, which we visited together in 1909 on our way to take the boat to America.

Thus I felt reluctant to come out with my own thoughts, since through recent experience I was deeply impressed by the almost unbridgeable gap between Freud's mental outlook and background and my own. I was afraid of losing his friendship if I should open up to him about my own inner world, which, I surmised, would look very queer to him. Feeling quite uncertain about my own psychology, I almost automatically told him a lie about my "free associations" in order to escape the impossible task of enlightening him about my very personal and utterly different constitution.

I must apologize for this rather lengthy narration of the jam I got into through telling Freud my dream. But it is a good example of the difficulties in which one gets involved in the course of a real dream analysis. So much depends upon the personal differences between the analyst and the analyzed.

I soon realized that Freud was looking for some incompatible wish of mine. And so I suggested tentatively that the skulls I had dreamed of might refer to certain members of my family whose death, for some reason, I might desire. This proposal met with his approval, but I was not satisfied with such a "phoney" solution.

While I was trying to find a suitable answer to Freud's questions, I was suddenly confused by an intuition about the role that the subjective factor plays in psychological understanding. My intuition was so overwhelming that I thought only of how to get out of this impossible snarl, and I took the easy way out by a lie. This was neither elegant nor morally defensible, but otherwise I should have risked a fatal row with Freud—and I did not feel up to that for many reasons.

My intuition consisted of the sudden and most unexpected insight into the fact that my dream meant *myself*, *my* life and *my* world, my whole reality against a theoretical structure erected by another, strange mind for reasons and purposes of its own. It was not Freud's dream, it was mine; and I understood suddenly in a flash what my dream meant.

This conflict illustrates a vital point about dream analysis. It is not so much a technique that can be learned and applied according to the rules as it is a dialectical exchange between two personalities. If it is handled as a mechanical technique, the individual psychic personality of the dreamer gets lost and the therapeutic problem is reduced to the simple ques-

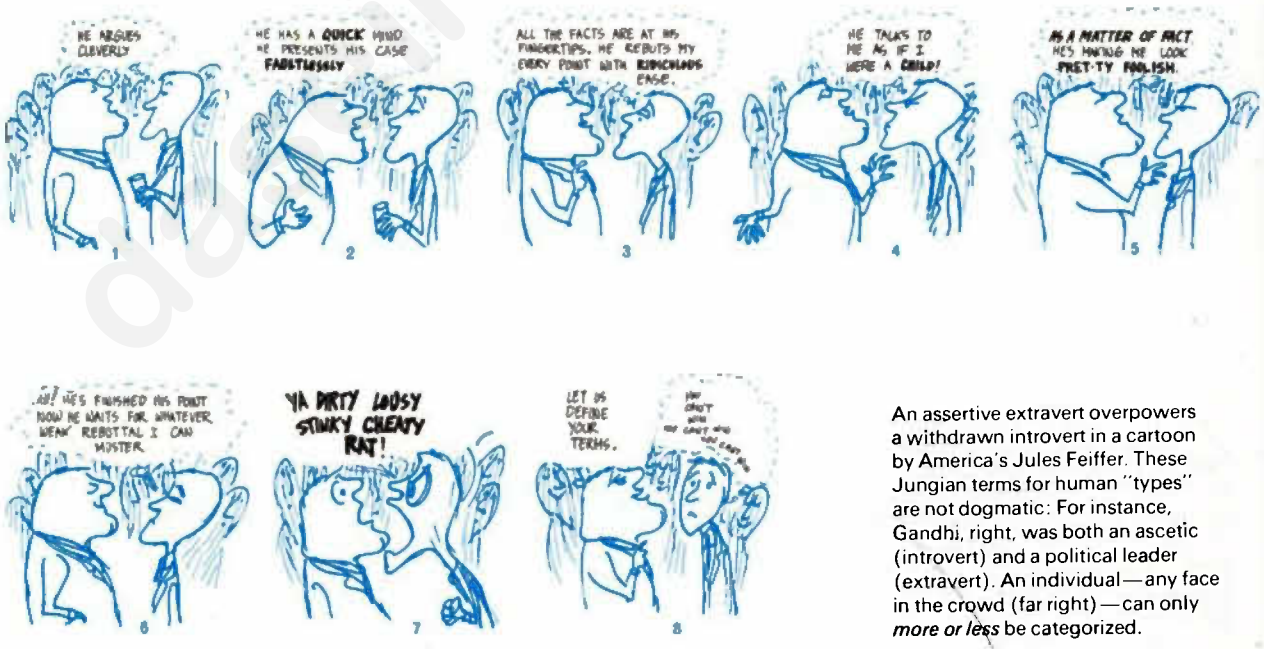
tion: Which of the two people concerned—the analyst or the dreamer—will dominate the other? I gave up hypnotic treatment for this very reason, because I did not want to impose my will on others. I wanted the healing processes to grow out of the patient's own personality, not from suggestions by me that would have only a passing effect. My aim was to protect and preserve my patient's dignity and freedom, so that he could live his life according to his own wishes. In this exchange with Freud, it dawned on me for the first time that before we construct general theories about man and his psyche we should learn a lot more about the real human being we have to deal with.

The individual is the only reality. The further we move away from the individual toward abstract ideas about *Homo sapiens*, the more likely we are to fall into error. In these times of social upheaval and rapid change, it is desirable to know much more than we do about the individual human being, for so much depends upon his mental and moral qualities. But if we are to see things in their right perspective, we need to understand the past of man as well as his present. That is why an understanding of myths and symbols is of essential importance.

The problem of types

In all other branches of science, it is legitimate to apply a hypothesis to an impersonal subject. Psychology, however, inescapably confronts you with the living relations between two individuals, neither of whom can be divested of his subjective personality, nor, indeed, depersonalized in any other way. The analyst and his patient may set out by agreeing to deal with a chosen problem in an impersonal and objective manner; but once they are engaged, their whole personalities are involved in their discussion. At this point, further progress is possible only if mutual agreement can be reached.

Can we make any sort of objective judgment about the final result? Only if we make a comparison between our conclusions and the standards that are generally valid in the social milieu to which the individuals belong. Even then, we must take into account the mental equilibrium (or "sanity") of the individual concerned. For the result cannot be a completely collective leveling out of the individual to



An assertive extravert overpowers a withdrawn introvert in a cartoon by America's Jules Feiffer. These Jungian terms for human "types" are not dogmatic: For instance, Gandhi, right, was both an ascetic (introvert) and a political leader (extravert). An individual—any face in the crowd (far right)—can only *more or less* be categorized.

adjust him to the "norms" of his society. This would amount to a most unnatural condition. A sane and normal society is one in which people habitually disagree, because general agreement is relatively rare outside the sphere of instinctive human qualities.

Disagreement functions as a vehicle of mental life in society, but it is not a goal; agreement is equally important. Because psychology basically depends upon balanced opposites, no judgment can be considered to be final in which its reversibility has not been taken into account. The reason for this peculiarity lies in the fact that there is no standpoint above or outside psychology that would enable us to form an ultimate judgment of what the psyche is.

In spite of the fact that dreams demand individual treatment, some generalities are necessary in order to classify and clarify the material that the psychologist collects by studying many individuals. It would obviously be impossible to formulate any psychological theory, or to teach it, by describing large numbers of separate cases without any effort to see what they have in common and how they differ. Any general characteristic can be chosen as a basis. One can, for instance, make a relatively simple distinction between individuals who have "extraverted" personalities and others who are "introverted." This is only one of many possible generalizations, but it enables one to see immediately the difficulties that can arise if the analyst should happen to be one type and his patient the other.

Since any deeper analysis of dreams leads to the confrontation of two individuals, it will obviously make a great difference whether their types of attitude are the same or not. If both belong to the same type, they may sail along happily for a long time. But if one is an extravert and the other an introvert, their different and contradictory standpoints may clash right away, particularly when they are unaware of

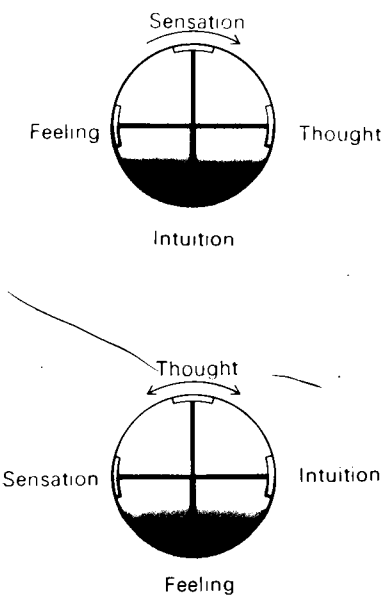
their own type of personality, or when they are convinced that their own is the only right type. The extravert, for instance, will choose the majority view; the introvert will reject it simply because it is fashionable. Such a misunderstanding is easy enough because the value of the one is the non-value of the other. Freud himself, for instance, interpreted the introverted type as an individual morbidly concerned with himself. But introspection and self-knowledge can just as well be of the greatest value and importance.

It is vitally necessary to take account of such differences of personality in dream interpretation. It cannot be assumed that the analyst is a superman who is above such differences, just because he is a doctor who has acquired a psychological theory and a corresponding technique. He can only imagine himself to be superior in so far as he assumes that his theory and technique are absolute truths, capable of embracing the whole of the human psyche. Since such an assumption is more than doubtful, he cannot really be sure of it. Consequently, he will be assailed by secret doubts if he confronts the human wholeness of his patient with a theory or technique (which is merely a hypothesis or an attempt) instead of with his own living wholeness.

The analyst's whole personality is the only adequate equivalent of his patient's personality. Psychological experience and knowledge do not amount to more than mere advantages on the side of the analyst. They do not keep him outside the fray, in which he is bound to be tested just as much as his patient. Thus it matters a good deal whether their personalities are harmonious, in conflict, or complementary.

Extraversion and introversion are just two among many peculiarities of human behavior. But they are often rather obvious and easily recognizable. If one studies extraverted individuals, for instance, one soon discovers that they differ in many ways from one another, and that being extraverted is therefore a superficial and too general criterion to be really characteristic. That is why, long ago, I tried to find some further basic peculiarities—peculiarities that might serve the purpose of giving some order to the apparently limitless variations in human individuality.

I had always been impressed by the fact that there are a surprising number of individuals who never use their minds if they can avoid it, and an equal number who do use their minds, but in an amazingly stupid way. I was also surprised to find many intelligent and wide-awake people who lived (as far as one could make out) as if they had never learned to use their sense organs: They did not see the things before their eyes, hear the words sounding in their ears, or notice the things they touched or tasted. Some lived without being aware of the state of their own bodies.



The "compass" of the psyche—another Jungian way of looking at people in general. Each point on the compass has its opposite: for a "thinking" type, the "feeling" side would be least developed. ("Feeling" here means the faculty of weighing and evaluating experience—in the way that one might say "I *feel* that is a good thing to do," without needing to analyze or rationalize the "why" of the action.) Of course, there is overlapping in each individual: In a "sensation" person the thinking or the feeling side could be almost as strong (and "intuition," the opposite, would be weakest).

There were others who seemed to live in a most curious condition of consciousness, as if the state they had arrived at today were final, with no possibility of change, or as if the world and the psyche were static and would remain so forever. They seemed devoid of all imagination, and they entirely and exclusively depended upon their sense-perception. Chances and possibilities did not exist in their world, and in "today" there was no real "tomorrow." The future was just the repetition of the past.

I am trying here to give the reader a glimpse of my own first impressions when I began to observe the many people I met. It soon became clear to me, however, that the people who used their minds were those who *thought*—that is, who applied their intellectual faculty in trying to adapt themselves to people and circumstances. And the equally intelligent people who did not think were those who sought and found their way by *feeling*.

"Feeling" is a word that needs some explanation. For instance, one speaks of "feeling" when it is a matter of "sentiment" (corresponding to the French term *sentiment*). But one also applies the same word to define an opinion; for example, a communication from the White House may begin: "The President feels . . . ." Furthermore, the word may be used to express an intuition: "I had a feeling as if . . . ."

When I use the word "feeling" in contrast to "thinking," I refer to a judgment of value—for instance, agreeable or disagreeable, good or bad, and so on. Feeling according to this definition is not an emotion (which, as the word conveys, is involuntary). *Feeling* as I mean it is (like thinking) a *rational* (i.e. ordering) function, whereas intuition is an *irrational* (i.e. perceiving) function. In so far as intuition is a "hunch," it is not the product of a voluntary act; it is rather an involuntary event, which depends upon different external or internal circumstances instead of an act of judgment. Intuition is more like a sense-perception, which is also an irrational event in so far as it depends essentially upon objective stimuli, which owe their existence to physical and not to mental causes.

These four functional types correspond to the obvious means by which consciousness obtains its orientation to experience. *Sensation* (i.e. sense-perception) tells you that something exists; *thinking* tells you what it is; *feeling* tells you whether it is agreeable or not; and *intuition* tells you whence it comes and where it is going.

The reader should understand that these four criteria of types of human behavior are just four viewpoints among many others, like will power, temperament, imagination, memory, and so on. There is nothing dogmatic about them, but their basic nature recommends them as suitable criteria for a classification. I find them particularly helpful when I am called upon to explain parents to children and husbands to wives, and vice versa. They are also useful in understanding one's own prejudices.

Thus, if you want to understand another person's dream, you have to sacrifice your own predilections and suppress your prejudices. This is not easy or comfortable, because it means a moral effort that is not to everyone's taste. But if the analyst does not make the effort to criticize his own standpoint and to admit its relativity, he will get neither the right information about, nor sufficient insight into, his patient's mind. The analyst expects at least a certain willingness on the patient's part to listen to his opinion and to take it seriously, and the patient must be granted the same right. Although such a relationship is indispensable for any understanding and is therefore of self-evident necessity, one must remind oneself again and again that it is more important in therapy for the patient to understand than for the analyst's theoretical expectations to be satisfied. The patient's resistance to the analyst's interpretation is not necessarily wrong; it is rather a sure sign that something does not "click." Either the patient has not yet reached the point where he understands, or the interpretation does not fit.

In our efforts to interpret the dream symbols of another person, we are almost invariably hampered by our tendency to fill in the unavoidable gaps in our understanding by projection—that is, by the assumption that what the analyst perceives or thinks is equally per-

ceived or thought by the dreamer. To overcome this source of error, I have always insisted on the importance of sticking to the context of the particular dream and excluding all theoretical assumptions about dreams in general—except for the hypothesis that dreams in some way make sense.

It will be clear from all I have said that we cannot lay down general rules for interpreting dreams. When I suggested earlier that the overall function of dreams seems to be to compensate for deficiencies or distortions in the conscious mind, I meant that this assumption opened up the most promising approach to the nature of *particular* dreams. In some cases you can see this function plainly demonstrated.

One of my patients had a very high opinion of himself and was unaware that almost everyone who knew him was irritated by his air of moral superiority. He came to me with a dream in which he had seen a drunken tramp rolling in a ditch—a sight that evoked from him only the patronizing comment: "It's terrible to see how low a man can fall." It was evident that the unpleasant nature of the dream was at least in part an attempt to offset his inflated opinion of his own merits. But there was something more to it than this. It turned out that he had a brother who was a degenerate alcoholic. What the dream also revealed was that his superior attitude was compensating the brother, as both an outer and an inner figure.

In another case I recall, a woman who was proud of her intelligent understanding of psychology had recurring dreams about another woman. When in ordinary life she met this woman, she did not like her, thinking her a vain and dishonest intriguer. But in the dreams the woman appeared almost as a sister, friendly and likeable. My patient could not understand why she should dream so favorably about a person she disliked. But these dreams were trying to convey the idea that she herself was "shadowed" by an unconscious character that resembled the other woman. It was hard for my patient, who had very clear ideas about her own personality, to realize that the dream was telling her about her own power complex and her hidden motivations—unconscious influences that had more than once led to disagreeable rows with her friends. She had always blamed others for these, not herself.

It is not merely the "shadow" side of our personalities that we overlook, disregard, and repress. We may also do the same to our positive qualities. An example that comes to mind is that of an apparently modest and self-effacing man, with charming manners. He always seemed content with a back seat, but discreetly insisted on being present. When asked to speak he would offer a well-informed opinion, though he never intruded it. But he sometimes hinted that a given matter could be dealt with in a far superior way at a certain higher level (though he never explained how).

In his dreams, however, he constantly had encounters with great historical figures, such as Napoleon and Alexander the Great. These dreams were clearly compensating for an inferiority complex. But they had another implication. What sort of man must I be, the dream was asking, to have such illustrious callers? In this respect the dreams pointed to a secret meg-

alomania, which offset the dreamer's feeling of inferiority. This unconscious idea of grandeur insulated him from the reality of his environment and enabled him to remain aloof from obligations that would be imperative for other people. He felt no need to prove—either to himself or to others—that his superior judgment was based on superior merit.

He was, in fact, unconsciously playing an insane game, and the dreams were seeking to bring it to the level of consciousness in a curiously ambiguous way. Hobnobbing with Napoleon and being on speaking terms with Alexander the Great are exactly the kind of fantasies produced by an inferiority complex. But why, one asks, could not the dream be open and direct about it and say what it had to say without ambiguity?

I have frequently been asked this question, and I have asked it myself. I am often surprised at the tantalizing way dreams seem to evade definite information or omit the decisive point. Freud assumed the existence of a special function of the psyche, which he called the "censor." This, he supposed, twisted the dream images and made them unrecognizable or misleading in order to deceive the dreaming consciousness about the real subject of the dream. By concealing the critical thought from the dreamer, the "censor" protected his sleep against the shock of a disagreeable reminiscence. But I am skeptical about the theory that the dream is a guardian of sleep; dreams just as often disturb sleep.

It rather looks as if the approach to consciousness has a "blotting-out" effect upon the subliminal contents of the psyche. The subliminal state retains ideas and images at a much lower level of tension than they possess in consciousness. In the subliminal condition they lose clarity of definition; the relations between them are less consequential and more vaguely analogous, less rational and therefore more "incomprehensible." This can also be observed in all dreamlike conditions, whether due to fatigue, fever, or toxins. But if something happens to endow any of these images with greater tension, they become less subliminal and, as they come close to the threshold of consciousness, more sharply defined.

Left, a down-and-out alcoholic in a New York slum (from the 1955 film *On the Bowery*). Such a figure might appear in the dreams of a man who felt himself to be superior to others. In this way his unconscious would be compensating for his conscious mind's onesidedness.

Right, *The Nightmare*, painted by the 18th-century Swiss-born artist Henry Fuseli. Almost everyone has been awakened, upset, or disturbed by his dreams; our sleep does not appear to be protected from the contents of the unconscious.

It is from this fact that one may understand why dreams often express themselves as analogies, why one dream image slides into another, and why neither the logic nor the time scale of our waking life seems to apply. The form that dreams take is natural to the unconscious because the material from which they are produced is retained in the subliminal state in precisely this fashion. Dreams do not guard sleep from what Freud called the "incompatible wish." What he called "disguise" is actually the shape all impulses naturally take in the unconscious. Thus, a dream cannot produce a definite thought. If it begins to do so, it ceases to be a dream because it crosses the threshold of consciousness. That is why dreams seem to skip the very points that are most important to the conscious mind, and seem rather to manifest the "fringe of consciousness," like the faint gleam of stars during a total eclipse of the sun.

We should understand that dream symbols are for the most part manifestations of a psyche that is beyond the control of the conscious mind. Meaning and purposefulness are not the prerogatives of the mind; they operate in the whole of living nature. There is no difference in principle between organic and psychic growth. As a plant produces its flower, so the psyche creates its symbols. Every dream is evidence of this process.

So, by means of dreams (plus all sorts of intuitions, impulses, and other spontaneous events), instinctive forces influence the activity of consciousness. Whether that influence is for better or for worse depends upon the actual contents of the unconscious. If it contains too many things that normally ought to be conscious, then its function becomes twisted and prejudiced; motives appear that are not based upon true instincts, but that owe their existence and psychic importance to the fact that they have been consigned to the unconscious by repression or neglect. They overlay, as it were, the normal unconscious psyche and distort its natural tendency to express basic symbols and motifs. Therefore it is reasonable for a psychoanalyst, concerned with the causes of a mental disturbance, to begin by eliciting from his patient a more or less voluntary confession and realization of everything that the patient dislikes or fears.

This is like the much older confession of the Church, which in many ways anticipated modern psychological techniques. At least this is the general rule. In practice, however, it may work the other way round; overpowering feelings of inferiority or serious weakness may make it very difficult, even impossible, for the patient to face fresh evidence of his own inadequacy. So I have often found it profitable to begin by giving a positive outlook to the patient; this provides a helpful sense of security when he approaches the more painful insights.

Take as an example a dream of "personal exaltation" in which, for instance, one has tea with the queen of England, or finds oneself on intimate terms with the pope. If the dreamer is not a schizophrenic, the practical interpretation of the symbol depends very much upon his present state of mind—that is, the condition of his ego. If the dreamer overestimates his own value, it is easy to show (from the material produced by association of ideas) how inappropriate and childish the dreamer's intentions are, and how much they emanate from childish wishes to be equal to or superior to his parents. But if it is a case of inferiority, where an all-pervading feeling of worthlessness has already overcome every positive aspect of the dreamer's personality, it would be quite wrong to depress him still more by showing how infantile, ridiculous, or even perverse he is. That would cruelly increase his inferiority, as well as cause an unwelcome and quite unnecessary resistance to the treatment.

There is no therapeutic technique or doctrine that is of general application, since every case that one receives for treatment is an individual in a specific condition. I remember a patient I once had to treat over a period of nine years.

Right, the heroic dreams with which Walter Mitty (in the 1947 film of James Thurber's story) compensates his sense of inferiority.

I saw him only for a few weeks each year, since he lived abroad. From the start I knew what his real trouble was, but I also saw that the least attempt to get close to the truth was met by a violent defensive reaction that threatened a complete rupture between us. Whether I liked it or not, I had to do my best to maintain our relation and to follow his inclination, which was supported by his dreams and which led our discussion away from the root of his neurosis. We ranged so widely that I often accused myself of leading my patient astray. Nothing but the fact that his condition slowly but clearly improved prevented me from confronting him brutally with the truth.

In the 10th year, however, the patient declared himself to be cured and freed from all his symptoms. I was surprised because theoretically his condition was incurable. Noticing my astonishment, he smiled and said (in effect): "And I want to thank you above all for your unfailing tact and patience in helping me to circumvent the painful cause of my neurosis. I am now ready to tell you everything about it. If I had been able to talk freely about it, I would have told you what it was at my first consultation. But that would have destroyed my rapport with you. Where should I have been then? I should have been morally bankrupt. In the course of 10 years I have learned to trust you; and as my confidence grew, my condition improved. I improved because this slow process restored my belief in myself. Now I am strong enough to discuss the problem that was destroying me."

He then made a devastatingly frank confession of his problem, which showed me the reasons for the peculiar course our treatment had had to follow. The original shock had been such that alone he had been unable to face it. He needed the help of another, and the therapeutic task was the slow establishment of confidence, rather than the demonstration of a clinical theory.

From cases like this I learned to adapt my methods to the needs of the individual patient, rather than to commit myself to general theoretical considerations that might be inapplicable

The Madhouse, painted by Goya. Note the "king" and the "bishop" on the right. Schizophrenia often takes the form of "personal exaltation."

in any particular case. The knowledge of human nature that I have accumulated in the course of 60 years of practical experience has taught me to consider each case as a new one in which, first of all, I have had to seek the individual approach. Sometimes I have not hesitated to plunge into a careful study of infantile events and fantasies; at other times I have begun at the top, even if this has meant soaring straight into the most remote metaphysical speculations. It all depends on learning the language of the individual patient and following the gropings of his unconscious toward the light. Some cases demand one method and some another.

This is especially true when one seeks to interpret symbols. Two different individuals may have almost exactly the same dream. (This, as one soon discovers in clinical experience, is less uncommon than the layman may think.) Yet if, for instance, one dreamer is young and the other old, the problem that disturbs them is correspondingly different, and it would be obviously absurd to interpret both dreams in the same way.

An example that comes to my mind is a dream in which a group of young men are riding on horseback across a wide field. The dreamer is in the lead and he jumps a ditch full of water, just clearing this hazard. The rest of the party fall into the ditch. Now the young man who first told me this dream was a cautious, introverted type. But I also heard the same dream from an old man of daring character, who had lived an active and enterprising life. At the time he had this dream, he was an invalid who gave his doctor and nurse a great deal of trouble; he had actually injured himself by his disobedience of medical instructions.

It was clear to me that this dream was telling the young man what he *ought* to do. But it was telling the old man what he actually was still *doing*. Whereas it encouraged the hesitant young man, the old man was in no such need of encouragement; the spirit of enterprise that still flickered within him was, indeed, his greatest trouble. This example shows how the interpretation of dreams and symbols largely depends upon the individual circumstances of the dreamer and the condition of his mind.

As this museum display shows, the fetus of man resembles those of other animals (and thus provides an indication of man's physical evolution). The psyche, too, has "evolved"; and some contents of modern man's unconscious resemble products of the mind of ancient man. Jung termed these products *archetypal* images.

The archetype in dream symbolism

I have already suggested that dreams serve the purpose of compensation. This assumption means that the dream is a normal psychic phenomenon that transmits unconscious reactions or spontaneous impulses to consciousness. Many dreams can be interpreted with the help of the dreamer, who provides both the associations to and the context of the dream image, by means of which one can look at all its aspects.

This method is adequate in all ordinary cases, such as those when a relative, a friend, or a patient tells you a dream more or less in the course of conversation. But when it is a matter of obsessive dreaming or of highly emotional dreams, the personal associations produced by the dreamer do not usually suffice for a satisfactory interpretation. In such cases, we have to take into consideration the fact (first observed and commented on by Freud) that elements often occur in a dream that are not individual and that cannot be derived from the dreamer's personal experience. These elements, as I have previously mentioned, are what Freud called "archaic remnants" mental forms whose presence cannot be explained by anything in the individual's own life and which seem to be aboriginal, innate, and inherited shapes of the human mind.

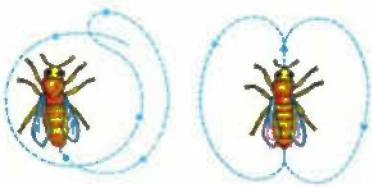
Just as the human body represents a whole museum of organs, each with a long evolutionary history behind it, so we should expect to find that the mind is organized in a similar way. It can no more be a product without history than is the body in which it exists. By "history" I do not mean the fact that the mind builds itself up by conscious reference to the past through language and other cultural traditions. I am referring to the biological, prehistoric, and unconscious development of the mind in archaic man, whose psyche was still close to that of the animal.

This immensely old psyche forms the basis of our mind, just as much as the structure of our body is based on the general anatomical pattern of the mammal. The trained eye of the anatomist or the biologist finds many traces of this original pattern in our bodies. The experienced investigator of the mind can similarly see the analogies between the dream pictures of modern man and the products of the primitive mind, its "collective images," and its mythological motifs.

Just as the biologist needs the science of comparative anatomy, however, the psychologist cannot do without a "comparative anatomy of the psyche." In practice, to put it differently, the psychologist must have a sufficient experience not only of dreams and other products of unconscious activity, but also of mythology in its widest sense. Without this equipment, nobody can spot the important analogies; it is not possible, for instance, to see the analogy between a case of compulsion neurosis and that of a classical demonic possession without a working knowledge of both.

My views about the "archaic remnants," which I call "archetypes" or "primordial images," have been constantly criticized by people who lack a sufficient knowledge of the psychology of dreams and of mythology. The term "archetype" is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited.

The archetype is a tendency to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern. There are, for instance, many representations of the motif of the hostile brethren, but the motif itself remains the same. My critics have incorrectly assumed that I am dealing with "inherited representations," and on that ground they have dismissed the idea of the archetype as mere superstition. They have



Man's unconscious archetypal images are as instinctive as the ability of geese to migrate (in formation); as ants' forming organized societies; as bees' tail-wagging dance (above) that communicates to the hive the exact location of a food source.

A modern professor had a "vision" exactly like a woodcut in an old book that he had never seen. Right, the book's title page; and another woodcut, symbolizing the male and female principles united. Such archetypal symbols arise from the psyche's age-old collective basis.

failed to take into account the fact that if archetypes were representations that originated in our consciousness (or were acquired by consciousness), we should surely understand them, and not be bewildered and astonished when they present themselves in our consciousness. They are, indeed, an instinctive *trend*, as marked as the impulse of birds to build nests, or ants to form organized colonies.

Here I must clarify the relation between instincts and archetypes: What we properly call instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes. They are without known origin; and they reproduce themselves in any time or in any part of the world—even where transmission by direct descent or "cross fertilization" through migration must be ruled out.

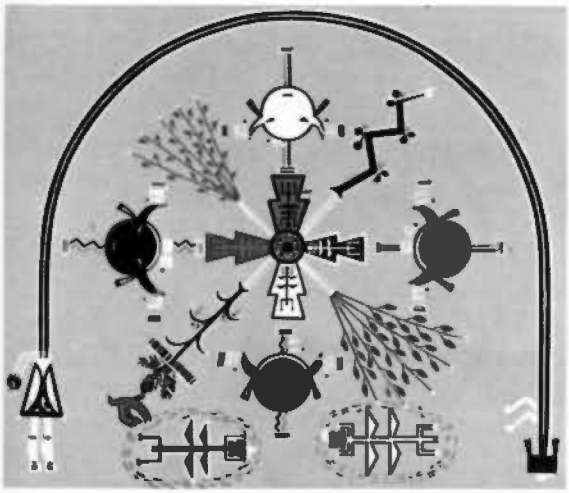
I can remember many cases of people who have consulted me because they were baffled by their own dreams or by their children's. They were at a complete loss to understand the terms of the dreams. The reason was that the dreams contained images that they could not relate to anything they could remember or could have passed on to their children. Yet some of these patients were highly educated: A few of them were actually psychiatrists themselves.

I vividly recall the case of a professor who had had a sudden vision and thought he was insane. He came to see me in a state of complete panic. I simply took a 400-year-old book from the shelf and showed him an old woodcut depicting his very vision. "There's no reason for you to believe that you're insane," I said to him. "They knew about your vision 400 years ago." Whereupon he sat down entirely deflated, but once more normal.

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams that I have ever seen, and I could well understand why the father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father.

Here are the relevant motifs from the dreams:
1. "The evil animal," a snakelike monster with many horns, kills and devours all other animals. But God comes from the four corners, being in fact four separate gods, and gives rebirth to all the dead animals.
2. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.
3. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
4. A small mouse is penetrated by worms, snakes, fishes, and human beings. Thus the mouse becomes human. This portrays the four stages of the origin of mankind.
5. A drop of water is seen, as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
6. A bad boy has a clod of earth and throws bits of it at everyone who passes. In this way all the passers-by become bad.
7. A drunken woman falls into the water and comes out renewed and sober.
8. The scene is in America, where many people are rolling on an ant heap, attacked by the ants. The dreamer, in a panic, falls into a river.
9. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
10. In this dream the girl has a vision of a luminous ball. She touches it. Vapors emanate from it. A man comes and kills her.
11. The girl dreams she is dangerously ill. Suddenly birds come out of her skin and cover her completely.
12. Swarms of gnats obscure the sun, the moon, and all the stars, except one. That one star falls upon the dreamer.

In the unabridged German original, each dream begins with the words of the old fairy



Parallels to archetypal motifs in the girl's first dream (p. 70): Left, from Strasbourg Cathedral, Christ crucified on Adam's grave — symbolizing the theme of rebirth (Christ as the second Adam). In a Navaho sand painting, above, the horned heads are the four corners of the world. In Britain's royal coronation ceremony, the monarch (right, Queen Elizabeth II in 1953) is presented to the people at the four doors of Westminster Abbey.

tale: "Once upon a time. . . ." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so, for there seemed to be no personal associations to them.

The possibility that these dreams were conscious elaborations can of course be ruled out only by someone who knew the child well enough to be absolutely sure of her truthfulness. (They would, however, remain a challenge to our understanding even if they were fantasies.) In this case, the father was convinced that the dreams were authentic, and I have no reason to doubt it. I knew the little girl myself, but this was before she gave her dreams to her father, so that I had no chance to ask her about them. She lived abroad and died of an infectious disease about a year after that Christmas.

Her dreams have a decidedly peculiar character. Their leading thoughts are markedly philosophic in concept. The first one, for instance, speaks of an evil monster killing other animals, but God gives rebirth to them all through a divine *Apokatastasis*, or restitution. In the Western world this idea is known through the Christian tradition. It can be found in the Acts of the Apostles III:21: "[Christ] whom the heaven must receive until the time of restitution of all things. . . ." The early Greek Fathers of the Church (for instance, Origen) particularly insisted upon the idea that, at the end of time, everything will be restored by the Redeemer to its original and perfect state. But, according to St. Matthew XVII:11, there was already an old Jewish tradition that Elias "truly shall first come, and restore all things." I Corinthians XV:22 refers to the same idea in the following words: "For as in Adam all die, even so in Christ shall all be made alive."

One might guess that the child had encountered this thought in her religious education. But she had very little religious background. Her parents were Protestants in name; but in fact they knew the Bible only from hearsay. It is particularly unlikely that the recondite image of *Apokatastasis* had been fully explained to the girl. Certainly her father had never heard of this mythical idea.

Nine of the 12 dreams are influenced by the theme of destruction and restoration. And none of these dreams shows traces of specific Christian education or influence. On the contrary, they are more closely related to primitive myths. This relation is corroborated by the other motif—the "cosmogonic myth" (the creation of the world and of man) that appears in the fourth and fifth dreams. The same connection is found in I Corinthians XV:22, which I have just quoted. In this passage too, Adam and Christ (death and resurrection) are linked together.

The general idea of Christ the Redeemer belongs to the world-wide and pre-Christ theme of the hero and rescuer who, although he has

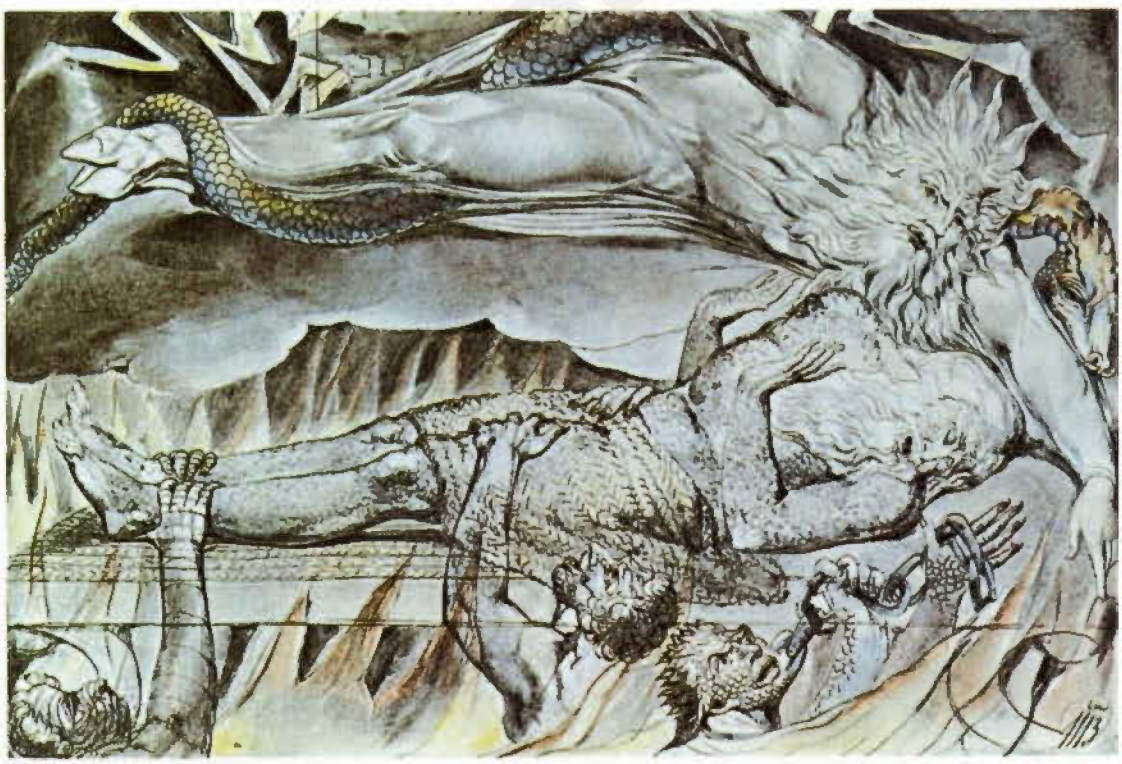
Above, the hero-god Raven (of the Haida Indians of America's Pacific Coast) in the belly of a whale—corresponding to the "devouring monster" motif in the girl's first dream (p. 70).

The girl's second dream—of angels in hell and demons in heaven—seems to embody the idea of the relativity of morality. The same concept is expressed in the dual aspect of the fallen angel who is both Satan, the devil, and (right) Lucifer, the resplendent bringer of light. These opposites can also be seen in the figure of God, far right (in a drawing by Blake): He appears to Job, in a dream, with a cloven hoof like a demon's.

been devoured by a monster, appears again in a miraculous way, having overcome whatever monster it was that swallowed him. When and where such a motif originated nobody knows. We do not even know how to go about investigating the problem. The one apparent certainty is that every generation seems to have known it as a tradition handed down from some preceding time. Thus we can safely assume that it "originated" at a period when man did not yet know that he possessed a hero myth; in an age, that is to say, when he did not yet consciously reflect on what he was saying. The hero figure is an archetype, which has existed since time immemorial.

The production of archetypes by children is especially significant, because one can sometimes be quite certain that a child has had no direct access to the tradition concerned. In this case, the girl's family had no more than a superficial acquaintance with the Christian tradition. Christian themes may, of course, be represented by such ideas as God, angels, heaven, hell, and evil. But the way in which they are treated by this child points to a totally non-Christian origin.

Let us take the first dream of the God who really consists of four gods, coming from the "four corners." The corners of what? There is no room mentioned in the dream. A room would not even fit in with the picture of what is obviously a cosmic event, in which the Universal Being himself intervenes. The quaternity (or element of "fourness") itself is a strange idea, but one that plays a great role in many religions and philosophies. In the Christian religion, it has been superseded by the Trinity, a notion that we must assume was known to the child. But who in an ordinary middle-class family of today would be likely to know of a divine quaternity? It is an idea that was once fairly familiar among students of the Hermetic philosophy in the Middle Ages, but it petered out with the beginning of the 18th century, and it has been entirely obsolete for at least 200 years. Where, then, did the little girl pick it up?



With Dreams upon my bed thou scarest me & affrightest me with Visions

From Ezekiel's vision? But there is no Christian teaching that identifies the seraphim with God.

The same question may be asked about the horned serpent. In the Bible, it is true, there are many horned animals—in the Book of Revelation, for instance. But all these seem to be quadruped, although their overlord is the dragon, the Greek word for which (*drakon*) also means serpent. The horned serpent appears in 16th-century Latin alchemy as the *quadricornutus serpens* (four-horned serpent), a symbol of Mercury and an antagonist of the Christian Trinity. But this is an obscure reference. So far as I can discover, it is made by only one author; and this child had no means of knowing it.

In the second dream, a motif appears that is definitely non-Christian and that contains a reversal of accepted values—for instance, pagan dances by men in heaven and good deeds by angels in hell. This symbol suggests a relativity of moral values. Where did the child find such a revolutionary notion, worthy of Nietzsche's genius?

These questions lead us to another: What is the compensatory meaning of these dreams, to which the little girl obviously attributed so much importance that she presented them to her father as a Christmas present?

If the dreamer had been a primitive medicine man, one could reasonably assume that they represent variations of the philosophical themes of death, of resurrection or restitution, of the origin of the world, the creation of man, and the relativity of values. But one might give up such dreams as hopelessly difficult if one tried to interpret them from a personal level. They undoubtedly contain "collective images," and they are in a way analogous to the doctrines taught to young people in primitive tribes when they are about to be initiated as men. At such times they learn about what God, or the gods, or the "founding" animals have done, how the world and man were created, how the end of the world will come, and the meaning of death. Is there any occasion when we, in Christian civilization, hand out similar instructions? There is: in adolescence. But many people begin to think again of things like this in old age, at the approach of death.

The little girl, as it happened, was in both these situations. She was approaching puberty and, at the same time, the end of her life. Little or nothing in the symbolism of her dreams

The little girl's dreams (p. 70) contain symbols of creation, death, and rebirth, which resemble the teachings given to adolescents in primitive initiation rituals. Left, the end of a Navaho ceremony: A girl, having become a woman, goes into the desert to meditate.

Death and rebirth symbolism also appears in dreams at the end of life, when the approach of death casts a shadow before it. Right, one of Goya's last paintings: The strange creature, apparently a dog, that emerges from the dark can be interpreted as the artist's foreshadowing of his death. In many mythologies dogs appear as guides to the land of the dead.

points to the beginning of a normal adult life, but there are many allusions to destruction and restoration. When I first read her dreams, indeed, I had the uncanny feeling that they suggested impending disaster. The reason I felt like that was the peculiar nature of the compensation that I deduced from the symbolism. It was the opposite of what one would expect to find in the consciousness of a girl of that age.

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child who would normally be looking forward. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. For this child's life was like a *ver sacrum vovendum* (vow of a vernal sacrifice), as the Roman poet puts it. Experience shows that the unknown approach of death casts an *adumbratio* (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on the one hand, a tomb and, on the other, a place of resurrection—the transformation of death into eternal life.

Such are the ideas that the dreams brought home to the child. They were a preparation for death, expressed through short stories, like the tales told at primitive initiations or the *Koans* of Zen Buddhism. This message is unlike the orthodox Christian doctrine and more like ancient primitive thought. It seems to have originated outside historical tradition in the long-forgotten psychic sources that, since prehistoric times, have nourished philosophical and religious speculation about life and death.

It was as if future events were casting their shadow back by arousing in the child certain thought forms that, though normally dormant, describe or accompany the approach of a fatal issue. Although the specific shape in which they express themselves is more or less personal, their general pattern is collective. They are found everywhere and at all times, just as animal instincts vary a good deal in the different species and yet serve the same general purposes. We do not assume that each new-born animal creates its own instincts as an individual acquisition, and we must not suppose that human individuals invent their specific human ways with every new birth. Like the instincts, the collective thought patterns of the human mind are innate and inherited. They function, when the occasion arises, in more or less the same way in all of us.

Emotional manifestations, to which such thought patterns belong, are recognizably the same all over the earth. We can identify them even in animals, and the animals themselves understand one another in this respect, even though they may belong to different species. And what about insects, with their complicated symbiotic functions? Most of them do not even know their parents and have nobody to teach them. Why should one assume, then, that man is the only living being deprived of specific instincts, or that his psyche is devoid of all traces of its evolution?

Naturally, if you identify the psyche with consciousness, you can easily fall into the erroneous idea that man comes into the world with a psyche that is empty, and that in later years it contains nothing more than what it has

learned by individual experience. But the psyche is more than consciousness. Animals have little consciousness, but many impulses and reactions that denote the existence of a psyche; and primitives do a lot of things whose meaning is unknown to them.

You may ask many civilized people in vain for the real meaning of the Christmas tree or of the Easter egg. The fact is, they do things without knowing why they do them. I am inclined to the view that things were generally done first and that it was only a long time afterward that somebody asked why they were done. The medical psychologist is constantly confronted with otherwise intelligent patients who behave in a peculiar and unpredictable way and who have no inkling of what they say or do. They are suddenly caught by unreasonable moods for which they themselves cannot account.

Superficially, such reactions and impulses seem to be of an intimately personal nature, and so we dismiss them as idiosyncratic behavior. In fact, they are based upon a preformed and ever-ready instinctive system that is characteristic of man. Thought forms, universally understandable gestures, and many attitudes follow a pattern that was established long before man developed a reflective consciousness.

It is even conceivable that the early origins of man's capacity to reflect come from the painful consequences of violent emotional clashes. Let me take, purely as an illustration of this point, the bushman who, in a moment of anger and disappointment at his failure to catch any fish, strangles his much beloved only son, and is then seized with immense regret as he holds the little dead body in his arms. Such a man might remember this moment of pain for ever.

We cannot know whether this kind of experience was actually the initial cause of the development of human consciousness. But there is no doubt that the shock of a similar emotional experience is often needed to make people wake up and pay attention to what they are doing. There is a famous case of a 13th-century Spanish hidalgo, Raimon Lull, who finally (after a long chase) succeeded in meeting the lady he admired at a secret rendezvous. She silently opened her dress and showed him her breast, rotten with cancer. The shock changed Lull's life; he eventually became an eminent theologian and one of the Church's greatest missionaries. In the case of such a sudden change one can often prove that an archetype has been at work for a long time in the unconscious, skillfully arranging circumstances that will lead to the crisis.

Such experiences seem to show that archetypal forms are not just static patterns. They are dynamic factors that manifest themselves in impulses, just as spontaneously as the instincts. Certain dreams, visions, or thoughts can suddenly appear; and however carefully one investigates, one cannot find out what causes them. This does not mean that they have no cause; they certainly have. But it is so remote or obscure that one cannot see what it is. In

Some dreams seem to predict the future (perhaps due to unconscious knowledge of future possibilities); thus dreams were long used as divination. In Greece the sick would ask the healing god Asklepios for a dream indicating a cure. Left, a relief depicts such a dream cure: A snake (the god's symbol) bites a man's diseased shoulder and the god (far left) heals the shoulder. Right, Constantine (an Italian painting *c.* 1460) dreaming before a battle that was to make him Roman Emperor. He dreamed of the cross, a symbol of Christ, and a voice said: "In this sign conquer." He took the sign as his emblem, won the battle, and was thus converted to Christianity.

such a case, one must wait either until the dream and its meaning are sufficiently understood, or until some external event occurs that will explain the dream.

At the moment of the dream, this event may still lie in the future. But just as our conscious thoughts often occupy themselves with the future and its possibilities, so do the unconscious and its dreams. There has long been a general belief that the chief function of dreams is prognostication of the future. In antiquity, and as late as the Middle Ages, dreams played their part in medical prognosis. I can confirm by a modern dream the element of prognosis (or precognition) that can be found in an old dream quoted by Artemidorus of Daldis, in the second century A.D. A man dreamed that he saw his father die in the flames of a house on fire. Not long afterwards, he himself died in a *phlegmone* (fire, or high fever), which I presume was pneumonia.

It so happened that a colleague of mine was once suffering from a deadly gangrenous fever in fact, a *phlegmone*. A former patient of his, who had no knowledge of the nature of his doctor's illness, dreamed that the doctor died in a great fire. At that time the doctor had just entered a hospital and the disease was only beginning. The dreamer knew nothing but the bare fact that his doctor was ill and in a hospital. Three weeks later, the doctor died.

As this example shows, dreams may have an anticipatory or prognostic aspect, and anybody trying to interpret them must take this into consideration, especially where an obviously meaningful dream does not provide a context sufficient to explain it. Such a dream often comes right out of the blue, and one wonders what could have prompted it. Of course, if one knew its ulterior message, its cause would be clear. For it is only our consciousness that does not yet know; the unconscious seems already informed, and to have come to a conclusion that is expressed in the dream. In fact, the unconscious seems to be able to examine and to draw conclusions from facts, much as consciousness does. It can even use certain facts, and anticipate their possible results, just because we are *not* conscious of them.

But as far as one can make out from dreams, the unconscious makes its deliberations instinctively. The distinction is important. Logical analysis is the prerogative of consciousness; we select with reason and knowledge. The unconscious, however, seems to be guided chiefly by instinctive trends, represented by corresponding thought forms – that is, by the archetypes. A doctor who is asked to describe the course of an illness will use such rational concepts as "infection" or "fever." The dream is more poetic. It presents the diseased body as a man's earthly house, and the fever as the fire that is destroying it.

As the above dream shows, the archetypal mind has handled the situation in the same way as it did in the time of Artemidorus. Something that is of a more or less unknown nature has been intuitively grasped by the unconscious and submitted to an archetypal treatment. This suggests that, instead of the process of reasoning that conscious thought would have applied, the archetypal mind has stepped in and taken over

In a dream quoted from Artemidorus on this page, a burning house symbolizes a fever. The human body is often represented as a house: Left, from an 18th-century Hebrew encyclopedia, the body and a house are compared in detail — turrets as ears, windows as eyes, a furnace as stomach, etc. Right, in a cartoon by James Thurber, a henpecked husband sees his home and his wife as the same being.

the task of prognostication. The archetypes thus have their own initiative and their own specific energy. These powers enable them both to produce a meaningful interpretation (in their own symbolic style) and to interfere in a given situation with their own impulses and their own thought formations. In this respect, they function like complexes; they come and go very much as they please, and often they obstruct or modify our conscious intentions in an embarrassing way.

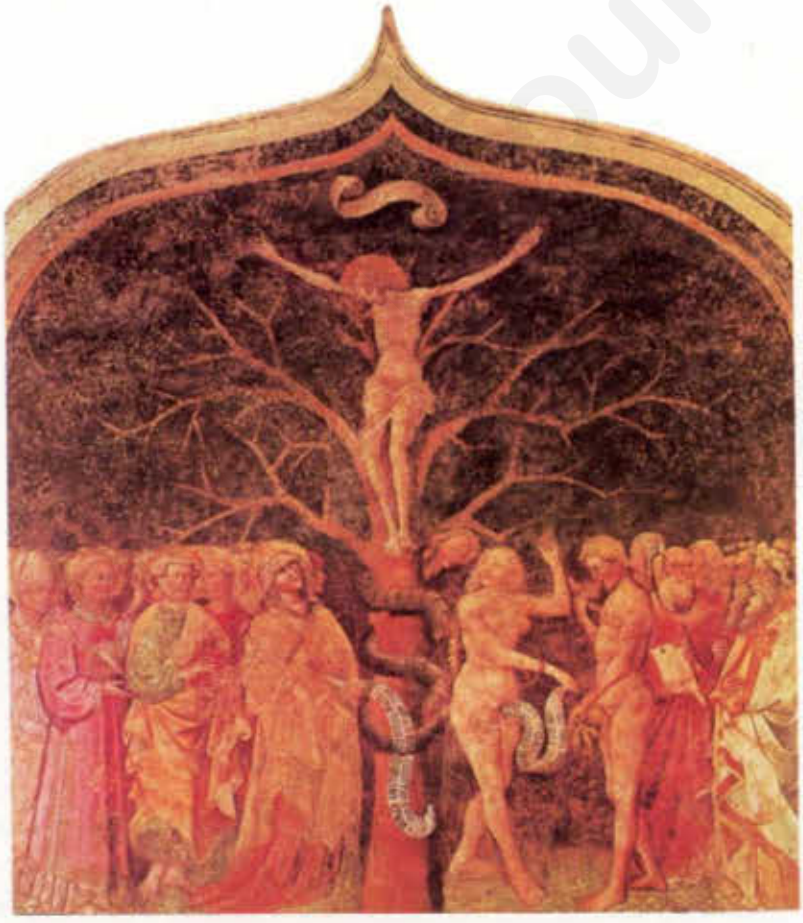
We can perceive the specific energy of archetypes when we experience the peculiar fascination that accompanies them. They seem to hold a special spell. Such a peculiar quality is also characteristic of the personal complexes; and just as personal complexes have their individual history, so do social complexes of an archetypal character. But while personal complexes never produce more than a personal bias, archetypes create myths, religions, and philosophies that influence and characterize whole nations and epochs of history. We regard the personal complexes as compensations for one-sided or faulty attitudes of consciousness; in the same way, myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general — hunger, war, disease, old age, death.

The universal hero myth, for example, always refers to a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death. The narration or ritual repetition of sacred texts and ceremonies, and the worship of such a figure with dances, music, hymns, prayers, and sacrifices, grip the audience with numinous emotions (as if with magic spells) and exalt the individual to an identification with the hero.

If we try to see such a situation with the eyes of a believer, we can perhaps understand how the ordinary man can be liberated from his personal impotence and misery and endowed (at least temporarily) with an almost superhuman quality. Often enough such a conviction will sustain him for a long time and give a certain style to his life. It may even set the tone of a whole society. A remarkable instance of this can be found in the Eleusinian mysteries, which were finally suppressed at the beginning of the seventh century of the Christian era. They expressed, together with the Delphic oracle, the essence and spirit of ancient Greece. On a much greater scale, the Christian era itself owes its name and significance to the antique mystery of the god-man, which has its roots in the archetypal Osiris-Horus myth of ancient Egypt.

It is commonly assumed that on some given occasion in prehistoric times, the basic mythological ideas were "invented" by a clever old philosopher or prophet, and ever afterward "believed" by a credulous and uncritical people. It is said that stories told by a power-seeking priesthood are not "true," but merely "wishful thinking." But the very word "invent" is derived from the Latin *invenire*, and means to "find" and hence to find something by "seeking" it. In the latter case the word itself hints at some foreknowledge of what you are going to find.

The energy of archetypes can be focused (through rituals and other appeals to mass emotion) to move people to collective action. The Nazis knew this, and used versions of Teutonic myths to help rally the country to their cause. Far right, a propaganda painting of Hitler as a heroic crusader; right, a solstice festival celebrated in summer by the Hitler Youth, a revival of an ancient pagan festival.



Top, a child's painting of Christmas includes the familiar tree decorated with candles. The evergreen tree is connected with Christ through the symbolism of the winter solstice and the "new year" (the new aeon of Christianity). There are many links between Christ and the tree symbol: The cross is often seen as a tree, as in a medieval Italian fresco, left, of Christ crucified on the tree of knowledge. Candles in Christian ceremonies symbolize divine light, as in the Swedish festival of St. Lucia (above), where girls wear crowns of burning candles.

Let me go back to the strange ideas contained in the dreams of the little girl. It seems unlikely that she sought them out, since she was surprised to find them. They occurred to her rather as peculiar and unexpected stories, which seemed noteworthy enough to be given to her father as a Christmas present. In doing so, however, she lifted them up into the sphere of our still living Christian mystery—the birth of our Lord, mixed with the secret of the evergreen tree that carries the new-born Light. (This is the reference of the fifth dream.)

Although there is ample historical evidence for the symbolic relation between Christ and the tree symbol, the little girl's parents would have been gravely embarrassed had they been asked to explain exactly what they meant by decorating a tree with burning candles to celebrate the nativity of Christ. "Oh, it's just a Christmas custom!" they would have said. A serious answer would require a far-reaching dissertation about the antique symbolism of the dying god, and its relation to the cult of the Great Mother and her symbol, the tree—to mention only one aspect of this complicated problem.

The further we delve into the origins of a "collective image" (or, to express it in ecclesiastical language, of a dogma), the more we uncover a seemingly unending web of archetypal patterns that, before modern times, were never the object of conscious reflection. Thus, paradoxically enough, we know more about mythological symbolism than did any generation before our own. The fact is that in former times men did not reflect upon their symbols; they lived them and were unconsciously animated by their meaning.

I will illustrate this by an experience I once had with the primitives of Mount Elgon in Africa. Every morning at dawn, they leave their huts and breathe or spit into their hands, which they then stretch out to the first rays of the sun, as if they were offering either their breath or their spittle to the rising god—to *mungu*. (This Swahili word, which they used in explaining the ritual act, is derived from a Polynesian root equivalent to *mana* or *mulungu*. These and similar terms designate a "power" of extraordinary efficiency and pervasiveness, which we should call divine. Thus the word *mungu* is their equivalent for Allah or God.) When I asked them what they meant by this act, or why they did it, they were completely baffled. They could only say: "We have always done it. It has always been done when the sun rises." They laughed at the obvious conclusion that the sun is *mungu*. The sun indeed is not *mungu* when it is above the horizon; *mungu* is the actual moment of the sunrise.

What they were doing was obvious to me, but not to them; they just did it, never reflecting on what they did. They were consequently unable to explain themselves. I concluded that they were offering their souls to *mungu*, because the breath (of life) and the spittle mean "soul-substance." To breathe or spit upon something conveys a "magical" effect, as, for instance, when Christ used spittle to cure the blind, or where a son inhales his dying father's last breath in order to take over the father's soul. It is most unlikely that these Africans ever, even in the remote past, knew any more about the meaning of their ceremony. In fact, their ancestors probably knew even less, because they were even more profoundly unconscious of their motives and thought less about their doings.

Goethe's Faust aptly says: "*Im Anfang war die Tat* [In the beginning was the deed]." "Deeds" were never invented, they were done; thoughts, on the other hand, are a relatively late discovery of man. First he was moved to deeds by unconscious factors; it was only a long time afterward that he began to reflect upon the causes that had moved him; and it took him a very long time indeed to arrive at the preposterous idea that he must have moved himself—his mind being unable to identify any other motivating force than his own.

We should laugh at the idea of a plant or an animal inventing itself, yet there are many people who believe that the psyche or mind invented itself and thus was the creator of its own existence. As a matter of fact, the mind has grown to its present state of consciousness as an acorn grows into an oak or as saurians

developed into mammals. As it has for so long been developing, so it still develops, and thus we are moved by forces from within as well as by stimuli from without.

These inner motives spring from a deep source that is not made by consciousness and is not under its control. In the mythology of earlier times, these forces were called *mana*, or spirits, demons, and gods. They are as active today as they ever were. If they conform to our wishes, we call them happy hunches or impulses and pat ourselves on the back for being smart fellows. If they go against us, then we say that it is just bad luck, or that certain people are against us, or that the cause of our misfortunes must be pathological. The one thing we refuse to admit is that we are dependent upon "powers" that are beyond our control.

It is true, however, that in recent times civilized man has acquired a certain amount of will power, which he can apply where he pleases. He has learned to do his work efficiently without having recourse to chanting and drumming to hypnotize him into the state of doing. He can even dispense with a daily prayer for divine aid. He can carry out what he proposes to do, and he can apparently translate his ideas into action without a hitch, whereas the primitive seems to be hampered at each step by fears, superstitions, and other unseen obstacles to action. The motto "Where there's a will, there's a way" is the superstition of modern man.

Yet in order to sustain his creed, contemporary man pays the price in a remarkable lack of introspection. He is blind to the fact that, with all his rationality and efficiency, he is possessed by "powers" that are beyond his control. His gods and demons have not disappeared at all; they have merely got new names. They keep him on the run with restlessness, vague apprehensions, psychological complications, an insatiable need for pills, alcohol, tobacco, food —and, above all, a large array of neuroses.

Two examples of belief in the "magical" quality of breath: Below left, a Zulu witch doctor cures a patient by blowing into his ear through a cow's horn (to drive the spirits out); below, a medieval painting of the creation depicts God breathing life into Adam. Right, in a 13th-century Italian painting, Christ heals a blind man with spittle—which, like breath, has long been believed to have a life-giving ability.

What we call civilized consciousness has steadily separated itself from the basic instincts. But these instincts have not disappeared. They have merely lost their contact with our consciousness and are thus forced to assert themselves in an indirect fashion. This may be by means of physical symptoms in the case of a neurosis, or by means of incidents of various kinds, such as unaccountable moods, unexpected forgetfulness, or mistakes in speech.

A man likes to believe that he is the master of his soul. But as long as he is unable to control his moods and emotions, or to be conscious of the myriad secret ways in which unconscious factors insinuate themselves into his arrangements and decisions, he is certainly not his own master. These unconscious factors owe their existence to the autonomy of the archetypes. Modern man protects himself against seeing his own split state by a system of compartments. Certain areas of outer life and of his own behavior are kept, as it were, in separate drawers and are never confronted with one another.

As an example of this so-called compartment psychology, I remember the case of an alcoholic who had come under the laudable influence of a certain religious movement, and, fascinated by its enthusiasm, had forgotten that he needed a drink. He was obviously and miraculously cured by Jesus, and he was correspondingly displayed as a witness to divine grace or to the efficiency of the said religious organization. But after a few weeks of public confessions, the novelty began to pale and some alcoholic refreshment seemed to be indicated, and so he drank again. But this time the helpful organization came to the conclusion that the case was "pathological" and obviously not suitable for an intervention by Jesus, so they put him into a clinic to let the doctor do better than the divine healer.

This is an aspect of the modern "cultural" mind that is worth looking into. It shows an

alarming degree of dissociation and psychological confusion.

If, for a moment, we regard mankind as one individual, we see that the human race is like a person carried away by unconscious powers; and the human race also likes to keep certain problems tucked away in separate drawers. But this is why we should give a great deal of consideration to what we are doing, for mankind is now threatened by self-created and deadly dangers that are growing beyond our control. Our world is, so to speak, dissociated like a neurotic, with the Iron Curtain marking the symbolic line of division. Western man, becoming aware of the aggressive will to power of the East, sees himself forced to take extraordinary measures of defense, at the same time as he prides himself on his virtue and good intentions.

What he fails to see is that it is his own vices, which he has covered up by good international manners, that are thrown back in his face by the communist world, shamelessly and methodically. What the West has tolerated, but secretly and with a slight sense of shame (the diplomatic lie, systematic deception, veiled threats), comes back into the open and in full measure from the East and ties us up in neurotic knots. It is the face of his own evil shadow that grins at Western man from the other side of the Iron Curtain.

It is this state of affairs that explains the peculiar feeling of helplessness of so many people in Western societies. They have begun to realize that the difficulties confronting us are moral problems, and that the attempts to answer them by a policy of piling up nuclear arms or by economic "competition" is achieving little, for it cuts both ways. Many of us now understand that moral and mental means would be more efficient, since they could provide us with psychic immunity against the ever-increasing infection.

"Our world is dissociated like a neurotic." Left, the Berlin Wall.

But all such attempts have proved singularly ineffective, and will do so as long as we try to convince ourselves and the world that it is only *they* (i.e. our opponents) who are wrong. It would be much more to the point for us to make a serious attempt to recognize our own shadow and its nefarious doings. If we could see our shadow (the dark side of our nature), we should be immune to any moral and mental infection and insinuation. As matters now stand, we lay ourselves open to every infection, because we are really doing practically the same thing as *they*. Only we have the additional disadvantage that we neither see nor want to understand what we ourselves are doing, under the cover of good manners.

The communist world, it may be noted, has one big myth (which we call an illusion, in the vain hope that our superior judgment will make it disappear). It is the time-hallowed archetypal dream of a Golden Age (or Paradise), where everything is provided in abundance for everyone, and a great, just, and wise chief rules over a human kindergarten. This powerful archetype in its infantile form has gripped them, but it will never disappear from the world at the mere sight of our superior point of view. We even support it by our own childishness, for our Western civilization is in the grip of the same mythology. Unconsciously, we cherish the same prejudices, hopes, and expectations. We too believe in the welfare state, in universal peace, in the equality of man, in his eternal human rights, in justice, truth, and (do not say it too loudly) in the Kingdom of God on Earth.

The sad truth is that man's real life consists of a complex of inexorable opposites—day and night, birth and death, happiness and misery, good and evil. We are not even sure that one will prevail against the other, that good will overcome evil, or joy defeat pain. Life is a battleground. It always has been, and always will be; and if it were not so, existence would come to an end.

It was precisely this conflict within man that led the early Christians to expect and hope for an early end to this world, or the Buddhists to

Every society has its idea of the archetypal paradise or golden age that, it is believed, once existed and will exist again. Left, a 19th-century American painting embodies the idea of a past utopia: It shows William Penn's treaty with the Indians in 1682 occurring in an ideal setting where all is harmony and peace. Below left, a reflection of the idea of a utopia yet to come: A poster in a Moscow park shows Lenin leading the Russian people toward the future.

Above, the Garden of Eden, depicted as a walled (and womb-like) garden in a 15th-century French painting and showing the expulsion of Adam and Eve. Right, a "golden age" of primitive naturalness is pictured in a 16th-century painting by Cranach (entitled *Earthly Paradise*). Far right, the 16th-century Flemish artist Brueghel's *Land of Cokaygne*, a mythical land of sensual delights and easy living (stories of which were widely popular in medieval Europe, especially among the hard-working peasants and serfs).

reject all earthly desires and aspirations. These basic answers would be frankly suicidal if they were not linked up with peculiar mental and moral ideas and practices that constitute the bulk of both religions and that, to a certain extent, modify their radical denial of the world.

I stress this point because, in our time, there are millions of people who have lost faith in any kind of religion. Such people do not understand their religion any longer. While life runs smoothly without religion, the loss remains as good as unnoticed. But when suffering comes, it is another matter. That is when people begin to seek a way out and to reflect about the meaning of life and its bewildering and painful experiences.

It is significant that the psychological doctor (within my experience) is consulted more by Jews and Protestants than by Catholics. This might be expected, for the Catholic Church still feels responsible for the *cura animarum* (the care and welfare of souls). But in this scientific age, the psychiatrist is apt to be asked the questions that once belonged in the domain of the theologian. People feel that it makes, or would make, a great difference if only they had a positive belief in a meaningful way of life or in God and immortality. The specter of approaching death often gives a powerful incentive to such thoughts. From time immemorial, men have had ideas about a Supreme Being (one or several) and about the Land of the Hereafter. Only today do they think they can do without such ideas.

Because we cannot discover God's throne in the sky with a radio telescope or establish (for certain) that a beloved father or mother is still about in a more or less corporeal form, people assume that such ideas are "not true." I would rather say that they are not "true" *enough*, for these are conceptions of a kind that have accompanied human life from prehistoric times, and that still break through into consciousness at any provocation.

Modern man may assert that he can dispense with them, and he may bolster his opinion by insisting that there is no scientific evidence of their truth. Or he may even regret the loss of his convictions. But since we are dealing with invisible and unknowable things (for God is beyond human understanding, and there is no means of proving immortality), why should we bother about evidence? Even if we did not know by reason our need for salt in our food, we should nonetheless profit from its use. We might argue that the use of salt is a mere illusion of taste or a superstition; but it would still contribute to our well-being. Why, then, should we deprive ourselves of views that would prove helpful in crises and would give a meaning to our existence?

And how do we know that such ideas are not true? Many people would agree with me

if I stated flatly that such ideas are probably illusions. What they fail to realize is that the denial is as impossible to "prove" as the assertion of religious belief. We are entirely free to choose which point of view we take; it will in any case be an arbitrary decision.

There is, however, a strong empirical reason why we should cultivate thoughts that can never be proved. It is that they are known to be useful. Man positively needs general ideas and convictions that will give a meaning to his life and enable him to find a place for himself in the universe. He can stand the most incredible hardships when he is convinced that they make sense; he is crushed when, on top of all his misfortunes, he has to admit that he is taking part in a "tale told by an idiot."

It is the role of religious symbols to give a meaning to the life of man. The Pueblo Indians believe that they are the sons of Father Sun, and this belief endows their life with a perspective (and a goal) that goes far beyond their limited existence. It gives them ample space for the unfolding of personality and permits them a full life as complete persons. Their plight is infinitely more satisfactory than that of a man in our own civilization who knows that he is (and will remain) nothing more than an underdog with no inner meaning to his life.

A sense of a wider meaning to one's existence is what raises a man beyond mere getting and spending. If he lacks this sense, he is lost and miserable. Had St. Paul been convinced that he was nothing more than a wandering tent-maker he certainly would not have been the man he was. His real and meaningful life lay in the inner certainty that he was the messenger of the Lord. One may accuse him of suffering from megalomania, but this opinion pales before the testimony of history and the judgment of subsequent generations. The myth that took possession of him made him something greater than a mere craftsman.

Such a myth, however, consists of symbols that have not been invented consciously. They have happened. It was not the man Jesus who created the myth of the god-man. It existed for many centuries before his birth. He himself was seized by this symbolic idea, which, as St. Mark tells us, lifted him out of the narrow life of the Nazarene carpenter.

Left, the burial coffin of a South American Cayapas Indian. The dead man is provided with food and clothing for his life after death. Religious symbols and beliefs of every kind give meaning to men's lives' ancient peoples grieved over death (right, an Egyptian figurine representing mourning, which was found in a tomb); yet their beliefs made them also think of death as a positive transformation.

Myths go back to the primitive storyteller and his dreams, to men moved by the stirring of their fantasies. These people were not very different from those whom later generations have called poets or philosophers. Primitive storytellers did not concern themselves with the origin of their fantasies; it was very much later that people began to wonder where a story originated. Yet, centuries ago, in what we now call "ancient" Greece, men's minds were advanced enough to surmise that the tales of the gods were nothing but archaic and exaggerated traditions of long-buried kings or chieftains. Men already took the view that the myth was too improbable to mean what it said. They therefore tried to reduce it to a generally understandable form.

In more recent times, we have seen the same thing happen with dream symbolism. We became aware, in the years when psychology was in its infancy, that dreams had some importance. But just as the Greeks persuaded themselves that their myths were merely elaborations of rational or "normal" history, so some of the pioneers of psychology came to the conclusion that dreams did not mean what they appeared to mean. The images or symbols that they presented were dismissed as bizarre forms in which repressed contents of the psyche appeared to the conscious mind. It thus came to be taken for granted that a dream meant something other than its obvious statement.

I have already described my disagreement with this idea—a disagreement that led me to study the form as well as the content of dreams. Why should they mean something different from their contents? Is there anything in nature that is other than it is? The dream is a normal and natural phenomenon, and it does not mean something it is not. The Talmud even says: "The dream is its own interpretation." The confusion arises because the dream's contents are symbolic and thus have more than one meaning. The symbols point in different directions from those we apprehend with the conscious mind; and therefore they relate to something either unconscious or at least not entirely conscious.

Above, a child's drawing of a tree (with the sun above it). A tree is one of the best examples of a motif that often appears in dreams (and elsewhere) and that can have an incredible variety of meanings. It might symbolize evolution, physical growth, or psychological maturation; it might symbolize sacrifice or death (Christ's crucifixion on the tree); it might be a phallic symbol; it might be a great deal more. And such other common dream motifs as the cross (right) or the *lingam* (far right) can also have a vast array of symbolic meanings.

To the scientific mind, such phenomena as symbolic ideas are a nuisance because they cannot be formulated in a way that is satisfactory to intellect and logic. They are by no means the only case of this kind in psychology. The trouble begins with the phenomenon of "affect" or emotion, which evades all the attempts of the psychologist to pin it down with a final definition. The cause of the difficulty is the same in both cases—the intervention of the unconscious.

I know enough of the scientific point of view to understand that it is most annoying to have to deal with facts that cannot be completely or adequately grasped. The trouble with these phenomena is that the facts are undeniable and yet cannot be formulated in intellectual terms. For this one would have to be able to comprehend life itself, for it is life that produces emotions and symbolic ideas.

The academic psychologist is perfectly free to dismiss the phenomenon of emotion or the concept of the unconscious (or both) from his consideration. Yet they remain facts to which the medical psychologist at least has to pay due attention; for emotional conflicts and the intervention of the unconscious are the classical features of his science. If he treats a patient at all, he comes up against these irrationalities as hard facts, irrespective of his ability to formulate them in intellectual terms. It is, therefore, quite natural that people who have not had the medical psychologist's experience find it difficult to follow what happens when psychology ceases to be a tranquil pursuit for the scientist in his laboratory and becomes an active part of the adventure of real life. Target practice on a shooting range is far from the battlefield; the doctor has to deal with casualties in a genuine war. He must concern himself with psychic realities, even if he cannot embody them in scientific definitions. That is why no textbook can teach psychology; one learns only by actual experience.

We can see this point clearly when we examine certain well-known symbols:

The cross in the Christian religion, for instance, is a meaningful symbol that expresses a multitude of aspects, ideas, and emotions; but a cross after a name on a list simply indicates that the individual is dead. The phallus functions as an all-embracing symbol in the Hindu religion, but if a street urchin draws one on a wall, it just reflects an interest in his penis. Because infantile and adolescent fantasies often continue far into adult life, many dreams occur in which there are unmistakable sexual allusions. It would be absurd to under-

stand them as anything else. But when a mason speaks of monks and nuns to be laid upon each other, or an electrician of male plugs and female sockets, it would be ludicrous to suppose that he is indulging in glowing adolescent fantasies. He is simply using colorful descriptive names for his materials. When an educated Hindu talks to you about the lingam (the phallus that represents the god Siva in Hindu mythology), you will hear things we Westerners would never connect with the penis. The lingam is certainly not an obscene allusion; nor is the cross merely a sign of death. Much depends upon the maturity of the dreamer who produces such an image.

The interpretation of dreams and symbols demands intelligence. It cannot be turned into a mechanical system and then crammed into unimaginative brains. It demands both an increasing knowledge of the dreamer's individuality and an increasing self-awareness on the part of the interpreter. No experienced worker in this field will deny that there are rules of thumb that can prove helpful, but they must be applied with prudence and intelligence. One may follow all the right rules and yet get bogged down in the most appalling nonsense, simply by overlooking a seemingly unimportant detail that a better intelligence would not have missed. Even a man of high intellect can go badly astray for lack of intuition or feeling.

When we attempt to understand symbols, we are not only confronted with the symbol itself, but we are brought up against the wholeness of the symbol-producing individual. This includes a study of his cultural background, and in the process one fills in many gaps in one's own education. I have made it a rule myself to consider every case as an entirely new proposition about which I do not even know the ABC. Routine responses may be practical and useful while one is dealing with the surface, but as soon as one gets in touch with the vital problems, life itself takes over and even the most brilliant theoretical premises become ineffectual words.

Imagination and intuition are vital to our understanding. And though the usual popular opinion is that they are chiefly valuable to poets and artists (that in "sensible" matters one should mistrust them), they are in fact equally vital in all the higher grades of science. Here they play an increasingly important role, which supplements that of the "rational" intellect and its application to a specific problem. Even physics, the strictest of all applied sciences, depends to an astonishing degree upon intuition, which works by way of the unconscious (although it is possible to demonstrate afterward the logical procedures that could have led one to the same result as intuition).

Intuition is almost indispensable in the interpretation of symbols, and it can often ensure that they are immediately understood by the dreamer. But while such a lucky hunch may be subjectively convincing, it can also be rather dangerous. It can so easily lead to a false feeling of security. It may, for instance, seduce both the interpreter and the dreamer into continuing a cosy and relatively easy relation, which may end in a sort of shared dream. The safe basis of real intellectual knowledge and moral understanding gets lost if one is content with the vague satisfaction of having understood by "hunch." One can explain and know only if one has reduced intuitions to an exact knowledge of facts and their logical connections.

An honest investigator will have to admit that he cannot always do this, but it would be dishonest not to keep it always in mind. Even a scientist is a human being. So it is natural for him, like others, to hate the things he cannot explain. It is a common illusion to believe that what we know today is all we ever can know. Nothing is more vulnerable than scientific theory, which is an ephemeral attempt to explain facts and not an everlasting truth in itself.

Ancient mythological beings are now curiosities in museums (right). But the archetypes they expressed have not lost their power to affect men's minds. Perhaps the monsters of modern "horror" films (far right) are distorted versions of archetypes that will no longer be repressed.

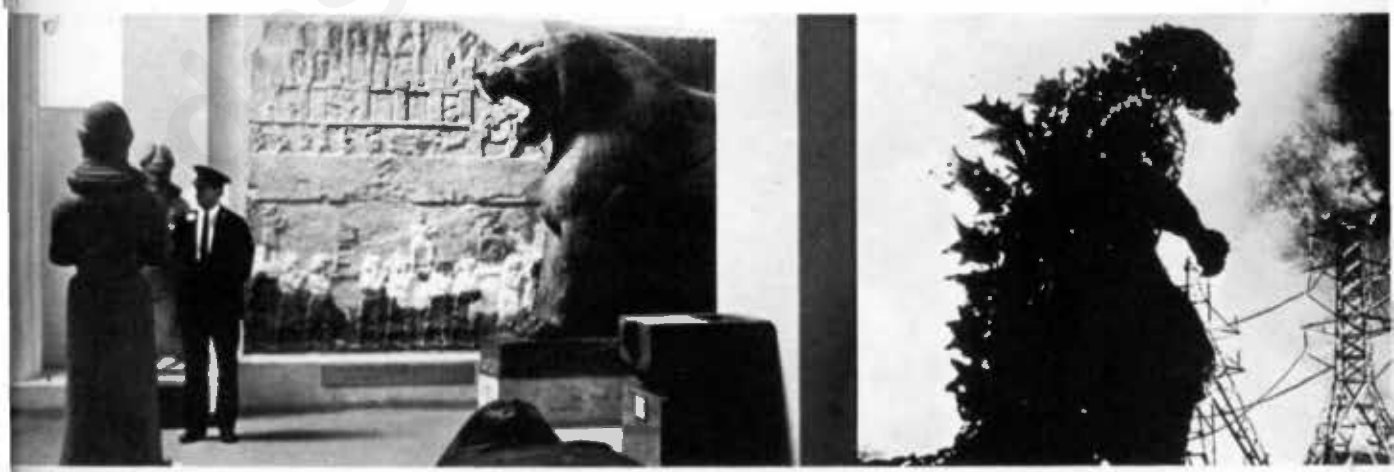
The role of symbols

When the medical psychologist takes an interest in symbols, he is primarily concerned with "natural" symbols, as distinct from "cultural" symbols. The former are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal images. In many cases they can still be traced back to their archaic roots—i.e. to ideas and images that we meet in the most ancient records and in primitive societies. The cultural symbols, on the other hand, are those that have been used to express "eternal truths," and that are still used in many religions. They have gone through many transformations and even a long process of more or less conscious development, and have thus become collective images accepted by civilized societies.

Such cultural symbols nevertheless retain much of their original numinosity or "spell." One is aware that they can evoke a deep emotional response in some individuals, and this psychic change makes them function in much the same way as prejudices. They are a factor with which the psychologist must reckon; it is folly to dismiss them because, in rational terms, they seem to be absurd or irrelevant. They are important constituents of our mental make-up and vital forces in the building up of human society; and they cannot be eradicated without serious loss. Where they are repressed or neglected, their specific energy disappears into the unconscious with unaccountable consequences. The psychic energy that appears to have been lost in this way in fact serves to revive and intensify whatever is uppermost in the unconscious—tendencies, perhaps, that have hitherto had no chance to express themselves or at least have not been allowed an uninhibited existence in our consciousness.

Such tendencies form an ever-present and potentially destructive "shadow" to our conscious mind. Even tendencies that might in some circumstances be able to exert a beneficial influence are transformed into demons when they are repressed. This is why many well-meaning people are understandably afraid of the unconscious, and incidentally of psychology.

Our times have demonstrated what it means for the gates of the underworld to be opened. Things whose enormity nobody could have imagined in the idyllic harmlessness of the first decade of our century have happened and have turned our world upside down. Ever since, the world has remained in a state of schizophrenia. Not only has civilized Germany disgorged its



terrible primitivity, but Russia is also ruled by it, and Africa has been set on fire. No wonder that the Western world feels uneasy.

Modern man does not understand how much his "rationalism" (which has destroyed his capacity to respond to numinous symbols and ideas) has put him at the mercy of the psychic "underworld." He has freed himself from "superstition" (or so he believes), but in the process he has lost his spiritual values to a positively dangerous degree. His moral and spiritual tradition has disintegrated, and he is now paying the price for this break-up in world-wide disorientation and dissociation.

Anthropologists have often described what happens to a primitive society when its spiritual values are exposed to the impact of modern civilization. Its people lose the meaning of their lives, their social organization disintegrates, and they themselves morally decay. We are now in the same condition. But we have never really understood what we have lost, for our spiritual leaders unfortunately were more interested in protecting their institutions than in understanding the mystery that symbols present. In my opinion, faith does not exclude thought (which is man's strongest weapon), but unfortunately many believers seem to be so afraid of science (and incidentally of psychology) that they turn a blind eye to the numinous psychic powers that forever control man's fate. We have stripped all things of their mystery and numinosity; nothing is holy any longer.

In earlier ages, as instinctive concepts welled up in the mind of man, his conscious mind could no doubt integrate them into a coherent psychic pattern. But the "civilized" man is no longer able to do this. His "advanced" consciousness has deprived itself of the means by which the auxiliary contributions of the instincts and the unconscious can be assimilated. These organs of assimilation and integration were numinous symbols, held holy by common consent.

Today, for instance, we talk of "matter." We describe its physical properties. We conduct laboratory experiments to demonstrate some of its aspects. But the word "matter" remains a dry, inhuman, and purely intellectual concept, without any psychic significance for us. How different was the former image of matter — the Great Mother — that could encompass and ex-

press the profound emotional meaning of Mother Earth. In the same way, what was the spirit is now identified with intellect and thus ceases to be the Father of All. It has degenerated to the limited ego-thoughts of man; the immense emotional energy expressed in the image of "our Father" vanishes into the sand of an intellectual desert.

These two archetypal principles lie at the foundation of the contrasting systems of East and West. The masses and their leaders do not realize, however, that there is no substantial difference between calling the world principle male and a father (spirit), as the West does, or female and a mother (matter), as the Communists do. Essentially, we know as little of the one as of the other. In earlier times, these principles were worshiped in all sorts of rituals, which at least showed the psychic significance they held for man. But now they have become mere abstract concepts.

As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional "unconscious identity" with natural phenomena. These have slowly lost their symbolic implications. Thunder is no longer the voice of an angry god, nor is lightning his avenging missile. No river contains a spirit, no tree is the life principle of a man, no snake the embodiment of wisdom, no mountain cave the home of a great demon. No voices now speak to man from stones, plants, and animals, nor does he speak to them believing they can hear. His contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied.

This enormous loss is compensated for by the symbols of our dreams. They bring up our original nature—its instincts and peculiar thinking. Unfortunately, however, they express their contents in the language of nature, which is strange and incomprehensible to us. It therefore confronts us with the task of translating it into the rational words and concepts of modern speech, which has liberated itself from its primitive encumbrances—notably from its mystical participation with the things it describes. Nowadays, when we talk of ghosts and other numinous figures, we are no longer conjuring them up. The power as well as the glory is drained out of such once-potent words. We have ceased to believe in magic formulas; not many taboos and similar restrictions are left; and our world seems to be disinfected of all such "superstitious" numina as "witches, warlocks, and worricows," to say nothing of werewolves, vampires, bush souls, and all the other bizarre beings that populated the primeval forest.

To be more accurate, the surface of our world seems to be cleansed of all superstitious and irrational elements. Whether, however, the real inner human world (not our wish-fulfilling

Repressed unconscious contents can erupt destructively in the form of negative emotions—as in World War II. Far left, Jewish prisoners in Warsaw after the 1943 uprising; left, footwear of the dead stacked at Auschwitz.

Right, Australian aborigines who have disintegrated since they lost their religious beliefs through contact with civilization. This tribe now numbers only a few hundred.

fiction about it) is also freed from primitivity is another question. Is the number 13 not still taboo for many people? Are there not still many individuals possessed by irrational prejudices, projections, and childish illusions? A realistic picture of the human mind reveals many such primitive traits and survivals, which are still playing their roles just as if nothing had happened during the last 500 years.

It is essential to appreciate this point. Modern man is in fact a curious mixture of characteristics acquired over the long ages of his mental development. This mixed-up being is the man and his symbols that we have to deal with, and we must scrutinize his mental products very carefully indeed. Skepticism and scientific conviction exist in him side by side with old-fashioned prejudices, outdated habits of thought and feeling, obstinate misinterpretations, and blind ignorance.

Such are the contemporary human beings who produce the symbols we psychologists investigate. In order to explain these symbols and their meaning, it is vital to learn whether their representations are related to purely personal experience, or whether they have been chosen by a dream for its particular purpose from a store of general conscious knowledge.

Take, for instance, a dream in which the number 13 occurs. The question is whether the dreamer himself habitually believes in the unlucky quality of the number, or whether the dream merely alludes to people who still indulge in such superstitions. The answer makes a great difference to the interpretation. In the former case, you have to reckon with the fact that the individual is still under the spell of the unlucky 13, and therefore will feel most uncomfortable in Room 13 in a hotel or sitting at a table with 13 people. In the latter case, 13 may not mean any more than a discourteous or abusive remark. The "superstitious" dreamer still feels the "spell" of 13; the more "rational" dreamer has stripped 13 of its original emotional overtones.

This argument illustrates the way in which archetypes appear in practical experience: They are, at the same time, both images and emotions. One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image, then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind must flow from it.

I am aware that it is difficult to grasp this concept, because I am trying to use words to describe something whose very nature makes it incapable of precise definition. But since so many people have chosen to treat archetypes as if they were part of a mechanical system that can be learned by rote, it is essential to insist that they are not mere names, or even philosophical concepts. They are pieces of life itself—images that are integrally connected to the living individual by the bridge of the emotions. That is why it is impossible to give an arbitrary (or universal) interpretation of any archetype. It must be explained in the manner indicated by the whole life-situation of the particular individual to whom it relates.

Thus, in the case of a devout Christian, the symbol of the cross can be interpreted only in its Christian context—unless the dream produces a very strong reason to look beyond it. Even then, the specific Christian meaning should be kept in mind. But one cannot say that, at all times and in all circumstances, the symbol of the cross has the same meaning. If that were so, it would be stripped of its numinosity, lose its vitality, and become a mere word.

Those who do not realize the special feeling tone of the archetype end with nothing more than a jumble of mythological concepts, which can be strung together to show that everything means anything—or nothing at all. All the corpses in the world are chemically identical, but living individuals are not. Archetypes come to life only when one patiently tries to discover why and in what fashion they are meaningful to a living individual.

The mere use of words is futile when you do not know what they stand for. This is particularly true in psychology, where we speak of archetypes such as the anima and animus, the wise

The ancient Chinese connected the moon with the goddess Kwan-Yin (pictured above). Other societies have personified the moon as a divinity. And though modern space flight has proved that the moon is only a cratered ball of dirt (left), we have retained something of the archetypal attitude in our familiar association of the moon with love and romance.

In a child's unconscious we can see the power (and universality) of archetypal symbols. A seven-year-old's painting (left) — a huge sun driving away black birds, demons of the night — has the flavor of a true myth. Children at play (right) spontaneously dance in as natural a form of self-expression as the ceremonial dances of primitives. Ancient folklore still exists in children's "ritual" beliefs: For instance, children all over Britain (and elsewhere) believe it is lucky to see a white horse — which is a well-known symbol of life. A Celtic goddess of creativity, Epona, shown (far right) riding a horse, was often personified as a white mare.

man, the Great Mother, and so on. You can know all about the saints, sages, prophets, and other godly men, and all the great mothers of the world. But if they are mere images whose numinosity you have never experienced, it will be as if you were talking in a dream, for you will not know what you are talking about. The mere words you use will be empty and valueless. They gain life and meaning only when you try to take into account their numinosity — i.e. their relationship to the living individual. Only then do you begin to understand that their names mean very little, whereas the way they are *related* to you is all-important.

The symbol-producing function of our dreams is thus an attempt to bring the original mind of man into "advanced" or differentiated consciousness, where it has never been before and where, therefore, it has never been subjected to critical self-reflection. For, in ages long past, that original mind was the whole of man's personality. As he developed consciousness, so his conscious mind lost contact with some of that primitive psychic energy. And the conscious mind has never known that original mind; for it was discarded in the process of evolving the very differentiated consciousness that alone could be aware of it.

Yet it seems that what we call the unconscious has preserved primitive characteristics that formed part of the original mind. It is to these characteristics that the symbols of dreams constantly refer, as if the unconscious sought to bring back all the old things from which the mind freed itself as it evolved — illusions, fantasies, archaic thought forms, fundamental instincts, and so on.

This is what explains the resistance, even fear, that people often experience in approaching unconscious matters. These relict contents are not merely neutral or indifferent. On the contrary, they are so highly charged that they are often more than merely uncomfortable. They can cause real fear. The more they are repressed, the more they spread through the whole personality in the form of a neurosis.

It is this psychic energy that gives them such vital importance. It is just as if a man who has lived through a period of unconsciousness should suddenly realize that there is a gap in his memory — that important events seem to have taken place that he cannot remember. In so far as he assumes that the psyche is an exclusively personal affair (and this is the usual assumption), he will try to retrieve the apparently lost infantile memories. But the gaps in his childhood memory are merely the symptoms of a much greater loss — the loss of the primitive psyche.

As the evolution of the embryonic body repeats its prehistory, so the mind also develops through a series of prehistoric stages. The main

task of dreams is to bring back a sort of "recollection" of the prehistoric, as well as the infantile world, right down to the level of the most primitive instincts. Such recollections can have a remarkably healing effect in certain cases, as Freud saw long ago. This observation confirms the view that an infantile memory gap (a so-called amnesia) represents a positive loss and its recovery can bring a positive increase in life and well-being.

Because a child is physically small and its conscious thoughts are scarce and simple, we do not realize the far-reaching complications of the infantile mind that are based on its original identity with the prehistoric psyche. That "original mind" is just as much present and still functioning in the child as the evolutionary stages of mankind are in its embryonic body. If the reader remembers what I said earlier about the remarkable dreams of the child who made a present of her dreams to her father, he will get a good idea of what I mean.

In infantile amnesia, one finds strange mythological fragments that also often appear in later psychoses. Images of this kind are highly numinous and therefore very important. If such recollections reappear in adult life, they may in some cases cause profound psychological disturbance, while in other people they can produce miracles of healing or religious conversions. Often they bring back a piece of life, missing for a long time, that gives purpose to and thus enriches human life.

The recollection of infantile memories and the reproduction of archetypal ways of psychic behavior can create a wider horizon and a greater extension of consciousness – on condition that one succeeds in assimilating and integrating in the conscious mind the lost and regained contents. Since they are not neutral, their assimilation will modify the personality, just as they themselves will have to undergo certain alterations. In this part of what is called "the individuation process" (which Dr. M.-L. von Franz describes in a later section of this book), the interpretation of symbols plays an important practical role. For the symbols are natural attempts to reconcile and unite opposites within the psyche.

Naturally, just seeing and then brushing aside the symbols would have no such effect and would merely re-establish the old neurotic condition and destroy the attempt at a synthesis. But, unfortunately, those rare people who do not deny the very existence of the archetypes almost invariably treat them as mere words and forget their living reality. When their numinosity has thus (illegitimately) been banished, the process of limitless substitution begins – in other words, one glides easily from archetype to archetype, with everything meaning everything. It is true enough that the forms of archetypes are to a considerable extent exchangeable. But their numinosity is and remains a fact, and represents the *value* of an archetypal event.

This emotional value must be kept in mind and allowed for throughout the whole intellectual process of dream interpretation. It is only too easy to lose this value, because thinking and feeling are so diametrically opposed that thinking almost automatically throws out feeling values and vice versa. Psychology is the only science that has to take the factor of value (i.e. feeling) into account, because it is the link between physical events and life. Psychology is often accused of not being scientific on this account; but its critics fail to understand the scientific and practical necessity of giving due consideration to feeling.

Healing the split

Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide.

In view of the rapidly increasing avalanche of world population, man has already begun to seek ways and means of keeping the rising flood at bay. But nature may anticipate all our attempts by turning against man his own creative mind. The H-bomb, for instance, would put an effective stop to overpopulation. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly but, it appears, inevitably, we are courting disaster.

There are no longer any gods whom we can invoke to help us. The great religions of the world suffer from increasing anemia, because the helpful numina have fled from the woods, rivers, and mountains, and from animals, and the god-men have disappeared underground into the unconscious. There we fool ourselves that they lead an ignominious existence among the relics of our past. Our present lives are dominated by the goddess Reason, who is our greatest and most tragic illusion. By the aid of reason, so we assure ourselves, we have "conquered nature."

But this is a mere slogan, for the so-called conquest of nature overwhelms us with the natural fact of overpopulation and adds to our troubles by our psychological incapacity to make the necessary political arrangements. It remains quite natural for men to quarrel and to struggle for superiority over one another. How then have we "conquered nature"?

As any change must begin somewhere, it is the single individual who will experience it and carry it through. The change must indeed begin with an individual; it might be any one of us. Nobody can afford to look around and to wait for somebody else to do what he is loath to do himself. But since nobody seems to know what to do, it might be worth while for each of us to ask himself whether by any chance his or her unconscious may know something that will help us. Certainly the conscious mind seems unable to do anything useful in this respect. Man today is painfully aware of the fact that neither his great religions nor his various philosophies seem to provide him with those powerful animating ideas that would give him the security he needs in face of the present condition of the world.

I know what the Buddhists would say: Things would go right if people would only follow the "noble eightfold path" of the *Dharma* (doctrine, law) and had true insight into the Self. The Christian tells us that if only people had faith in God, we should have a better world. The rationalist insists that if people were intelligent and reasonable, all our problems would be manageable. The trouble is that none of them manages to solve these problems himself.

Above left, the 20th century's greatest city—New York. Below, the end of another city—Hiroshima, 1945. Though man may seem to have gained ascendance over nature, Jung always pointed out that man has not yet gained control over his *own* nature.

Christians often ask why God does not speak to them, as he is believed to have done in former days. When I hear such questions, it always makes me think of the rabbi who was asked how it could be that God often showed himself to people in the olden days whereas nowadays nobody ever sees him. The rabbi replied: "Nowadays there is no longer anybody who can bow low enough."

This answer hits the nail on the head. We are so captivated by and entangled in our subjective consciousness that we have forgotten the age-old fact that God speaks chiefly through dreams and visions. The Buddhist discards the world of unconscious fantasies as useless illusions; the Christian puts his Church and his Bible between himself and his unconscious; and the rational intellectual does not yet know that his consciousness is not his total psyche. This ignorance persists today in spite of the fact that for more than 70 years the unconscious has been a basic scientific concept that is indispensable to any serious psychological investigation.

We can no longer afford to be so God-Almighty-like as to set ourselves up as judges of the merits or demerits of natural phenomena. We do not base our botany upon the old-fashioned division into useful and useless plants, or our zoology upon the naïve distinction between harmless and dangerous animals. But we still complacently assume that consciousness is sense and the unconscious is nonsense. In science such an assumption would be laughed out of court. Do microbes, for instance, make sense or nonsense?

Whatever the unconscious may be, it is a natural phenomenon producing symbols that prove to be meaningful. We cannot expect someone who has never looked through a microscope to be an authority on microbes; in the same way, no one who has not made a serious study of natural symbols can be considered a competent judge in this matter. But the general undervaluation of the human soul is so great that neither the great religions nor the philosophies nor scientific rationalism have been willing to look at it twice.

In spite of the fact that the Catholic Church admits the occurrence of *somnia a Deo missa* (dreams sent by God), most of its thinkers make no serious attempt to understand dreams. I doubt whether there is a Protestant treatise or doctrine that would stoop so low as to admit the possibility that the *vox Dei* might be perceived in a dream. But if a theologian really believes in God, by what authority does he suggest that God is unable to speak through dreams?

I have spent more than half a century in investigating natural symbols, and I have come to the conclusion that dreams and their symbols are not stupid and meaningless. On the contrary, dreams provide the most interesting information for those who take the trouble to understand their symbols. The results, it is true, have little to do with such worldly concerns as buying and selling. But the meaning of life is not exhaustively explained by one's business life, nor is the deep desire of the human heart answered by a bank account.

In a period of human history when all available energy is spent in the investigation of nature, very little attention is paid to the essence of man, which is his psyche, although many researches are made into its conscious functions. But the really complex and unfamiliar part of the mind, from which symbols are produced, is still virtually unexplored. It seems almost incredible that though we receive signals from it every night, deciphering these communications seems too tedious for any but a very few people to be bothered with it. Man's greatest instrument, his psyche, is little thought of, and it is often directly mistrusted and despised. "It's only psychological" too often means: It is nothing.

Where, exactly, does this immense prejudice come from? We have obviously been so busy with the question of what we think that we entirely forget to ask what the unconscious psyche thinks about us. The ideas of Sigmund Freud confirmed for most people the existing contempt for the psyche. Before him it had been merely overlooked and neglected; it has now become a dump for moral refuse.

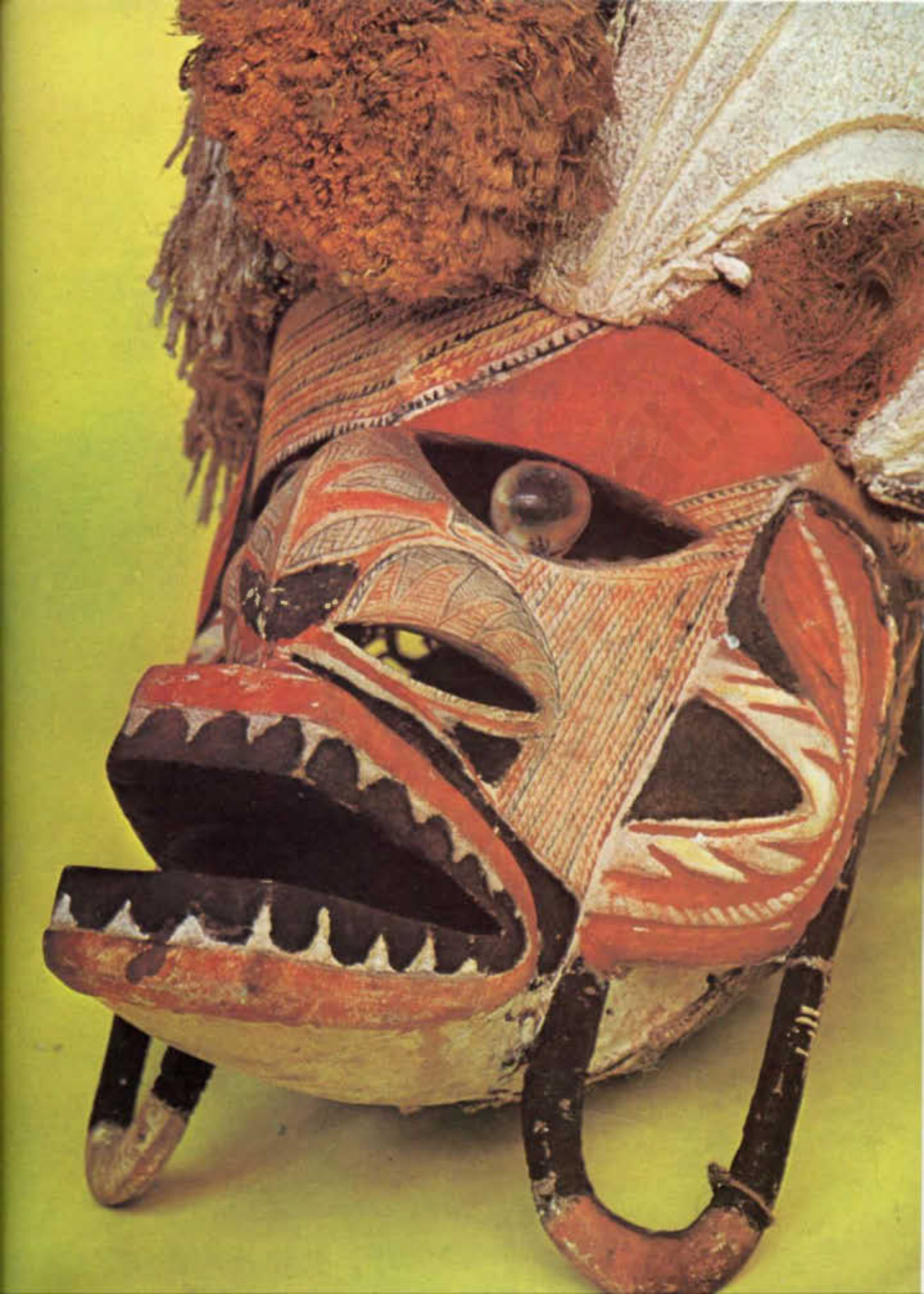
This modern standpoint is surely one-sided and unjust. It does not even accord with the known facts. Our actual knowledge of the unconscious shows that it is a natural phenomenon and that, like Nature herself, it is at least *neutral*. It contains all aspects of human nature —light and dark, beautiful and ugly, good and evil, profound and silly. The study of individual, as well as of collective, symbolism is an enormous task, and one that has not yet been mastered. But a beginning has been made at last. The early results are encouraging, and they seem to indicate an answer to many so far unanswered questions of present-day mankind.

Above, Rembrandt's *Philosopher with an Open Book* (1633). The inward-looking old man provides an image of Jung's belief that each of us must explore his own unconscious. The unconscious must not be ignored; it is as natural, as limitless, and as powerful as the stars.

2 Ancient myths and modern man

Joseph L. Henderson

A ceremonial mask from the island of New Ireland (New Guinea)



The eternal symbols

The ancient history of man is being meaningfully rediscovered today in the symbolic images and myths that have survived ancient man. As archaeologists dig deep into the past, it is less the events of historical time that we learn to treasure than the statues, designs, temples, and languages that tell of old beliefs. Other symbols are revealed to us by the philologists and religious historians, who can translate these beliefs into intelligible modern concepts. These in turn are brought to life by the cultural anthropologists. They can show that the same symbolic patterns can be found in the rituals or myths of small tribal societies still existing, unchanged for centuries, on the outskirts of civilization.

All such researches have done much to correct the one-sided attitude of those modern men who maintain that such symbols belong to the peoples of antiquity or to "backward" modern tribes and are therefore irrelevant to the complexities of modern life. In London or New York we may dismiss the fertility rites of neolithic man as archaic superstition. If anyone claims to have seen a vision or heard voices, he is not treated as a saint or as an oracle. It is said he is mentally disturbed. We read the myths of the ancient Greeks or the folk stories of American Indians, but we fail to see any connection between them and our attitudes to the "heroes" or dramatic events of today.

Yet the connections are there. And the symbols that represent them have not lost their relevance for mankind.

One of the main contributions of our time to the understanding and revaluing of such eternal symbols has been made by Dr. Jung's School of Analytical Psychology. It has helped to break down the arbitrary distinction between primitive man, to whom symbols seem a natural part of everyday life, and modern man, for whom symbols are apparently meaningless and irrelevant.

As Dr. Jung has pointed out earlier in this book, the human mind has its own history and the psyche retains traces left from previous stages of its development. More than this, the contents of the unconscious exert a formative influence on the psyche. Consciously we

may ignore them, but unconsciously we respond to them, and to the symbolic forms—including dreams—in which they express themselves.

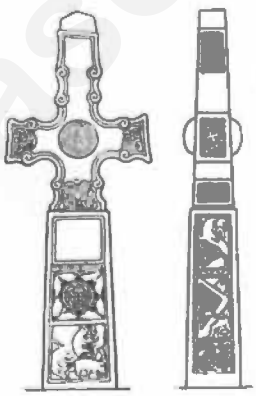
The individual may feel that his dreams are spontaneous and disconnected. But over a long period of time the analyst can observe a series of dream images and note that they have a meaningful pattern; and by understanding this his patient may eventually acquire a new attitude to life. Some of the symbols in such dreams derive from what Dr. Jung has called "the collective unconscious"—that is, the part of the psyche that retains and transmits the common psychological inheritance of mankind. These symbols are so ancient and unfamiliar to modern man that he cannot directly understand or assimilate them.

It is here that the analyst can help. Possibly the patient must be freed from the encumbrance of symbols that have grown stale and inappropriate. Or possibly he must be assisted to discover the abiding value of an old symbol that, far from being dead, is seeking to be reborn in modern form.

Before the analyst can effectively explore the meaning of symbols with a patient, he must himself acquire a wider knowledge of their origins and significance. For the analogies between ancient myths and the stories that appear in the dreams of modern patients are neither trivial nor accidental. They exist because the unconscious mind of modern man preserves the symbol-making capacity that once found expression in the beliefs and rituals of the primitive. And that capacity still plays a role of vital psychic importance. In more ways than we realize, we are dependent on the messages that are carried by such symbols, and both our attitudes and our behavior are profoundly influenced by them.

In wartime, for instance, one finds increased interest in the works of Homer, Shakespeare, and Tolstoi, and we read with a new understanding those passages that give war its enduring (or "archetypal") meaning. They evoke a response from us that is much more profound than it could be from someone who has never known the intense emotional experience of war. The battles on the plains of Troy were utterly unlike the fighting at Agincourt or Borodino, yet the great writers are able to transcend the differences of time and place and to express themes that are universal. We respond because these themes are fundamentally symbolic.

A more striking example should be familiar to anyone who has grown up in a Christian society. At Christmas we may express our inner feeling for the mythological birth of a semi-



Far left, a symbolic ceremony of antiquity in 20th-century form: The American astronaut John Glenn in a Washington parade after his orbit of the earth in 1962—like a hero of old, after a victory, returning home in a triumphal procession.

Center left, a cross-like sculpture of a Greek fertility goddess (*c.* 2500 B.C.). Left, two views of a 12th-century Scots stone cross that retains some pagan femaleness: the "breasts" at the crossbar. Right, another age-old archetype reborn in a new guise: a Russian poster for an "atheistic" festival at Easter, to replace the Christian festival—just as the Christian Easter was superimposed on earlier pagan solstice rites.

divine child, even though we may not believe in the doctrine of the virgin birth of Christ or have any kind of conscious religious faith. Unknowingly, we have fallen in with the symbolism of rebirth. This is a relic of an immensely older solstice festival, which carries the hope that the fading winter landscape of the northern hemisphere will be renewed. For all our sophistication we find satisfaction in this symbolic festival, just as we join with our children at Easter in the pleasant ritual of Easter eggs and Easter rabbits.

But do we understand what we do, or see the connection between the story of Christ's birth, death, and resurrection and the folk symbolism of Easter? Usually we do not even care to consider such things intellectually.

Yet they complement each other. Christ's crucifixion on Good Friday seems at first sight to belong to the same pattern of fertility symbolism that one finds in the rituals of such other "saviors" as Osiris, Tammuz, and Orpheus. They, too, were of divine or semi-divine birth, they flourished, were killed, and were reborn. They belonged, in fact, to cyclic religions in which the death and rebirth of the god-king was an eternally recurring myth.

But the resurrection of Christ on Easter Sunday is much less satisfying from a ritual point of view than is the symbolism of the cyclic religions. For Christ ascends to sit at the right hand of God the Father: His resurrection occurs once and for all.

It is this finality of the Christian concept of the resurrection (the Christian idea of the Last Judgment has a similar "closed" theme) that distinguishes Christianity from other god-king myths. It happened once, and the ritual merely commemorates it. But this sense of finality is probably one reason why early Christians, still influenced by pre-Christian traditions, felt that Christianity needed to be supplemented by some elements of an older fertility ritual. They needed the recurring promise of rebirth; and that is what is symbolized by the egg and the rabbit of Easter.

I have taken two quite different examples to show how modern man continues to respond to profound psychic influences of a kind that, consciously, he dismisses as little more than the folk tales of superstitious and uneducated peoples. But it is necessary to go much further than this. The more closely one looks at the history of symbolism, and at the role that sym-

Left, a 13th-century Japanese scroll painting of the destruction of a city; below, similarly dominated by flame and smoke, St. Paul's Cathedral, London, during an air raid in World War II. Methods of warfare have changed over the ages, but the emotional impact of war is timeless and archetypal.

bols have played in the life of many different cultures, the more one understands that there is also a re-creative meaning in these symbols.

Some symbols relate to childhood and the transition to adolescence, others to maturity, and others again to the experience of old age, when man is preparing for his inevitable death. Dr. Jung has described how the dreams of a girl of eight contained the symbols one normally associates with old age. Her dreams presented aspects of initiation into life as belonging to the same archetypal pattern as initiation into death. This progression of symbolic ideas may take place, therefore, within the unconscious mind of modern man just as it took place in the rituals of ancient societies.

This crucial link between archaic or primitive myths and the symbols produced by the unconscious is of immense practical importance to the analyst. It enables him to identify and to interpret these symbols in a context that gives them historical perspective as well as psychological meaning. I shall now take some of the more important myths of antiquity and show how—and to what purpose—they are analogous to the symbolic material that we encounter in our dreams.

Top left, Christ's nativity; center, his crucifixion; bottom, his ascension. His birth, death, and rebirth follows the pattern of many ancient hero myths—a pattern originally based on seasonal fertility rites like those probably held 3000 years ago at England's Stonehenge (seen below at dawn at the summer solstice).

Heroes and hero makers

The myth of the hero is the most common and the best-known myth in the world. We find it in the classical mythology of Greece and Rome, in the Middle Ages, in the Far East, and among contemporary primitive tribes. It also appears in our dreams. It has an obvious dramatic appeal, and a less obvious, but nonetheless profound, psychological importance.

These hero myths vary enormously in detail, but the more closely one examines them the more one sees that structurally they are very similar. They have, that is to say, a universal pattern, even though they were developed by groups or individuals without any direct cultural contact with each other—by, for instance, tribes of Africans or North American Indians, or the Greeks, or the Incas of Peru. Over and over again one hears a tale describing a hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (*hybris*), and his fall through betrayal or a "heroic" sacrifice that ends in his death.

I shall later explain in more detail why I believe that this pattern has psychological meaning both for the individual, who is endeavoring to discover and assert his personality, and for a whole society, which has an equal need to establish its collective identity. But another important characteristic of the hero myth provides a clue. In many of these stories the early weakness of the hero is balanced by the appearance of strong "tutelary" figures—or guardians—who enable him to perform the superhuman tasks that he cannot accomplish unaided. Among the Greek heroes, Theseus had Poseidon, god of the sea, as his deity; Perseus had Athena; Achilles had Cheiron, the wise centaur, as his tutor.

These godlike figures are in fact symbolic representatives of the whole psyche, the larger

The hero's early proof of strength occurs in most hero myths. Below, the infant Hercules killing two serpents. Top right, the young King Arthur, alone able to draw a magic sword from a stone. Bottom right, America's Davy Crockett, who killed a bear when he was three.

Above, two examples of the hero's betrayal: the biblical hero Samson (top), betrayed by Delilah; and the Persian hero Rustam, led into a trap by a man he trusted. Below, a modern result of *hybris* (over-confidence): German prisoners in Stalingrad, 1941, after Hitler invaded Russia in winter.

Above, three examples of the **tutelary** or guardian figure that accompanies the archetypal hero. Top, from Greek myth, the centaur Cheiron giving instruction to the youthful Achilles. Center, King Arthur's guardian, the magician Merlin (holding a scroll). Bottom, an instance from modern life: the trainer on whose knowledge and experience a professional boxer often depends.

Most heroes must face and overcome various monsters and forces of evil. Top, the Scandinavian hero Sigurd (lower right of picture) slays the serpent Fafnir. Center, the ancient Babylonian epic hero Gilgamesh battling with a lion. Bottom, the modern American comic-strip hero Superman, whose one-man war against crime often requires him to rescue pretty girls.

and more comprehensive identity that supplies the strength that the personal ego lacks. Their special role suggests that the essential function of the heroic myth is the development of the individual's ego-consciousness—his awareness of his own strengths and weaknesses— in a manner that will equip him for the arduous tasks with which life confronts him. Once the individual has passed his initial test and can enter the mature phase of life, the hero myth loses its relevance. The hero's symbolic death becomes, as it were, the achievement of that maturity.

I have so far been referring to the complete hero myth, in which the whole cycle from birth to death is elaborately described. But it is essential to recognize that at each of the stages in this cycle there are special forms of the hero story that apply to the particular point reached by the individual in the development of his ego-consciousness, and to the specific problem confronting him at a given moment. That is to say, the image of the hero evolves in a manner that reflects each stage of the evolution of the human personality.

This concept can be more easily understood if I present it in what amounts to a diagram. I take this example from the obscure North American tribe of Winnebago Indians, because it sets out quite clearly four distinct stages in the evolution of the hero. In these stories (which Dr. Paul Radin published in 1948 under the title *Hero Cycles of the Winnebago*) we can see the definite progression from the most primitive to the most sophisticated concept of the hero. This progression is characteristic of other hero cycles. Though the symbolic figures in them naturally have different names, their roles are similar, and we shall understand them better once we have grasped the point made by this example.

Dr. Radin noted four distinct cycles in the evolution of the hero myth. He named them the *Trickster* cycle, the *Hare* cycle, the *Red Horn* cycle, and the *Twin* cycle. He correctly perceived the psychology of this evolution when he said: "It represents our efforts to deal with the problem of growing up, aided by the illusion of an eternal fiction."

The Trickster cycle corresponds to the earliest and least developed period of life. Trickster is a figure whose physical appetites dominate his behavior; he has the mentality of an infant. Lacking any purpose beyond the gratification of his primary needs, he is cruel, cynical, and unfeeling. (Our stories of Brer Rabbit or Reynard the Fox preserve the essentials of the Trickster myth.) This figure, which at the outset assumes the form of an animal, passes from one mischievous exploit to another. But, as he does so, a change comes over him. At the end of his rogue's progress he is beginning to take on the physical likeness of a grown man.

The next figure is Hare. He also, like Trickster (whose animal traits are represented among some American Indians by a coyote), first appears in animal form. He has not yet attained mature human stature, but all the same he appears as the founder of human culture—the Transformer. The Winnebago believe that, in giving them their famous Medicine Rite, he became their savior as well as their culture-hero. This myth was so powerful, Dr. Radin tells us, that the members of the Peyote Rite were reluctant to give up Hare when Christianity began to penetrate the tribe. He became merged with the figure of Christ, and some of them argued that they had no need of Christ since they already had Hare. This archetypal figure represents a distinct advance on Trickster: One can see that he is becoming a socialized being, correcting the instinctual and infantile urges found in the Trickster cycle.

Red Horn, the third of this series of hero figures, is an ambiguous person, said to be the youngest of 10 brothers. He meets the requirements of an archetypal hero by passing such tests as winning a race and by proving himself in battle. His superhuman power is shown by his ability to defeat giants by guile (in a game of dice) or by strength (in a wrestling match). He has a powerful companion in the form of a thunderbird called "Storms-as-he-walks," whose strength compensates for whatever weakness Red Horn may display. With Red Horn we have reached the world of man, though an archaic world, in which the aid of superhuman powers or tutelary gods is needed to ensure man's victory over the evil forces that beset him. Toward the end of the story the hero-god departs, leaving Red Horn and his sons on earth. The danger to man's happiness and security now comes from man himself.

This basic theme (which is repeated in the last cycle, that of the Twins) raises, in effect, the vital question: How long can human beings be successful without falling victims to their own pride or, in mythological terms, to the jealousy of the gods?

Though the Twins are said to be the sons of the Sun, they are essentially human and together constitute a single person. Originally united in the mother's womb, they were forced apart at birth. Yet they belong together, and it is necessary—though exceedingly difficult—to reunite them. In these two children we see the two sides of man's nature. One of them, Flesh, is acquiescent, mild, and without initiative; the other, Stump, is dynamic and rebellious. In some of the stories of the Twin Heroes these attitudes are refined to the point where one figure represents the introvert, whose main strength lies in his powers of reflection, and the other is an extravert, a man of action who can accomplish great deeds.

"Trickster": the first, rudimentary stage in the development of the hero myth, in which the hero is instinctual, uninhibited, and often childish. Far left, the 16th-century Chinese epic hero Monkey, shown (in a modern Peking opera) tricking a river king into giving up a magic staff. Left, on a sixth-century B.C. jar, the infant Hermes in his cradle after having stolen Apollo's cattle. Right, the trouble-making Norse god Loki (a 19th-century sculpture). Far right, Charlie Chaplin creating a disturbance in the 1936 film *Modern Times*—a 20th-century trickster.

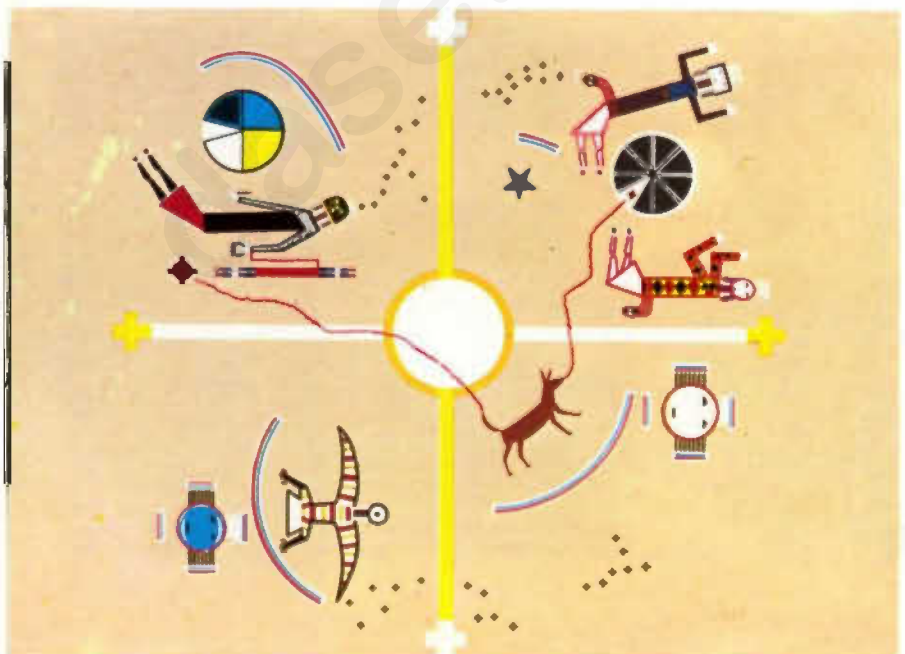
For a long time these two heroes are invincible: Whether they are presented as two separate figures or as two-in-one, they carry all before them. Yet, like the warrior gods of Navaho Indian mythology, they eventually sicken from the abuse of their own power. There are no monsters left in heaven or on earth for them to overcome, and their consequent wild behavior brings retribution in its train. The Winnebago say that nothing, in the end, was safe from them—not even the supports on which the world rests. When the Twins killed one of the four animals that upheld the earth, they had overstepped all limits, and the time had come to put a stop to their career. The punishment they deserved was death.

Thus, in both the Red Horn cycle and that of the Twins, we see the theme of sacrifice or death of the hero as a necessary cure for *hybris*, the pride that has over-reached itself. In the primitive societies whose levels of culture correspond to the Red Horn cycle, it appears that this danger may have been forestalled by the institution of propitiatory human sacrifice—a theme that has immense symbolic importance and recurs continually in human history. The Winnebago, like the Iroquois and a few Algonquin tribes, probably ate human flesh as a totemic ritual that could tame their individualistic and destructive impulses.

In the examples of the hero's betrayal or defeat that occur in European mythology, the theme of ritual sacrifice is more specifically employed as a punishment for *hybris*. But the Winnebago, like the Navaho, do not go so far. Though the Twins erred, and though the punishment should have been death, they themselves became so frightened by their irresponsible power that they consented to live in a state of permanent rest: The conflicting sides of human nature were again in equilibrium.

I have given this description of the four types of hero at some length because it provides a clear demonstration of the pattern that occurs both in the historic myths and in the hero dreams of contemporary man. With this in mind we can examine the following dream of a middle-aged patient. The interpretation of this dream shows how the analytical psychologist can, from his knowledge of mythology, help his patient find an answer to what might otherwise seem an insoluble riddle. This man dreamed he was at a theatre, in the role of "an important spectator whose opinion is respected." There was an act in which a white monkey was standing on a pedestal with men around him. In recounting his dream the man said:

My guide explains the theme to me: It is the ordeal of a young sailor who is exposed both to



The second stage in the evolution of the hero is the founder of human culture. Left, a Navaho sand painting of the myth of Coyote, who stole fire from the gods and gave it to man. In Greek myth Prometheus also stole fire from the gods for man—for which he was chained to a rock and tortured by an eagle (below, on a sixth-century B.C. cup).

The hero in the third stage is a powerful man-god—like Buddha. In the first-century sculpture above, Siddhartha begins the journey on which he will receive enlightenment and become Buddha.

Below left, a medieval Italian sculpture of Romulus and Remus, the twins (raised by a wolf) who founded Rome—and who are the best-known instance of the fourth stage of the hero myth.

In the fourth stage, the Twins often misuse their power—as did the Roman heroes Castor and Pollux when they abducted the daughters of Leucippus (below, in a painting by the Flemish artist Rubens).

the wind and to being beaten up. I begin to object that this white monkey is not a sailor at all; but just at that moment a young man in black stands up and I think that he must be the true hero. But another handsome young man strides toward an altar and stretches himself out on it. They are making marks on his bare chest as a preparation to offering him as a human sacrifice.

Then I find myself on a platform with several other people. We could get down by a small ladder, but I hesitate to do so because there are two young toughs standing by and I think that they will stop us. But when a woman in the group uses the ladder unmolested, I see that it is safe and all of us follow the woman down.

Now a dream of this kind cannot be quickly or simply interpreted. We have to unravel it carefully in order to show both its relation to the dreamer's own life and its wider symbolic implications. The patient who produced it was a man who had achieved maturity in a physical sense. He was successful in his career, and he had apparently done pretty well as a husband and father. Yet psychologically he was still immature, and had not completed his youthful phase of development. It was this psychic immaturity that expressed itself in his dreams as different aspects of the hero myth. These images still exerted a strong attraction for his imagination even though they had long since exhausted any of their meaning in terms of the reality of his everyday life.

Thus, in a dream, we see a series of figures theatrically presented as various aspects of a figure that the dreamer keeps expecting will turn out to be the true hero. The first is a white monkey, the second a sailor, the third a young man in black, and the last a "handsome young man." In the early part of the performance, which is supposed to represent the sailor's ordeal, the dreamer sees only the white monkey. The man in black suddenly appears and as suddenly disappears; he is a new figure who first contrasts with the white monkey and is then for a moment confused with the hero proper. (Such confusion in dreams is not unusual. The dreamer is not usually presented with clear images by the unconscious. He has to puzzle out a meaning from a succession of contrasts and paradoxes.)

Significantly, these figures appear in the course of a theatrical performance, and this context seems to be a direct reference by the dreamer to his own treatment by analysis: The "guide" he mentions is presumably his analyst. Yet he does not see himself as a patient who is being treated by a doctor but as "an important spectator whose opinion is respected." This is the vantage point from which he sees certain figures whom he associates with the experience

An individual psyche develops (as does the hero myth) from a primitive, childish stage—and often images of the early stages can appear in the dreams of psychologically immature adults. The first stage might be represented by the carefree play of children—like the pillow fight (far left) from the 1933 French film *Zéro de Conduite*. The second stage might be the reckless thrill-seeking of early adolescence: Right, American youths test their nerves in a speeding car. A later stage can produce idealism, and self-sacrifice in late adolescence, exemplified in the picture (opposite, far right) taken during the East Berlin rising (June 1953) when young men fought Russian tanks with stones.

of growing up. The white monkey, for instance, reminds him of the playful and somewhat lawless behavior of boys between the ages of seven and 12. The sailor suggests the adventurousness of early adolescence, together with the consequent punishment by "beating" for irresponsible pranks. The dreamer could offer no association to the young man in black, but in the handsome young man about to be sacrificed he saw a reminder of the self-sacrificing idealism of late adolescence.

At this stage it is possible to put together the historical material (or archetypal hero images) and the data from the dreamer's personal experience in order to see how they corroborate, contradict, or qualify each other.

The first conclusion is that the white monkey seems to represent Trickster—or at least those traits of personality that the Winnebago attribute to Trickster. But, to me, the monkey also stands for something that the dreamer has not personally and adequately experienced for himself—he in fact says that in the dream he was a spectator. I found out that as a boy he had been excessively attached to his parents, and that he was naturally introspective. For these reasons he had never fully developed the boisterous qualities natural to late childhood; nor had he joined in the games of his schoolfellows. He had not, as the saying goes, "got up to monkey tricks" or practiced "monkeyshines." The saying provides the clue here. The monkey in the dream is in fact a symbolic form of the Trickster figure.

But why should Trickster appear as a monkey? And why should it be white? As I have already pointed out, the Winnebago myth tells us that, toward the end of the cycle, Trickster begins to emerge in the physical likeness of a man. And here, in the dream, is a monkey—so close to a human being that it is a laughable and not too dangerous caricature of a man. The dreamer himself could offer no personal association that could explain why the monkey was white. But from our knowledge of primitive symbolism we can conjecture that whiteness lends a special quality of "god-likeness" to this otherwise banal figure. (The albino is regarded as sacred in many primitive communities.) This fits in quite well with Trickster's semi-divine or semi-magical powers.

Thus, it seems, the white monkey symbolizes for the dreamer the positive quality of childhood playfulness, which he had insufficiently accepted at the time, and which he now feels called upon to exalt. As the dream tells us, he places it "on a pedestal," where it becomes something more than a lost childhood experience. It is, for the adult man, a symbol of creative experimentalism.

Next we come to the conclusion about the monkey. Is it a monkey, or is it a sailor who has to put up with beatings? The dreamer's own associations pointed to the meaning of this transformation. But in any case the next stage in human development is one in which the irresponsibility of childhood gives way to a period of socialization, and that involves submission to painful discipline. One could say, therefore, that the sailor is an advanced form of Trickster, who is being changed into a socially responsible person by means of an initiation ordeal. Drawing on the history of symbolism, we can assume that the wind represents the natural elements in this process, and the beatings are those that are humanly induced.

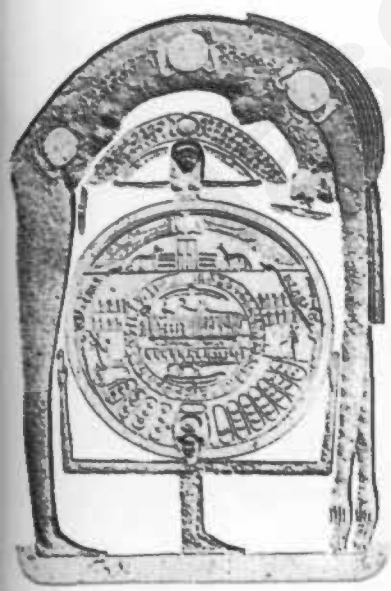
At this point, then, we have a reference to the process that the Winnebago describe in the Hare cycle, where the culture-hero is a weak yet struggling figure, ready to sacrifice childishness for the sake of further development. Once again, in this phase of the dream, the patient is acknowledging his failure to experience to the full an important aspect of childhood and early adolescence. He missed out on the playfulness of the child, and also on the rather more advanced pranks of the young teenager, and he is seeking ways in which those lost experiences and personal qualities can be rehabilitated.

Next comes a curious change in the dream. The young man in black appears, and for a moment the dreamer feels that this is the "true hero." That is all we are told about the man in black; yet this fleeting glimpse introduces a theme of profound importance—a theme that occurs frequently in dreams.

This is the concept of the "shadow," which plays such a vital role in analytical psychology. Dr. Jung has pointed out that the shadow cast by the conscious mind of the individual contains the hidden, repressed, and unfavorable (or nefarious) aspects of the personality. But this darkness is not just the simple converse of the conscious ego. Just as the ego contains unfavorable and destructive attitudes, so the shadow has good qualities - normal instincts and creative impulses. Ego and shadow, indeed, although separate, are inextricably linked together in much the same way that thought and feeling are related to each other.

The ego, nevertheless, is in conflict with the shadow, in what Dr. Jung once called "the battle for deliverance." In the struggle of primitive man to achieve consciousness, this conflict is expressed by the contest between the archetypal hero and the cosmic powers of evil, personified by dragons and other monsters. In the developing consciousness of the individual the hero figure is the symbolic means by which the emerging ego overcomes the inertia of the unconscious mind, and liberates the mature

The young, undifferentiated ego-personality is protected by the mother—a protection imaged by the sheltering Madonna, left (in a painting by the 15th-century Italian artist Piero della Francesca), or by the Egyptian sky goddess Nut, right, bending over the earth (in a fifth-century B.C. relief). But the ego must eventually free itself from unconsciousness and immaturity; and its "battle for deliverance" is often symbolized by a hero's battle with a monster—like the Japanese god Susanoo's battle with a serpent, top right (in a 19th-century print). The hero doesn't always win at once: For instance, Jonah was swallowed by the whale (far right, from a 14th-century manuscript).



man from a regressive longing to return to the blissful state of infancy in a world dominated by his mother.

Usually, in mythology, the hero wins his battle against the monster. (I shall say more about this in a moment.) But there are other hero myths in which the hero gives in to the monster. A familiar type is that of Jonah and the whale, in which the hero is swallowed by a sea monster that carries him on a night sea journey from west to east, thus symbolizing the supposed transit of the sun from sunset to dawn. The hero goes into darkness, which represents a kind of death. I have encountered this theme in dreams presented in my own clinical experience.

The battle between the hero and the dragon is the more active form of this myth, and it shows more clearly the archetypal theme of the ego's triumph over regressive trends. For most people the dark or negative side of the personality remains unconscious. The hero, on the contrary, must realize that the shadow exists

The ego's emergence can be symbolized not by a battle but by a sacrifice: death leading to rebirth. Revolution is sacrificial in this way: Delacroix's painting (below), *Greece expiring on the Ruins of Missolonghi*, personifies the country killed by civil war to be liberated and reborn. As individual sacrifices: the British poet Byron (above) died in Greece during the revolution (1824). Below left, the Christian martyr St. Lucia sacrificed her eyes and her life for her religion.

and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon—i.e. before the ego can triumph, it must master and assimilate the shadow.

One can see this theme, incidentally, in a well-known literary hero figure Goethe's character of Faust. In accepting the wager of Mephistopheles, Faust put himself in the power of a "shadow" figure that Goethe describes as "part of that power which, willing evil, finds the good." Like the man whose dream I have been discussing, Faust had failed to live out to the full an important part of his early life. He was, accordingly, an unreal or incomplete person who lost himself in a fruitless quest for metaphysical goals that failed to materialize. He was still unwilling to accept life's challenge to live both the good and the bad.

It is to this aspect of the unconscious that the young man in black in my patient's dream seems to refer. Such a reminder of the shadow side of his personality, of its powerful potential and its role in preparing the hero for the struggles of life, is an essential transition from the earlier parts of the dream to the theme of the sacrificial hero: the handsome young man who places himself on an altar. This figure represents the form of heroism that is commonly associated to the ego-building process of late adolescence. A man expresses the ideal principles of his life at this time, sensing their power both to transform himself and to change his relations with others. He is, so to speak, in the bloom of youth, attractive, full of energy and idealism. Why, then, does he willingly offer himself as a human sacrifice?

The reason, presumably, is the same as that which made the Twins of the Winnebago myth give up their power on pain of destruction. The idealism of youth, which drives one so hard, is bound to lead to over-confidence: The human ego can be exalted to experience godlike attributes, but only at the cost of over-reaching itself and falling to disaster. (This is the meaning of the story of Icarus, the youth who is carried

Below, a montage of World War I: a call-to-arms poster, infantry, a military cemetery. Memorials and religious services for soldiers who gave their lives for their country often reflect the cyclic "death and rebirth" theme of the archetypal heroic sacrifice. An inscription on one British memorial to the dead of World War I reads: "At the going down of the sun and in the morning we will remember them."

In mythology, a hero's death is often due to his own *hybris*, which causes the gods to humble him. As a modern example: In 1912 the ship *Titanic* struck an iceberg and sank. (Right, a montage of scenes of the sinking, from the 1943 film *Titanic*.) Yet the *Titanic* had been called "unsinkable": according to the American author Walter Lord, one sailor was heard to say, "God himself couldn't sink this ship!"

up to heaven on his fragile, humanly contrived wings, but who flies too close to the sun and plunges to his doom.) All the same, the youthful ego must always run this risk, for if a young man does not strive for a higher goal than he can safely reach, he cannot surmount the obstacles between adolescence and maturity.

So far, I have been talking about the conclusions that, at the level of his personal associations, my patient could draw from his own dream. Yet there is an archetypal level of the dream—the mystery of the proffered human sacrifice. It is precisely because it is a mystery that it is expressed in a ritual act that, in its symbolism, carries us a long way back into man's history. Here, as the man lies stretched out on an altar, we see a reference to an act even more primitive than those performed on the altar stone in the temple at Stonehenge. There, as on so many primitive altars, we can imagine a yearly solstice rite combined with the death and rebirth of a mythological hero.

The ritual has a sorrow about it that is also a kind of joy, an inward acknowledgment that death also leads to a new life. Whether it is expressed in the prose epic of the Winnebago Indians, in a lament for the death of Balder in the Norse eddas, in Walt Whitman's poems of mourning for Abraham Lincoln, or in the dream ritual whereby a man returns to his

Heroes often fight monsters to rescue "damsels in distress" (who symbolize the anima). Left, St. George slays a dragon to free a maiden (in a 15th-century Italian painting). Right, in the 1916 film *The Great Secret*, the dragon has become a locomotive but the heroic rescue remains the same.

youthful hopes and fears, it is the same theme—the drama of new birth through death.

The end of the dream brings out a curious epilogue in which the dreamer at last becomes involved in the action of the dream. He and others are on a platform from which they have to descend. He does not trust the ladder because of the possible interference of hoodlums, but a woman encourages him to believe he can go down safely and this is accomplished. Since I found out from his associations that the whole performance he witnessed was part of his analysis—a process of inner change that he was experiencing—he was presumably thinking of the difficulty of getting back to everyday reality again. His fear of the "toughs," as he calls them, suggests his fear that the Trickster archetype may appear in a collective form.

The saving elements in the dream are the man-made ladder, which here is probably a symbol of the rational mind, and the presence of the woman who encourages the dreamer to use it. Her appearance in the final sequence of the dream points to a psychic need to include a feminine principle as a complement to all this excessively masculine activity.

It should not be assumed from what I have said, or from the fact that I have chosen to use the Winnebago myth to illuminate this particular dream, that one must seek for complete and wholly mechanical parallels between a dream and the materials one can find in the history of mythology. Each dream is individual to the dreamer, and the precise form it takes is determined by his own situation. What I have sought to show is the manner in which the unconscious draws on this archetypal material and modifies its patterns to the dreamer's needs. Thus, in this particular dream, one must not look for a direct reference to what the Winnebago describe in the Red Horn or Twin cycles; the reference is rather to the essence of those two themes—to the sacrificial element in them.

As a general rule it can be said that the need for hero symbols arises when the ego needs strengthening—when, that is to say, the conscious mind needs assistance in some task that it cannot accomplish unaided or without drawing on the sources of strength that lie in the unconscious mind. In the dream I have been discussing, for instance, there was no reference to one of the more important aspects of the myth of the typical hero—his capacity to save or protect beautiful women from terrible danger. (The damsel in distress was a favorite myth of medieval Europe.) This is one way in which myths or dreams refer to the "anima"—the feminine element of the male psyche that Goethe called "the Eternal Feminine."

The nature and function of this female element will be discussed later in this book by Dr. von Franz. But its relation to the hero figure can be illustrated here by a dream produced by another patient, also a man of mature years. He began by saying:

"I had returned from a long hike through India. A woman had equipped myself and a friend for the journey, and on my return I reproached her for failing to give us black rain-hats, telling her that through this oversight we had been soaked by the rain."

This introduction to the dream, it later emerged, referred to a period in this man's youth when he was given to taking "heroic" walks through dangerous mountain country in company with a college friend. (As he had

never been to India, and in view of his own associations to this dream, I concluded that the dream journey signified his exploration of a new region—not, that is to say, a real place but the realm of the unconscious.)

In his dream the patient seems to feel that a woman—presumably a personification of his anima—has failed to prepare him properly for this expedition. The lack of a suitable rainhat suggests that he feels in an unprotected state of mind, in which he is uncomfortably affected by exposure to new and not altogether pleasant experiences. He believes that the woman should have provided a rainhat for him, just as his mother provided clothes for him to wear as a boy. This episode is reminiscent of his early picaresque wanderings, when he was sustained by the assumption that his mother (the original feminine image) would protect him against all dangers. As he grew older, he saw that this was a childish illusion, and he now blames his misfortune on his own anima, not his mother.

In the next stage of the dream the patient speaks of participating in a hike with a group of people. He grows tired and returns to an outdoor restaurant where he finds his raincoat, together with the rainhat that he had missed earlier. He sits down to rest; and, as he does so, he notices a poster stating that a local high-school boy is taking the part of Perseus in a play. Then the boy in question appears—who turns out to be not a boy at all but a husky young man. He is dressed in gray with a black hat, and he sits down to talk with another young man dressed in a black suit. Immediately after this scene the dreamer feels a new vigor, and finds that he is capable of rejoining his party. They all then climb over the next hill. There, below them, he sees their destination; it is a lovely harbor town. He feels both heartened and rejuvenated by the discovery.

Here, in contrast to the restless, uncomfortable, and lonely journey of the first episode, the dreamer is with a group. The contrast marks a change from an earlier pattern of isolation and youthful protest to the socializing influence of a relation to others. Since this implies a new capacity for relatedness, it suggests that his anima must now be functioning better than it was before—symbolized by his discovery of the missing hat that the anima figure had previously failed to provide for him.

But the dreamer is tired, and the scene at the restaurant reflects his need to look at his earlier attitudes in a new light, with the hope of renewing his strength by this regression. And so it turns out. What he first sees is a poster suggesting the enactment of a youthful hero role—a high-school boy playing the part of Perseus. Then he sees the boy, now a man, with a friend who makes a sharp contrast to him. The one dressed in light gray, the other in black, can be recognized, from what I have previously said, as a version of the Twins. They

are hero-figures expressing the opposites of ego and alter-ego, which, however, appear here in a harmonious and unified relation.

The patient's associations confirmed this and emphasized that the figure in gray represents a well-adapted, worldly attitude to life, whereas the figure in black represents the spiritual life, in the sense that a clergyman wears black. That they wore hats (and he now had found his own) points to their having achieved a relatively mature identity of a kind that he had felt to be severely lacking in his own earlier adolescent years, when the quality of "Tricksterism" still clung to him, in spite of his idealistic self-image as a seeker of wisdom.

His association to the Greek hero Perseus was a curious one, which proved especially significant because it revealed a glaring inaccuracy. It turned out that he thought Perseus was the hero who slew the Minotaur and rescued Ariadne from the Cretan labyrinth. As he wrote the name down for me, he discovered his mistake—that it was Theseus, not Perseus, who slew the Minotaur—and this mistake became suddenly meaningful, as such slips often do, by making him notice what these two heroes had in common. They both had to overcome their fear of unconscious demonic maternal powers and had to liberate from these powers a single youthful feminine figure.

Perseus had to cut off the head of the gorgon Medusa, whose horrifying visage and snaky locks turned all who gazed upon them to stone. He later had to overcome the dragon that guarded Andromeda. Theseus represented the young patriarchal spirit of Athens who had to brave the terrors of the Cretan labyrinth with its monstrous inmate, the Minotaur, which perhaps symbolized the unhealthy decadence of matriarchal Crete. (In all cultures, the labyrinth has the meaning of an entangling and confusing representation of the world of matriarchal consciousness; it can be traversed only by those who are ready for a special initiation into the mysterious world of the collective unconscious.) Having overcome this danger, Theseus rescued Ariadne, a maiden in distress.

This rescue symbolizes the liberation of the anima figure from the devouring aspect of the mother image. Not until this is accomplished can a man achieve his first true capacity for relatedness to women. The fact that this man had failed adequately to separate the anima from the mother was emphasized in another dream, in which he encountered a dragon—a symbolic image for the "devouring" aspect of his attachment to his mother. This dragon pursued him, and because he had no weapon he began to get the worst of the struggle.

Significantly, however, his wife appeared in the dream, and her appearance somehow made the dragon smaller and less threatening. This change in the dream showed that in his marriage the dreamer was belatedly overcoming

Some heroic battles and rescues from Greek myth: Far left, Perseus slays Medusa (on a sixth-century B.C. vase); left, Perseus with Andromeda (from a first-century B.C. mural) whom he saved from a monster. Right, Theseus kills the Minotaur (on a first-century B.C. jar) watched by Ariadne; below, on a Cretan coin (67 B.C.), the Minotaur's labvrinth.

the attachment to his mother. In other words, he had to find a means of freeing the psychic energy attached to the mother-son relationship, in order to achieve a more adult relation to women--and, indeed, to adult society as a whole. The hero-dragon battle was the symbolic expression of this process of "growing up."

But the hero's task has an aim that goes beyond biological and marital adjustment. It is to liberate the anima as that inner component of the psyche that is necessary for any true creative achievement. In this man's case we have to guess the probability of this outcome because it is not directly stated in the dream of the Indian journey. But I am sure he would confirm my hypothesis that his journey over the hill and the sight of his goal as a peaceful harbor town contained the rich promise that he would discover his authentic anima function. He would thus be cured of his early resentment at not being given protection (the rainhat) by the woman for his journey through India. (In dreams, significantly placed towns can often be anima symbols.)

The man had won this promise of security for himself by his contact with the authentic hero archetype, and had found a new co-operative and related attitude to the group. His sense of rejuvenation naturally followed. He had drawn on the inner source of strength that the hero archetype represents; he had clarified and developed that part of him which was symbolized by the woman; and he had, by his ego's heroic act, liberated himself from his mother.

These and many other examples of the hero myth in modern dreams show that the ego as hero is always essentially a bearer of culture rather than a purely egocentric exhibitionist. Even Trickster, in his misguided or unpurposive way, is a contributor to the cosmos as primitive man sees it. In Navaho mythology, as Coyote, he hurled the stars into the sky as an act of creation, he invented the necessary contingency of death, and in the myth of emergence he helped lead the people through the hollow reed whereby they escaped from one world to another above it where they were safe from the threat of flood.

We have here a reference to that form of creative evolution which evidently begins on a childlike, preconscious, or animal level of existence. The ego's rise to effective conscious action becomes plain in the true culture-hero. In the same fashion the childish or adolescent ego frees itself from the oppression of parental expectations and becomes individual. As part of this rise to consciousness the hero-dragon battle may have to be fought and refought to liberate energy for the multitude of human tasks that can form a culture pattern out of chaos.

The hero's rescue of a maiden can symbolize the freeing of the anima from the "devouring" aspect of the mother. This aspect is represented, far left, by Balinese dancers wearing the mask of Rangda (left), a malign female spirit; or by the serpent that swallowed and then regurgitated the Greek hero Jason (above).

As in the dream discussed on p. 124, a common anima symbol is a harbor town. Below, a poster by Marc Chagall personifies Nice as a mermaid.

When this is successful, we see the full hero image emerging as a kind of ego strength (or, if we are speaking in collective terms, a tribal identity) that has no further need to overcome the monsters and the giants. It has reached the point where these deep forces can be personalized. The "feminine element" no longer appears in dreams as a dragon, but as a woman; similarly, the "shadow" side of the personality takes on a less menacing form.

This important point is illustrated in the dream of a man nearing 50. All his life he had suffered from periodic attacks of anxiety associated with fear of failure (originally engendered by a doubting mother). Yet his actual achievements, both in his profession and in his personal relations, were well above average. In his dream his nine-year-old son appeared as a young man of about 18 or 19, dressed in the shining armor of a medieval knight. The young man is called upon to fight a host of men in black, which he prepares at first to do. Then he suddenly removes his helmet, and smiles at the leader of the menacing host; it is clear that they will not engage in the battle but will become friends.

The son in the dream is the man's own youthful ego, which had frequently felt threatened by the shadow in the form of self-doubt. He had, in a sense, waged a successful crusade against this adversary all his mature life. Now, partly through the actual encouragement of seeing his son grow up without such doubts, but mainly by forming a suitable image of the hero in the form closest to his own environmental pattern, he finds it no longer necessary to fight the shadow; he can accept it. That is what is symbolized in the act of friendship. He is no longer driven to a competitive struggle for individual supremacy, but is assimilated to the cultural task of forming a democratic sort of community. Such a conclusion, reached in the fullness of life, goes beyond the heroic task and leads one to a truly mature attitude.

This change, however, does not take place automatically. It requires a period of transition, which is expressed in the various forms of the archetype of initiation.

The archetype of initiation

In a psychological sense the hero image is not to be regarded as identical with the ego proper. It is better described as the symbolic means by which the ego separates itself from the archetypes evoked by the parental images in early childhood. Dr. Jung has suggested that each human being has originally a feeling of wholeness, a powerful and complete sense of the Self. And from the Self—the totality of the psyche—the individualized ego-consciousness emerges as the individual grows up.

Within the past few years, the works of certain followers of Jung have begun to document the series of events by which the individual ego emerges during the transition from infancy through childhood. This separation can never become final without severe injury to the original sense of wholeness. And the ego must continually return to re-establish its relation to

the Self in order to maintain a condition of psychic health.

It would appear from my studies that the hero myth is the first stage in the differentiation of the psyche. I have suggested that it seems to go through a fourfold cycle by which the ego seeks to achieve its relative autonomy from the original condition of wholeness. Unless some degree of autonomy is achieved, the individual is unable to relate himself to his adult environment. But the hero myth does not ensure that this liberation will occur. It only shows how it is possible for it to occur, so that the ego may achieve consciousness. There remains the problem of maintaining and developing that consciousness in a meaningful way, so that the individual can live a useful life and can achieve the necessary sense of self-distinction in society.

Ancient history and the rituals of contemporary primitive societies have provided us with a wealth of material about myths and rites of initiation, whereby young men and women are weaned away from their parents and forcibly made members of their clan or tribe. But in making this break with the childhood world, the original parent archetype will be injured, and the damage must be made good by a healing process of assimilation into the life of the group. (The identity of the group and the individual is often symbolized by a totem animal.) Thus the group fulfills the claims of the injured archetype and becomes a kind of second parent to which the young are first symbolically sacrificed, only to re-emerge into a new life.

In this "drastic ceremony, which looks very like a sacrifice to the powers that might hold the young man back," as Dr. Jung has put it,

A primitive tribe's *totem* (often an animal) symbolizes each tribesman's identity with the tribal unit. Left, an Australian aborigine imitating (in a ritual dance) his tribe's totem —an emu. Many modern groups use totem-like animals as emblems: Below, a heraldic lion (from the Belgian coat of arms) on a 17th-century allegorical map of Belgium. Right, the falcon is the mascot of the American Air Force Academy's football team. Far right, modern totemistic emblems that aren't animals: a shop window display of ties, badges, etc. of British schools and clubs.

we see how the power of the original archetype can never be permanently overcome, in the manner envisaged by the hero-dragon battle, without a crippling sense of alienation from the fruitful powers of the unconscious. We saw in the myth of the Twins how their *hybris*, expressing excessive ego-Self separation, was corrected by their own fear of the consequences, which forced them back into a harmonious ego-Self relation.

In tribal societies it is the initiation rite that most effectively solves this problem. The ritual takes the novice back to the deepest level of original mother-child identity or ego-Self identity, thus forcing him to experience a symbolic death. In other words, his identity is temporarily dismembered or dissolved in the collective unconscious. From this state he is then ceremonially rescued by the rite of the new birth. This is the first act of true consolidation of the ego with the larger group, expressed as totem, clan, or tribe, or all three combined.

The ritual, whether it is found in tribal groups or in more complex societies, invariably insists upon this rite of death and rebirth, which provides the novice with a "rite of passage" from one stage of life to the next, whether it is from early childhood to later childhood or from early to late adolescence and from then to maturity.

Initiatory events are not, of course, confined to the psychology of youth. Every new phase of development throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the Self and the claims of the ego. In fact, this conflict may be expressed more powerfully at the period of transition from early maturity to middle age (between 35 and 40 in our society) than at any other time in life. And the transition from middle age to old age creates again the need for affirmation of the difference between the ego and the total psyche; the hero receives his last call to action in defense of ego-consciousness against the approaching dissolution of life in death.

At these crucial periods, the archetype of initiation is strongly activated to provide a meaningful transition that offers something more spiritually satisfying than the adolescent rites with their strong secular flavor. The archetypal patterns of initiation in this religious sense known since ancient times as "the mysteries" –are woven into the texture of all ecclesiastical rituals requiring a special manner of worship at the time of birth, marriage, or death.

As in our study of the hero myth, so in the study of initiation we must look for examples in the subjective experiences of modern people and especially of those who have undergone analysis. It is not surprising that there should appear, in the unconscious of someone who is seeking help from a doctor specializing in psychic disorders, images that duplicate the major patterns of initiation as we know them from history.

Perhaps the commonest of these themes to be found in young people is the ordeal, or trial of strength. This might seem to be identical with what we have already noticed in modern dreams illustrating the hero myth, such as the sailor who had to submit to the weather and to beatings, or that proof of fitness represented in the hike through India of the man without a rainhat. We can also see this theme of physical suffering carried to its logical end in the first dream I discussed, when the handsome young man became a human sacrifice on an altar. This sacrifice resembled the approach to initiation, but its end was obscured. It seemed to round off the hero cycle, to make way for a new theme.

There is one striking difference between the hero myth and the initiation rite. The typical hero figures exhaust their efforts in achieving the goal of their ambitions; in short, they become successful even if immediately afterward they are punished or killed for their *hybris*. In contrast to this, the novice for initiation is called upon to give up willful ambition

Primitive initiation rituals bring the youth into adulthood and into the tribe's collective identity. In many primitive societies, initiation is accomplished by circumcision (a symbolic sacrifice). Here are four stages in a circumcision rite of Australian aborigines. Far left, top and center: The boys are placed under blankets (a symbolic death from which they will be reborn). Bottom, they are removed and held by the men for the actual operation. Left, the circumcised boys are given men's conical caps, a mark of their new status. Right, they are finally isolated from the tribe to be purified and given instruction.

and all desire and to submit to the ordeal. He must be willing to experience this trial without hope of success. In fact, he must be prepared to die; and though the token of his ordeal may be mild (a period of fasting, the knocking out of a tooth, or tattooing) or agonizing (the infliction of the wounds of circumcision, subincision, or other mutilations), the purpose remains always the same: To create the symbolic mood of death from which may spring the symbolic mood of rebirth.

A young man of 25 dreams of climbing a mountain on top of which there is a kind of altar. Near the altar he sees a sarcophagus with a statue of himself upon it. Then a veiled priest approaches carrying a staff on which there glows a living sun-disk. (Discussing the dream later, the young man said that climbing a mountain reminded him of the effort he was making in his analysis to achieve self-mastery.) To his surprise, he finds himself, as it were, dead, and instead of a sense of achievement he feels deprivation and fear. Then comes a feeling of strength and rejuvenation as he is bathed in the warm rays of the sun-disk.

This dream shows quite succinctly the distinction we must make between initiation and the hero myth. The act of climbing the mountain seems to suggest a trial of strength: It is the will to achieve ego-consciousness in the heroic phase of adolescent development. The patient had evidently thought that his approach to therapy would be like his approach to other tests of manhood, which he had approached in the competitive manner characteristic of young men in our society. But the scene by the altar corrected this mistaken assumption, showing him that his task is rather to submit to a power greater than himself. He must see himself as if he were dead and entombed in a symbolic form (the sarcophagus) that recalls the archetypal mother as the original container of all life. Only by such an act of submission can he experience rebirth. An invigorating ritual brings him to life again as the symbolic son of a Sun Father.

Here again we might confuse this with a hero cycle—that of the Twins, the "children of the Sun." But in this case we have no indication that the initiate will over-reach himself. Instead, he has learned a lesson in humility by experiencing a rite of death and rebirth that marks his passage from youth to maturity.

According to his chronological age he should already have made this transition, but a prolonged period of arrested development has held him back. This delay had plunged him into a neurosis for which he had come for treatment, and the dream offers him the same wise counsel that he could have been given by any good tribal medicine man—that he should give up scaling mountains to prove his strength and submit to the meaningful ritual of an initiatory change that could fit him for the new moral responsibilities of manhood.

The theme of submission as an essential attitude toward promotion of the successful initiation rite can be clearly seen in the case of girls or women. Their rite of passage initially emphasizes their essential passivity, and this is reinforced by the psychological limitation on their autonomy imposed by the menstrual cycle. It has been suggested that the menstrual cycle may actually be the major part of initiation from a woman's point of view, since it has the power to awaken the deepest sense of obedience to life's creative power over her. Thus she willingly gives herself to her womanly function, much as a man gives himself to his assigned role in the community life of his group.

On the other hand, the woman, no less than the man, has her initial trials of strength that

A sarcophagus from second-century A.D. Thebes that reveals a symbolic connection with the archetypal Great Mother (the container of all life). The inside of the cover bears a portrait of the Egyptian goddess Nut; thus the goddess would "embrace" the body of the deceased (whose portrait is on the base, far right).

lead to a final sacrifice for the sake of experiencing the new birth. This sacrifice enables a woman to free herself from the entanglement of personal relations and fits her for a more conscious role as an individual in her own right. In contrast, a man's sacrifice is a surrender of his sacred independence: He becomes more consciously related to woman.

Here we come to that aspect of initiation which acquaints man with woman and woman with man in such a way as to correct some sort of original male-female opposition. Man's knowledge (Logos) then encounters woman's relatedness (Eros) and their union is represented as that symbolic ritual of a sacred marriage which has been at the heart of initiation since its origins in the mystery-religions of antiquity. But this is exceedingly difficult for modern people to grasp, and it frequently takes a special crisis in their lives to make them understand it.

Several patients have told me dreams in which the motif of sacrifice is combined with the motif of the sacred marriage. One of these was produced by a young man who had fallen in love but was unwilling to marry for fear that marriage would become a kind of prison presided over by a powerful mother figure. His own mother had been a strong influence in his childhood, and his future mother-in-law presented a similar threat. Would not his wife-to-

Four varied initiation ceremonies: Top left, novices in a convent perform such humble duties as scrubbing a floor (from the 1958 film *The Nun's Story*), and have their hair cut off (from a medieval painting). Center, ship's passengers crossing the equator must undergo a "rite of passage." Bottom, American college freshmen in a traditional battle with their seniors.

Marriage can be seen as an initiation rite in which the man and the woman must submit to one another. But in some societies the man offsets his submission by ritually "abducting" his bride — as do the Dyaks of Malaysia and Borneo (right, from the 1955 film *The Lost Continent*). A remnant of this practice exists in today's custom of carrying the bride across the threshold (far right).

be dominate him in the same way these mothers had dominated their children?

In his dream he was engaged in a ritual dance along with another man and two other women, one of whom was his fiançée. The others were an older man and wife, who impressed the dreamer because, despite their closeness to each other, they seemed to have room for their individual differences, and did not appear to be possessive. These two therefore represented to this young man a married state that did not impose undue constraint on the development of the individual nature of the two partners. If it were possible for him to achieve this condition, marriage would then become acceptable to him.

In the ritual dance each man faced his woman partner, and all four took their places at the corners of a square dancing ground. As they danced, it became apparent that this was also a kind of sword dance. Each dancer had in his hand a short sword with which to perform a difficult arabesque, moving arms and legs in a series of movements that suggested alternate impulses of aggression and submission to each other. In the final scene of the dance all four dancers had to plunge the swords into their own breasts and die. Only the dreamer refused to accomplish the final suicide, and was left standing alone after the others had fallen. He felt deeply ashamed of his cowardly failure to sacrifice himself with the others.

This dream brought home to my patient the fact that he was more than ready to change his attitude to life. He had been self-centered, seeking the illusory safety of personal independence but inwardly dominated by the fears caused by childhood subjection to his mother. He needed a challenge to his manhood in order to see that unless he sacrificed his childish state of mind he would be left isolated and ashamed. The dream, and his subsequent insight into its meaning, dispelled his doubts. He had passed through the symbolic rite by which a young man gives up his exclusive autonomy and accepts his shared life in a related, not just heroic, form.

And so he married and found appropriate fulfillment in his relationship with his wife. Far from impairing his effectiveness in the world, his marriage actually enhanced it.

Quite apart from the neurotic fear that invisible mothers or fathers may be lurking behind the marriage veil, even the normal young man has good reason to feel apprehensive about the wedding ritual. It is essentially a woman's initiation rite, in which a man is bound to feel like anything but a conquering hero. No wonder we find, in tribal societies, such counterphobic rituals as the abduction or

rape of the bride. These enable the man to cling to the remnants of his heroic role at the very moment that he must submit to his bride and assume the responsibilities of marriage.

But the theme of marriage is an image of such universality that it also has a deeper meaning. It is an acceptable, even necessary, symbolic discovery of the feminine component of a man's own psyche, just as much as it is the acquisition of a real wife. So one may encounter this archetype in a man of any age in response to a suitable stimulus.

Not all women, however, react trustingly to the married state. A woman patient who had unfulfilled longings for a career, which she had had to give up for a very difficult and short-lived marriage, dreamed that she was kneeling opposite a man who was also kneeling. He had a ring that he prepared to put on her finger, but she stretched out her right-hand ring finger in a tense manner—evidently resisting this ritual of marital union.

It was easy to point out her significant error. Instead of offering the left-hand ring finger (by which she could accept a balanced and natural relation to the masculine principle) she had wrongly assumed that she had to put her entire conscious (i.e. right-sided) identity in the service of the man. In fact, marriage required her to share with him only that subliminal, natural (i.e. left-sided) part of herself in which the principle of union would have a symbolic, not a literal or absolute, meaning. Her fear was the fear of the woman who dreads to lose her identity in a strongly patriarchal marriage, which this woman had good reason to resist.

Nevertheless, the sacred marriage as an archetypal form has a particularly important meaning for the psychology of women, and one for which they are prepared during their adolescence by many preliminary events of an initiatory character.

The archetypal sacred marriage (the union of opposites, of the male and female principles) represented here by a 19th-century Indian sculpture of the deities Siva and Parvati.

Beauty and the Beast

Girls in our society share in the masculine hero myths because, like boys, they must also develop a reliable ego-identity and acquire an education. But there is an older layer of the mind that seems to come to the surface in their feelings, with the aim of making them into women, not into imitation men. When this ancient content of the psyche begins to make its appearance, the modern young woman may repress it because it threatens to cut her off from the emancipated equality of friendship and opportunity to compete with men that have become her modern privileges.

This repression may be so successful that for a time she will maintain an identification with the masculine intellectual goals she learned at school or college. Even when she marries, she will preserve some illusion of freedom, despite her ostensible act of submission to the archetype of marriage—with its implicit injunction to become a mother. And so there may occur, as we very frequently see today, that conflict which in the end forces the woman to rediscover her buried womanhood in a painful (but ultimately rewarding) manner.

I saw an example of this in a young married woman who did not yet have any children but who intended to have one or two eventually, because it would be expected of her. Meanwhile her sexual response was unsatisfactory. This worried her and her husband, though they were unable to offer any explanation for it. She had graduated with honors from a good women's college and enjoyed a life of intellectual companionship with her husband and other men. Although this side of her life went well enough much of the time, she had occasional outbursts of temper and talked in an aggressive fashion that alienated men and gave her an intolerable feeling of dissatisfaction with herself.

She had a dream at this time that seemed so important she sought professional advice to understand it. She dreamed she was in a line of young women like herself, and as she looked ahead to where they were going she saw that as each came to the head of the line she was decapitated by a guillotine. Without any fear the dreamer remained in the line, presumably quite willing to submit to the same treatment when her turn came.

I explained to her that this meant she was ready to give up the habit of "living in her head"; she must learn to free her body to discover its natural sexual response and the fulfillment of its biological role in motherhood. The dream expressed this as the need to make a drastic change; she had to sacrifice the "masculine" hero role.

As one might expect, this educated woman had no difficulty in accepting this interpretation at an intellectual level, and she set about trying to change herself into a more submissive kind of woman. She did then improve her love-life and became the mother of two very satisfactory children. As she grew to know herself better, she began to see that for a man (or the masculine-trained mind in women) life is something that has to be taken by storm, as an act of the heroic will; but for a woman to feel right about herself, life is best realized by a process of awakening.

A universal myth expressing this kind of awakening is found in the fairy tale of Beauty and the Beast. The best-known version of this story relates how Beauty, the youngest of four daughters, becomes her father's favorite because of her unselfish goodness. When she asks her father only for a white rose, instead of the more costly presents demanded by the others, she is aware only of her inner sincerity of feeling. She does not know that she is about to endanger her father's life and her ideal relation with him. For he steals the white rose from the enchanted garden of Beast, who is stirred to anger by the theft and requires him to return in three months for his punishment, presumably death.

(In allowing the father this reprieve to go home with his gift, Beast behaves out of character, especially when he also offers to send him a trunk full of gold when he gets home. As Beauty's father comments, the Beast seems cruel and kind at the same time.)

Beauty insists upon taking her father's punishment and returns after three months to the enchanted castle. There she is given a beautiful room where she has no worries and nothing to fear except the occasional visits of Beast, who repeatedly comes to ask her if she will someday marry him. She always refuses. Then, seeing in a magic mirror a picture of her father lying ill, she begs Beast to allow her to return to comfort him, promising to return in a week. Beast tells her that he will die if she deserts him, but she may go for a week.

At home, her radiant presence brings joy to her father and envy to her sisters, who plot to detain her longer than her promised stay. At length she dreams that Beast is dying of despair. So, realizing she has overstayed her time, she returns to resuscitate him.

Quite forgetting the dying Beast's ugliness, Beauty ministers to him. He tells her that he was unable to live without her, and that he will die happy now that she has returned. But Beauty realizes that she cannot live without Beast, that she has fallen in love with him. She tells him so, and promises to be his wife if only he will not die.

At this the castle is filled with a blaze of light and the sound of music, and Beast disappears. In his place stands a handsome prince, who tells Beauty that he had been enchanted by a witch and turned into the Beast. The spell was ordained to last until a beautiful girl should love Beast for his goodness alone.

In this story, if we unravel the symbolism, we are likely to see that Beauty is any young girl or woman who has entered into an emotional bond with her father, no less binding because of its spiritual nature. Her goodness is symbolized by her request for a white rose, but in a significant twist of meaning her unconscious intention puts her father and then herself in the power of a principle that expresses not goodness alone, but cruelty and kindness combined. It is as if she wished to be rescued from a love holding her to an exclusively virtuous and unreal attitude.

By learning to love Beast she awakens to the power of human love concealed in its animal (and therefore imperfect) but genuinely erotic form. Presumably this represents an awakening of her true function of relatedness, enabling her to accept the erotic component of her original wish, which had to be repressed because of a fear of incest. To leave her father she had, as it were, to accept the incest-fear, to allow herself to live in its presence in fantasy until she could get to know the animal man and discover her own true response to it as a woman.

Three scenes from the 1946 film of *Beauty and the Beast* (directed by France's Jean Cocteau): Left, Beauty's father caught stealing the white rose from the Beast's garden; right, the Beast dying; far right, the Beast transformed into a Prince, walking with Beauty. The story can be said to symbolize a young girl's initiation —i.e. her release from her bond with the father, in order to come to terms with the erotic animal side of her nature. Until this is done, she cannot achieve a true relationship with a man.

In this way she redeems herself and her image of the masculine from the forces of repression, bringing to consciousness her capacity to trust her love as something that combines spirit and nature in the best sense of the words.

A dream of an emancipated woman patient of mine represented this need to remove the incest-fear, a very real fear in this patient's thoughts, because of her father's over-close attachment to her following his wife's death. The dream showed her being chased by a furious bull. She fled at first, but realized it was no use. She fell and the bull was upon her. She knew her only hope was to sing to the bull, and when she did, though in a quavering voice, the bull calmed down and began licking her hand with its tongue. The interpretation showed that she could now learn to relate to men in a more confidently feminine way — not only sexually, but erotically in the wider sense of relatedness on the level of her conscious identity.

But in the cases of older women, the Beast theme may not indicate the need to find the answer to a personal fixation or to release a sexual inhibition, or any of the things that the psychoanalytically minded rationalist may see in the myth. It can be, in fact, the expression of a certain kind of woman's initiation, which may be just as meaningful at the onset of the menopause as at the height of adolescence; and it may appear at any age, when the union of spirit and nature has been disturbed.

A woman of menopausal age reported the following dream:

I am with several anonymous women whom I don't seem to know. We go downstairs in a strange house, and are confronted suddenly by some grotesque "ape-men" with evil faces dressed in fur with gray and black rings, with tails, horrible and leering. We are completely in their power, but suddenly I feel the only way we can save ourselves is not to panic and run or fight, but to treat these creatures with humanity as if to make them aware of their better side. So one of the ape-men comes up to me and I greet him like a dancing partner and begin to dance with him.

Later, I have been given supernatural healing powers and there is a man who is at death's door. I have a kind of quill or perhaps a bird's beak through which I blow air into his nostrils and he begins to breathe again.

During the years of her marriage and the raising of her children, this woman had been obliged to neglect her creative gift, with which she had once made a small but genuine reputation as a writer. At the time of her dream she had been trying to force herself back to work again, at the same time criticizing herself unmercifully for not being a better wife, friend, and mother. The dream showed her problem in the light of other women who might be going through a similar transition, descending, as the dream puts it, into the lower regions of a strange house from a too highly conscious level.

This we can guess to be the entrance to some meaningful aspect of the collective unconscious, with its challenge to accept the masculine principle as animal-man, that same heroic, clown-like Trickster figure we met at the beginning of the primitive hero cycles.

For her to relate to this ape-man, and humanize him by bringing out what is good in him, meant that she would first have to accept some unpredictable element of her natural creative spirit. With this she could cut across the conventional bonds of her life and learn to write in a new way, more appropriate for her in the second part of life.

That this impulse is related to the creative masculine principle is shown in the second scene where she resuscitates a man by blowing air through a kind of bird's beak into his nose. This pneumatic procedure suggests the need for a revival of the spirit rather than the principle of erotic warmth. It is a symbolism known all over the world: The ritual act brings the creative breath of life to any new achievement.

The dream of another woman emphasizes the "nature" aspect of Beauty and the Beast:

> Something flies or is thrown in through the window, like a large insect with whirling spiral legs, yellow and black. It then becomes a queer animal, striped yellow and black, like a tiger, with bear-like, almost human paws and a pointed wolf-like face. It may run loose and harm children. It is Sunday afternoon, and I see a little girl all dressed in white on her way to Sunday school. I must get the police to help.
>
> But then I see the creature has become part woman, part animal. It fawns upon me, wants to be loved. I feel it's a fairy-tale situation, or a dream, and only kindness can transform it. I try to embrace it warmly, but I can't go through with it. I push it away. But I have the feeling I must keep it near and get used to it and maybe someday I'll be able to kiss it.

Here we have a different situation from the previous one. This woman had been too intensively carried away by the masculine creative function within herself, which had become a compulsive, mental (that is, "air-borne") preoccupation. Thus she has been prevented from discharging her feminine, wifely function in a natural way. (In association to this dream she said: "When my husband comes home, my creative side goes underground and I become the over-organized housewife.") Her dream takes this unexpected turn of transforming her spirit gone bad into the woman she must accept and cultivate in herself; in this way she can harmonize her creative intellectual interests with the instincts that enable her to relate warmly to others.

This involves a new acceptance of the dual principle of life in nature, of that which is cruel but kind, or, as we might say in her case, ruthlessly adventurous but at the same time humbly and creatively domestic. These opposites obviously cannot be reconciled except on a highly sophisticated psychological level of awareness, and would of course be harmful to that innocent child in her Sunday-school dress.

The interpretation one could place on this woman's dream is that she needed to overcome some excessively naïve image of herself. She had to be willing to embrace the full polarity of her feelings—just as Beauty had to give up the innocence of trusting in a father who could not give her the pure white rose of his feeling without awakening the beneficent fury of the Beast.

Above, the Greek god Dionysus ecstatically playing the lute (in a vase painting). The frenzied and orgiastic rites of the Dionysiac cults symbolized initiation into nature's mysteries. Right, Maenads worshiping Dionysus; far right, satyrs in the same wild worship.

Orpheus and the Son of Man

"Beauty and the Beast" is a fairy tale with the quality of a wild flower, appearing so unexpectedly and creating in us such a natural sense of wonder that we do not notice for the moment that it belongs to a definite class, genus, and species of plant. The kind of mystery inherent in such a story is given a universal application not only in a larger historical myth, but also in the rituals whereby the myth is expressed or from which it may be derived.

The type of ritual and myth appropriately expressing this type of psychological experience is exemplified in the Greco-Roman religion of Dionysus, and in its successor, the religion of Orpheus. Both of these religions provided a significant initiation of the type known as "mysteries." They brought forth symbols associated with a god-man of androgynous character who was supposed to have an intimate understanding of the animal or plant world and to be the master of initiation into their secrets.

The Dionysiac religion contained orgiastic rites that implied the need for an initiate to abandon himself to his animal nature and thereby experience the full fertilizing power of the Earth Mother. The initiating agent for this rite of passage in the Dionysiac ritual was wine. It was supposed to produce the symbolic lowering of consciousness necessary to introduce the novice into the closely guarded secrets of nature, whose essence was expressed by a symbol of erotic fulfillment: the god Dionysus joined with Ariadne, his consort, in a sacred marriage ceremony.

In time the rites of Dionysus lost their emotive religious power. There emerged an almost oriental longing for liberation from their exclusive preoccupation with the purely natural symbols of life and love. The Dionysiac religion, shifting constantly from spiritual to physical and back again, perhaps proved too wild and turbulent for some more ascetic souls. These came to experience their religious ecstasies inwardly, in the worship of Orpheus.

Orpheus was probably a real man, a singer, prophet, and teacher, who was martyred and

whose tomb became a shrine. No wonder the early Christian church saw in Orpheus the prototype of Christ. Both religions brought to the late Hellenistic world the promise of a future divine life. Because they were men, yet also mediators of the divine, for the multitudes of the dying Grecian culture in the days of the Roman Empire they held the longed-for hope of a future life.

There was, however, one important difference between the religion of Orpheus and the religion of Christ. Though sublimated into a mystical form, the Orphic mysteries kept alive the old Dionysiac religion. The spiritual impetus came from a demi-god, in whom was preserved the most significant quality of a religion rooted in the art of agriculture. That quality was the old pattern of the fertility gods who came only for the season—in other words, the eternally recurrent cycle of birth, growth, fullness, and decay.

Christianity, on the other hand, dispelled the mysteries. Christ was the product and reformer of a patriarchal, nomadic, pastoral religion, whose prophets represented their Messiah as a being of absolutely divine origin. The Son of Man, though born of a human virgin, had his beginning in heaven, whence he came in an act of God's incarnation in man. After his death, he returned to heaven—but returned once and for all, to reign on the right hand of God until the Second Coming "when the dead shall arise."

Of course the asceticism of early Christianity did not last. The memory of the cyclic mysteries haunted its followers to the extent that the Church eventually had to incorporate many practices from the pagan past into its rituals. The most meaningful of these may be found in the old records of what was done on Holy Saturday and Easter Sunday in celebration of the resurrection of Christ—the baptismal service that the medieval church made into a suitable and deeply meaningful initiation rite. But that ritual has scarcely survived into modern times, and it is completely absent in Protestantism.

The ritual that has survived much better, and that still contains the meaning of a central initiation mystery for the devout, is the Catholic practice of the elevation of the chalice. It has been described by Dr. Jung in his "Transformation Symbolism in the Mass":

"The lifting up of the chalice in the air prepares the spiritualization . . . of the wine. This is confirmed by the invocation to the Holy

Above, a Dionysiac ritual depicted on the great fresco in the Villa of the Mysteries at Pompeii. In the center an initiate is offered the ceremonial cup of Dionysus, in which he sees a reflection of the god-mask held behind. This is a symbolic infusion of the drink with the god's spirit—which can be said to parallel the Roman Catholic ceremony of elevating the chalice during Mass (below).

Ghost that immediately follows. . . . The invocation serves to infuse the wine with holy spirit, for it is the Holy Ghost who begets, fulfills, and transforms. . . . After the elevation, the chalice was, in former times, set down to the right of the Host, to correspond with the blood that flowed from the right side of Christ."

The ritual of communion is everywhere the same, whether it is expressed by drinking of the cup of Dionysus or of the holy Christian chalice; but the level of awareness each brings to the individual participant is different. The Dionysiac participant looks back to the origin of things, to the "storm-birth" of the god who is blasted from the resistant womb of Mother Earth. In the frescoes of the Villa de Misteri in Pompeii, the enacted rite evoked the god as a mask of terror reflected in the cup of Dionysus offered by the priest to the initiate. Later we find the winnowing basket, with its precious fruits of the earth, and the phallus as creative symbols of the god's manifestation as the principle of breeding and growth.

In contrast to this backward look, with its central focus on nature's eternal cycle of birth and death, the Christian mystery points forward to the initiate's ultimate hope of union with a transcendent god. Mother Nature, with

Left, Orpheus charming the beasts with his song (in a Roman mosaic); above, the murder of Orpheus by Thracian women (on a Greek vase). Below left, Christ as the Good Shepherd (a sixth-century mosaic). Both Orpheus and Christ parallel the archetype of the man of nature — also reflected in the painting by Cranach (below) of "natural man's" innocence. Facing page, left, the 18th-century French philosopher Rousseau, who put forward the idea of the "noble savage" — the simple child of nature free of sin and evil. Far right, the title page of ***Walden***, by the 19th-century American writer Thoreau, who believed in and followed a natural way of life almost wholly independent of civilization.

all her beautiful seasonal changes, has been left behind, and the central figure of Christianity offers spiritual certainty, for he is the Son of God in heaven.

Yet the two somehow fuse in the figure of Orpheus, the god who remembers Dionysus but looks forward to Christ. The psychological sense of this intermediate figure has been described by the Swiss author Linda Fierz-David, in her interpretation of the Orphic rite pictured in the Villa de Misteri:

"Orpheus taught while he sang and played the lyre, and his singing was so powerful that it mastered all nature; when he sang to his lyre the birds flew about him, the fish left the water and sprang to him. The wind and the sea became still, the rivers flowed upward toward him. It did not snow and there was no hail. Trees and the very stones followed after Orpheus; tiger and lion lay down near him next to the sheep, and the wolves next to the stag and the roe. Now what does this mean? It surely means that through a divine insight into the meaning of natural events . . . nature's happenings become harmoniously ordered from within. Everything becomes light and all creatures appeased when the mediator, in the act of worshiping, represents the light of nature. Orpheus is an embodiment of devotion and piety; he symbolizes the religious attitude that solves all conflicts, since thereby the whole soul is turned toward that which lies on the other side of all conflict. . . . And as he does this, he is truly Orpheus; that is, a good shepherd, his primitive embodiment. . . ."

Both as good shepherd and as mediator, Orpheus strikes the balance between the Dionysiac religion and the Christian religion, since we find both Dionysus and Christ in similar roles, though, as I have said, differently oriented as to time and direction in space--one a cyclic religion of the nether world, the other heavenly and eschatological, or final. This series of initiatory events, drawn from the context of religious history, is repeated endlessly and with practically every conceivable individual twist of meaning in the dreams and fantasies of modern people.

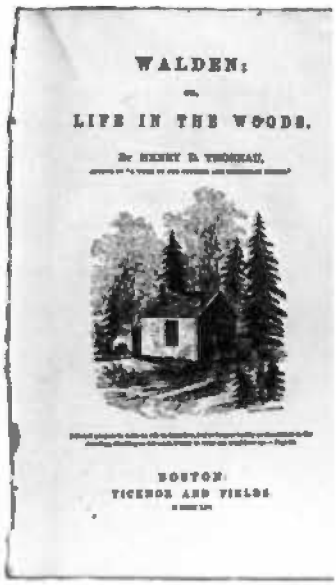
In a state of heavy fatigue and depression, a woman undergoing analysis had this fantasy:

I sit on the side of a long narrow table in a high vaulted room with no window. My body is hunched over and shrunken. There is nothing over me but a long white linen cloth that hangs from my shoulders to the floor. Something crucial has happened to me. There is not much life left in me. Red crosses on gold disks appear before my eyes. I recall that I have made some sort of commitment a long time ago and wherever I am now must be part of this. I sit there a long time.

Now I slowly open my eyes and I see a man who sits beside me who is to heal me. He appears natural and kind and he is talking to me though I don't hear him. He seems to know all about where I have been. I am aware that I am very ugly and that there must be an odor of death around me. I wonder if he will be repelled. I look at him for a very long time. He does not turn away. I breathe more easily.

Then I feel a cool breeze, or cool water, pour over my body. I wrap the white linen cloth across me now and prepare for a natural sleep. The man's healing hands are on my shoulders. I recall vaguely that there was a time when there were wounds there but the pressure of his hands seems to give me strength and healing.

This woman had previously felt threatened by doubts about her original religious affiliation. She had been brought up as a devout



Catholic of the old school, but since her youth she had struggled to free herself from the formal religious conventions followed by her family. Yet the symbolic events of the church year and the richness of her insight into their meaning remained with her throughout the process of her psychological change; and in her analysis I found this working knowledge of religious symbolism most helpful.

The significant elements she singled out of her fantasy were the white cloth, which she understood as a sacrificial cloth; the vaulted room, which she considered to be a tomb; and her commitment, which she associated with the experience of submission. This commitment, as she called it, suggested a ritual of initiation with a perilous descent into the vault of death, which symbolized the way she had left church and family to experience God in her own fashion. She had undergone an "imitation of Christ" in the true symbolic sense, and like him she had suffered the wounds that preceded this death.

The sacrificial cloth suggests the winding sheet or shroud in which the crucified Christ was wrapped and then placed in the tomb. The end of the fantasy introduces the healing figure of a man, loosely associated with me as her analyst but appearing also in his natural role as a friend fully aware of her experience. He speaks to her in words she cannot yet hear, but his hands are reassuring and give a sense of healing. One senses in this figure the touch and the word of the good shepherd, Orpheus or Christ, as mediator and also, of course, as healer. He is on the side of life and has to convince her that she may now come back from the vault of death.

Shall we call this rebirth or resurrection? Both, perhaps, or neither. The essential rite proclaims itself at the end: The cool breeze or water flowing over her body is the primordial act of purification or cleansing of the sin of death, the essence of true baptism.

The same woman had another fantasy in which she felt that her birthday fell upon the day of Christ's resurrection. (This was much more meaningful for her than the memory of her mother, who had never given her the feel-

ing of reassurance and renewal she so much wished for on her childhood birthdays.) But this did not mean she identified herself with the figure of Christ. For all his power and glory, something was lacking; and as she tried to reach him through prayer, he and his cross were lifted up to heaven out of her human reach.

In this second fantasy she fell back upon the symbol of rebirth as a rising sun, and a new feminine symbol began to make its appearance. First of all it appeared as an "embryo in a watery sack." Then she was carrying an eight-year-old boy through the water "passing a danger point." Then a new movement occurred in which she no longer felt threatened or under the influence of death. She was "in a forest by a little spring waterfall . . . green vines grow all around. In my hands I have a stone bowl in which there is spring water, some green moss, and violets. I bathe myself under the waterfall. It is golden and 'silky' and I feel like a child."

The sense of these events is clear, though it is possible to miss the inner meaning in the cryptic description of so many changing images. Here we have, it seems, a process of rebirth in which a larger spiritual self is reborn and baptized in nature as a child. Meanwhile she has rescued an older child who was, in some way, her own ego at the most traumatic period of her childhood. She then carried it through water past the danger point, thus indicating her fear of a paralyzing sense of guilt if she should depart too far from her family's conventional religion. But religious symbolism is significant by its absence. All is in the hands of nature; we are clearly in the realm of the shepherd Orpheus rather than the risen Christ.

A dream followed this sequence, which brought her to a church resembling the church in Assisi with Giotto's frescoes of St. Francis. She felt more at home here than she would in other churches because St. Francis, like Orpheus, was a religious man of nature. This revived her feelings about the change in her religious affiliation that had been so painful to undergo, but now she believed she could joyfully face the experience, inspired by the light of nature.

The series of dreams ended with a distant echo of the religion of Dionysus. (One could say that this was a reminder that even Orpheus can at times be a little too far removed from the fecundating power of the animal-god in man.) She dreamed that she was leading a fair-haired child by the hand. "We are happily participating in a festival that includes the sun and the forests and flowers all around. The child has a little white flower in her hand, and she places it on the head of a black bull. The bull is part of the festival and is covered with festive decorations." This reference recalls the ancient rites that celebrated Dionysus in the guise of a bull.

But the dream did not end there. The woman added: "Some time later the bull is

Above left, the Persian god Mithras sacrificing the bull. The sacrifice (also part of Dionysiac rites) can be seen as a symbol of the victory of man's spiritual nature over his animality—of which the bull is a common symbol. (This may explain the popularity in some countries of bullfighting, left.) Right, an etching by Picasso (1935) depicts a girl threatened by a Minotaur—here, as in the myth of Theseus, a symbol of man's uncontrollable instinctive forces.

pierced by a golden arrow." Now, besides Dionysus, there is another pre-Christian rite in which the bull plays a symbolic role. The Persian sun-god Mithras sacrifices a bull. He, like Orpheus, represents the longing for a life of the spirit that might triumph over the primitive animal passions of man and, after a ceremony of initiation, give him peace.

This series of images confirms a suggestion that is found in many fantasy or dream sequences of this type – that there is no final peace, no resting point. In their religious quest men and women – especially those who live in modern Western Christianized societies – are still in the power of those early traditions that strive within them for supremacy. It is a conflict of pagan or Christian beliefs, or, one might say, of rebirth or resurrection.

A more direct clue to the solution of this dilemma is to be found, in this woman's first fantasy, in a curious piece of symbolism that could easily be overlooked. The woman says that in her death vault she saw before her eyes a vision of red crosses on gold disks. As became clear later in her analysis, she was about to experience a profound psychic change and to emerge out of this "death" into a new kind of life. We might imagine, therefore, that this image, which came to her in the depth of her despair of life, should in some way herald her future religious attitude. In her subsequent work she did in fact produce evidence for thinking that the red crosses represented her devotion to the Christian attitude, while the gold disks represented her devotion to the pre-Christian mystery religions. Her vision had told her that she must reconcile these Christian and pagan elements in the new life that lay ahead.

One last, but important, observation concerns the ancient initiation rites and their relation to Christianity. The initiation rite celebrated in the Eleusinian mysteries (the rites of worship of the fertility goddesses Demeter and Persephone) was not considered appropriate merely for those who sought to live life more abundantly; it was also used as a preparation for death, as if death also required an initiatory rite of passage of the same kind.

On a funeral urn found in a Roman grave near the Columbarium on the Esquiline Hill we find a clear bas-relief representing scenes of the final stage of initiation where the novice is admitted to the presence and converse of the goddesses. The rest of the design is devoted to two preliminary ceremonies of purification – the sacrifice of the "mystic pig," and a mysticized version of the sacred marriage. This all points to an initiation into death, but in a form that lacks the finality of mourning. It hints at that element of the later mysteries – especially of Orphism – which makes death carry a promise of immortality. Christianity went even further. It promised something more than immortality (which in the old sense of the cyclic mysteries might merely mean reincarnation), for it offered the faithful an everlasting life in heaven.

So we see again, in modern life, the tendency to repeat old patterns. Those who have to learn to face death may have to relearn the old message that tells us that death is a mystery for which we must prepare ourselves in the same spirit of submission and humility as we once learned to prepare ourselves for life.

Symbols of transcendence

The symbols that influence man vary in their purpose. Some men need to be aroused, and experience their initiation in the violence of a Dionysiac "thunder rite." Others need to be subdued, and they are brought to submission in the ordered design of temple precinct or sacred cave, suggestive of the Apollonian religion of later Greece. A full initiation embraces both themes, as we can see when we look either at the material drawn from ancient texts or at living subjects. But it is quite certain that the fundamental goal of initiation lies in taming the original Trickster-like wildness of the juvenile nature. It therefore has a civilizing or spiritualizing purpose, in spite of the violence of the rites that are required to set this process in motion.

There is, however, another kind of symbolism, belonging to the earliest known sacred traditions, that is also connected with the periods of transition in a person's life. But these symbols do not seek to integrate the initiate with any religious doctrine or secular group-consciousness. On the contrary, they point to man's need for liberation from any state of being that is too immature, too fixed or final. In other words, they concern man's release from—or transcendence of—any confining pattern of existence, as he moves toward a superior or more mature stage in his development.

A child, as I have said, possesses a sense of completeness, but only before the initial emergence of his ego-consciousness. In the case of an adult, a sense of completeness is achieved through a union of the consciousness with the unconscious contents of the mind. Out of this union arises what Jung called "the transcendent function of the psyche," by which a man can achieve his highest goal: the full realization of the potential of his individual Self.

Both a bird and a shaman (i.e. a primitive medicine man) are common symbols of transcendence, and often are combined: Left, a prehistoric cave painting at Lascaux shows a shaman in a bird mask. Below, a shaman priestess of a Siberian people, in a bird costume. Right, a shaman's coffin (also Siberian) with bird figures on the posts.


City of Destruction
CELESTIAL CITY

Thus, what we call "symbols of transcendence" are the symbols that represent man's striving to attain this goal. They provide the means by which the contents of the unconscious can enter the conscious mind, and they also are themselves an active expression of those contents.

These symbols are manifold in form. Whether we encounter them in history or in the dreams of contemporary men and women who are at a critical stage in their lives, we can see their importance. At the most archaic level of this symbolism we again meet the Trickster theme. But this time he no longer appears as a lawless would-be hero. He has become the shaman—the medicine man—whose magical practices and flights of intuition stamp him as a primitive master of initiation. His power resides in his supposed ability to leave his body and fly about the universe as a bird.

In this case the bird is the most fitting symbol of transcendence. It represents the peculiar nature of intuition working through a "medium," that is, an individual who is capable of obtaining knowledge of distant events—or facts of which he consciously knows nothing—by going into a trancelike state.

Evidence of such powers can be found as far back as the paleolithic period of prehistory, as the American scholar Joseph Campbell has pointed out in commenting upon one of the famous cave paintings recently discovered in France. At Lascaux, he writes, "there is a shaman depicted, lying in a trance, wearing a bird mask with a figure of a bird perched on a staff beside him. The shamans of Siberia wear such bird costumes to this day, and many are believed to have been conceived by their mothers from the descent of a bird . . . . The shaman, then, is not only a familiar denizen, but even the favored scion of those realms of power that are invisible to our normal waking consciousness, which all may visit briefly in vision, but through which he roams, a master."

At the highest level of this type of initiatory activity, far from those tricks-of-the-trade by which magic so frequently replaces true spiritual insight, we find the Hindu master yogis. In their trance states they go far beyond the normal categories of thought.

One of the commonest dream symbols for this type of release through transcendence is the theme of the lonely journey or pilgrimage, which somehow seems to be a spiritual pilgrim-

In myths or dreams, a lonely journey often symbolizes the liberation of transcendence. Above left, a 15th-century painting of the poet Dante holding his book (the *Divine Comedy*) which relates his dream of a journey to hell (lower left of picture), purgatory, and heaven. Far left, an engraving of the journey made by the pilgrim in the British author John Bunyan's *Pilgrim's Progress* (1678). (Note that the journey is a circular movement toward an inner center.) This book, too, is told as a dream; left, the pilgrim dreaming.

Many people want some change from a containing pattern of life; but the freedom gained by travel (urged by the "run away to sea" poster, right) is no substitute for a true inner liberation.

age on which the initiate becomes acquainted with the nature of death. But this is not death as a last judgment or other initiatory trial of strength; it is a journey of release, renunciation, and atonement, presided over and fostered by some spirit of compassion. This spirit is more often represented by a "mistress" rather than a "master" of initiation, a supreme feminine (i.e. anima) figure such as Kwan-Yin in Chinese Buddhism, Sophia in the Christian-Gnostic doctrine, or the ancient Greek goddess of wisdom Pallas Athena.

Not only the flight of birds or the journey into the wilderness represents this symbolism, but any strong movement exemplifying release. In the first part of life, when one is still attached to the original family and social group, this may be experienced as that moment of initiation at which one must learn to take the decisive steps into life alone. It is the moment that T. S. Eliot describes in "The Waste Land," when one faces

The awful daring of a moment's surrender,
which an age of prudence can never retract.

At a later period of life one may not need to break all ties with the symbols of meaningful containment. But nonetheless one can be filled with that spirit of divine discontent which forces all free men to face some new discovery or to live their lives in a new way. This change may become especially important in the period between middle age and old age, which is the time in life when so many people are considering what to do in their retirement—whether to work or to play, whether to stay at home or to travel.

If their lives have been adventurous, insecure, or full of change, they may long for a settled life and the consolations of religious certainty. But if they have lived chiefly within the social pattern in which they were born, they may desperately need a liberating change. This need may be filled, temporarily, by a trip around the world, or by nothing more than a move to a smaller house. But none of these external changes will serve unless there has been some inner transcendence of old values in creating, not just inventing, a new pattern of life.

A case of this latter sort is a woman who had lived in a style of life that she, her family, and friends had long enjoyed because it was so well rooted, culturally nourishing, and secure from transitory fashions. She had this dream:

I found some strange pieces of wood, not carved but with natural beautiful shapes. Some-

Left, the British explorer R. F. Scott and his companions, photographed in the Antarctic in 1911. Explorers, venturing into the unknown, provide an apt image of the liberation, the breaking out of containment, that characterizes transcendence.

The symbol of the snake is commonly linked with transcendence, because it was traditionally a creature of the underworld—and thus was a "mediator" between one way of life and another. Right, the snake and staff symbol of the Greco-Roman god of medicine Asklepios on a card used to identify a doctor's car in modern France.

one said: "Neanderthal man brought them." Then I saw at a distance these Neanderthal men looking like a dark mass, but I could not see one of them distinctly. I thought I would take back from this place a piece of their wood.

Then I went on, as if on a journey by myself, and I looked down into an enormous abyss like an extinct volcano. There was water in part of it and there I expected to see more Neanderthal men. But instead I saw black water pigs that had come out of the water and were running in and out of the black volcanic rocks.

In contrast to this woman's family attachments and her highly cultivated style of life, the dream takes her to a prehistoric period more primitive than anything we can visualize. She can find no social group among these ancient men: She sees them as an embodiment of a truly unconscious, collective "dark mass" in the distance. Yet they are alive, and she may carry away a piece of their wood. The dream emphasizes that the wood is natural, not carved; therefore it comes from a primordial, not a culturally conditioned, level of the unconscious. The piece of wood, remarkable for its great age, links this woman's contemporary experience to the distant origins of human life.

We know from many examples that an ancient tree or plant represents symbolically the growth and development of psychic life (as distinct from instinctual life, commonly symbolized by animals). Hence, in this piece of wood, this woman acquired a symbol of her link with the deepest layers of the collective unconscious.

Next she speaks of continuing her journey alone. This theme, as I have already pointed out, symbolizes the need for release as an initiatory experience. So here we have another symbol of transcendence.

Then, in the dream, she sees a huge crater of an extinct volcano, which has been the channel for a violent eruption of fire from the deepest layers of the earth. We can surmise that this refers to a significant memory trace, which leads back to a traumatic experience. This she associated to a personal experience early in her life when she had felt the destructive, yet creative, force of her passions to such an extent that she feared she would go out of her mind. She had found, in late adolescence, a quite unexpected need to break away from her family's excessively conventional social pattern. She had achieved this break without serious distress, and had been able to return eventually to make her peace with the family. But there lingered a profound wish to make a still greater differentiation from her family background and to find freedom from her own pattern of existence.

This dream recalls another. It came from a young man who had a totally different problem but who seemed to need a similar type of insight. He too had the urge to achieve differentiation. He dreamed of a volcano, and from its crater he saw two birds taking flight as if in fear that the volcano was about to erupt. This was in a strange, lonely place with a body of water between him and the volcano. In this case, the dream represented an individual initiation journey.

It is similar to cases reported among the simple food-gathering tribes, which are the least family-conscious groups we know. In these societies the young initiate must take a lonely journey to a sacred place (in Indian cultures of the North Pacific coast, it may actually be a crater lake) where, in a visionary or trancelike state, he encounters his "guardian spirit" in the

form of an animal, a bird, or natural object. He closely identifies himself with this "bush soul" and thereby becomes a man. Without such an experience he is regarded, as an Achumaui medicine man put it, as "an ordinary Indian, nobody."

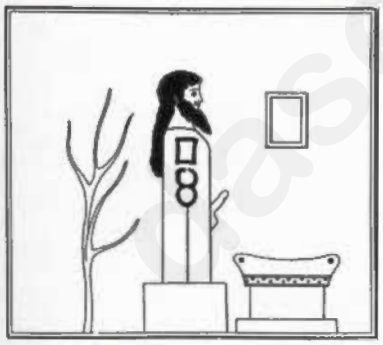
The young man's dream came at the beginning of his life, and it pointed to his future independence and identity as a man. The woman I have described was approaching the end of her life, and she experienced a similar journey and seemed to need to acquire a similar independence. She could live out the remainder of her days in harmony with an eternal human law that, by its antiquity, transcended the known symbols of culture.

But such independence does not end in a state of yogi-like detachment that would mean a renunciation of the world with all its impurities. In the otherwise dead and blasted landscape of her dream the woman saw signs of animal life. These are "water pigs," unknown to her as a species. They therefore would carry the meaning of a special type of animal, one that can live in two environments, in water or on the earth.

This is the universal quality of the animal as a symbol of transcendence. These creatures, figuratively coming from the depths of the ancient Earth Mother, are symbolic denizens of the collective unconscious. They bring into the field of consciousness a special chthonic (underworld) message that is somewhat different from the spiritual aspirations symbolized by the birds in the young man's dream.

Other transcendent symbols of the depths are rodents, lizards, snakes, and sometimes fish. These are intermediate creatures that combine underwater activity and the bird-flight with an intermediate terrestrial life. The wild duck or the swan are cases in point. Perhaps the commonest dream symbol of transcendence is the snake, as represented by the therapeutic symbol of the Roman god of medicine Aesculapius, which has survived to modern times as a sign of the medical profession. This was originally a nonpoisonous tree snake; as we see it, coiled around the staff of the healing god, it seems to embody a kind of mediation between earth and heaven.

A still more important and widespread symbol of chthonic transcendence is the motif of the two entwined serpents. These are the famous Naga serpents of ancient India; and we also find them in Greece as the entwined serpents on the end of the staff belonging to the god Hermes. An early Grecian herm is a stone pillar with a bust of the god above. On one side are the entwined serpents and on the other an erect phallus. As the serpents are represented



Left, a 17th-century French painting reveals the snake's role as mediator between this world and the next. Orpheus is playing his lyre; he and his audience fail to notice that Eurydice (center of picture) has been bitten by a snake—a fatal wound that symbolizes her descent into the underworld.

Above, the Egyptian god Thoth with the head of a bird (an ibis), in a relief from *c.* 350 B.C. Thoth is an "underworld" figure associated with transcendence; it was he who judged the souls of the dead. The Greek god Hermes, who was called "psycho-pomp" (soul-guide), had the function of guiding the dead to the underworld. Left, a stone *herm*, which was placed at crossroads (symbolizing the god's role as a mediator between two worlds). On the side of the herm is a snake twined around a staff; this symbol (the *caduceus*) was carried over to the Roman god Mercury (right, a 16th-century Italian bronze), who also acquired wings, recalling the bird as a symbol of spiritual transcendence.

in the act of sexual union and the erect phallus is unequivocally sexual, we can draw certain conclusions about the function of the herm as a symbol of fertility.

But we are mistaken if we think this only refers to biological fertility. Hermes is Trickster in a different role as a messenger, a god of the cross-roads, and finally the leader of souls to and from the underworld. His phallus therefore penetrates from the known into the unknown world, seeking a spiritual message of deliverance and healing.

Originally in Egypt Hermes was known as the ibis-headed god Thoth, and therefore was conceived as the bird form of the transcendent principle. Again, in the Olympian period of Greek mythology, Hermes recovered attributes of the bird life to add to his chthonic nature as serpent. His staff acquired wings above the serpents, becoming the *caduceus* or winged staff of Mercury, and the god himself became the "flying man" with his winged hat and sandals. Here we see his full power of transcendence, whereby the lower transcendence from underworld snake-consciousness, passing through the medium of earthly reality, finally attains transcendence to superhuman or transpersonal reality in its winged flight.

Such a composite symbol is found in other representations as the winged horse or winged dragon or other creatures that abound in the artistic expressions of alchemy, so fully illustrated in Dr. Jung's classic work on this subject. We follow the innumerable vicissitudes of these symbols in our work with patients. They show what our therapy can expect to achieve when it liberates the deeper psychic contents so that they can become part of our conscious equipment for understanding life more effectively.

It is not easy for modern man to grasp the significance of the symbols that come down to us from the past or that appear in our dreams. Nor is it easy to see how the ancient conflict between symbols of containment and liberation

Winged dragons (above, from a 15th-century manuscript) combine the transcendent symbolism of the snake and the bird. Right, an image of spiritual transcendence: Mohammed on the winged mare Buraq flies through the celestial spheres.

relates to our own predicament. Yet it becomes easier when we realize it is only the specific forms of these archaic patterns that change, not their psychic meaning.

We have been talking of wild birds as symbols of release or liberation. But today we could as well speak of jet planes and space rockets, for they are the physical embodiment of the same transcendent principle, freeing us at least temporarily from gravity. In the same way the ancient symbols of containment, which once gave stability and protection, now appear in modern man's search for economic security and social welfare.

Any of us can see, of course, that there is a conflict in our lives between adventure and discipline, or evil and virtue, or freedom and security. But these are only phrases we use to describe an ambivalence that troubles us, and to which we never seem able to find an answer.

There is an answer. There is a meeting point between containment and liberation, and we can find it in the rites of initiation that I have been discussing. They can make it possible for individuals, or whole groups of people, to unite the opposing forces within themselves and achieve an equilibrium in their lives.

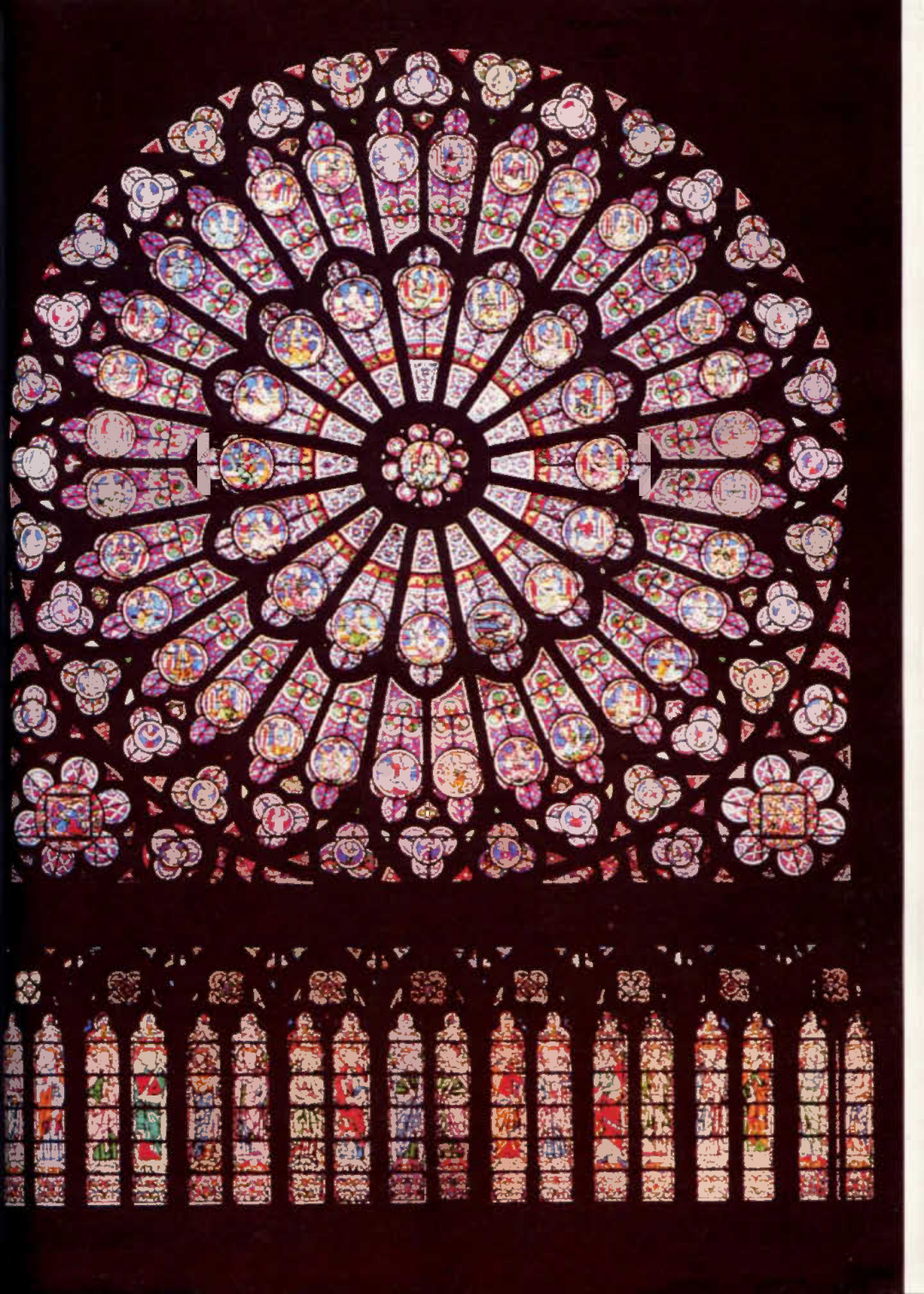
But the rites do not offer this opportunity invariably, or automatically. They relate to particular phases in the life of an individual, or of a group, and unless they are properly understood and translated into a new way of life, the moment can pass. Initiation is, essentially, a process that begins with a rite of submission, followed by a period of containment, and then by a further rite of liberation. In this way every individual can reconcile the conflicting elements of his personality: He can strike a balance that makes him truly human, and truly the master of himself.

In the dreams and fantasies of many modern people, the flights of the great rockets of space research have often appeared as symbolic 20th-century embodiments of the urge toward liberation and release that is called transcendence.

3 The process of individuation

M.-L. von Franz

The rose window of the cathedral of Notre Dame, Paris



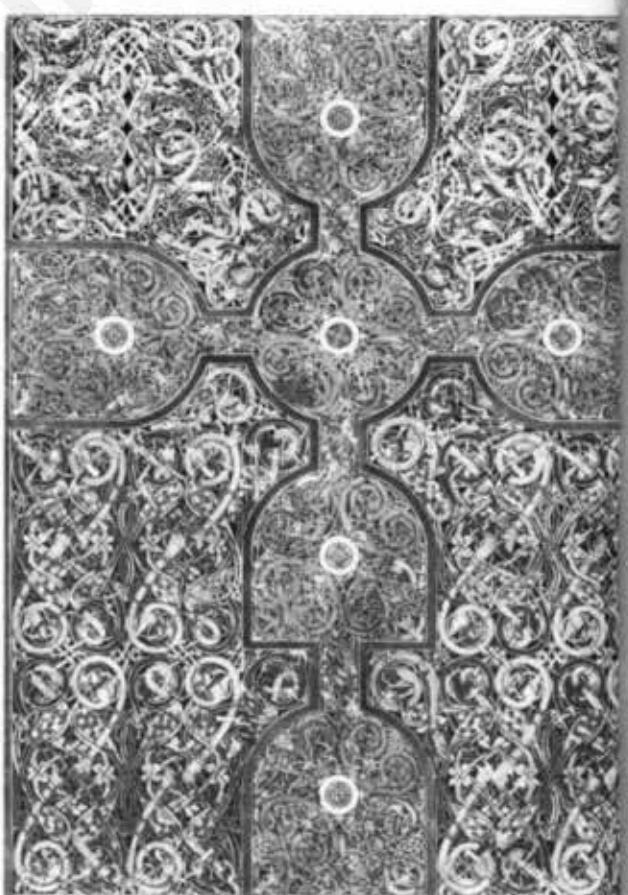
The pattern of psychic growth

At the beginning of this book Dr. C. G. Jung introduced the reader to the concept of the unconscious, its personal and collective structures, and its symbolic mode of expression. Once one has seen the vital importance (that is, the healing or destructive impact) of the symbols produced by the unconscious, there remains the difficult problem of interpretation. Dr. Jung has shown that everything depends on whether any particular interpretation "clicks" and is meaningful to the individual concerned. In this way he has indicated the possible meaning and function of dream symbolism.

But, in the development of Jung's theory, this possibility raised another question: What is the purpose of the *total* dream life of the individual? What role do dreams play, not only in the immediate psychic economy of the human being, but in his life as a whole?

By observing a great many people and studying their dreams (he estimated that he interpreted at least 80,000 dreams), Jung discovered not only that all dreams are relevant in varying degrees to the life of the dreamer, but that they are all parts of one great web of psychological factors. He also found that, on the whole, they seem to follow an arrangement or pattern. This pattern Jung called "the process of individuation." Since dreams produce different scenes and images every night, people who are not careful observers will probably be unaware of any pattern. But if one watches one's own dreams over a period of years and studies the entire sequence, one will see that certain contents emerge, disappear, and then turn up again. Many people even dream repeatedly of the same figures, landscapes, or situations; and if one follows these through a whole series, one will see that they change slowly but perceptibly. These changes can be accelerated if the dreamer's conscious attitude is influenced by appropriate interpretation of the dreams and their symbolic contents.

Below, a "meander" (a decoration in a seventh-century manuscript). Individual dreams seem as strange and fragmented as the detail, above, from the decoration; but over a lifetime's dreaming, a meandering pattern appears -- revealing the process of psychic growth.



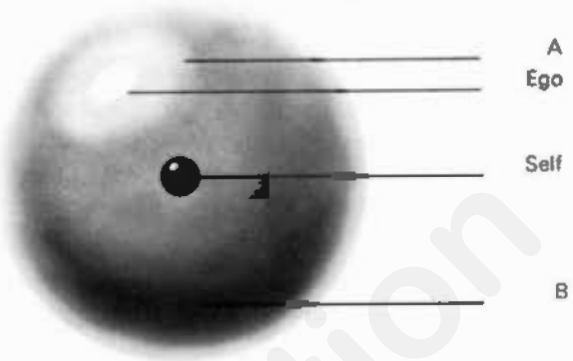
Thus our dream life creates a meandering pattern in which individual strands or tendencies become visible, then vanish, then return again. If one watches this meandering design over a long period of time, one can observe a sort of hidden regulating or directing tendency at work, creating a slow, imperceptible process of psychic growth — the process of individuation.

Gradually a wider and more mature personality emerges, and by degrees becomes effective and even visible to others. The fact that we often speak of "arrested development" shows that we assume that such a process of growth and maturation is possible with every individual. Since this psychic growth cannot be brought about by a conscious effort of will power, but happens involuntarily and naturally, it is in dreams frequently symbolized by the tree, whose slow, powerful, involuntary growth fulfills a definite pattern.

The organizing center from which the regulatory effect stems seems to be a sort of "nuclear atom" in our psychic system. One could also call it the inventor, organizer, and source of dream images. Jung called this center the "Self" and described it as the totality of the whole psyche, in order to distinguish it from the "ego," which constitutes only a small part of the total psyche.

Throughout the ages men have been intuitively aware of the existence of such an inner center. The Greeks called it man's inner *daimon*; in Egypt it was expressed by the concept of the *Ba-soul*; and the Romans worshiped it as the "genius" native to each individual. In more primitive societies it was often thought of as a protective spirit embodied within an animal or a fetish.

This inner center is realized in exceptionally pure, unspoiled form by the Naskapi Indians, who still exist in the forests of the Labrador peninsula. These simple people are hunters who live in isolated family groups, so far from one another that they have not been able to evolve tribal customs or collective religious beliefs and ceremonies. In his lifelong solitude the Naskapi hunter has to rely on his own inner voices and unconscious revelations; he has no religious teachers who tell him what he should believe, no rituals, festivals, or customs to help him along. In his basic view of life, the soul of man is simply an "inner companion," whom he calls "my friend" or *Mista'peo*, meaning "Great Man." Mista'peo dwells in the heart and is immortal; in the moment of death, or shortly before, he leaves the individual, and later reincarnates himself in another being.



The psyche can be compared to a sphere with a bright field (A) on its surface, representing consciousness. The *ego* is the field's center (only if "I" know a thing is it conscious). The *Self* is at once the nucleus and the whole sphere (B), its internal regulating processes produce dreams.

Those Naskapi who pay attention to their dreams and who try to find their meaning and test their truth can enter into a deeper connection with the Great Man. He favors such people and sends them more and better dreams. Thus the major obligation of an individual Naskapi is to follow the instructions given by his dreams, and then to give permanent form to their contents in art. Lies and dishonesty drive the Great Man away from one's inner realm, whereas generosity and love of one's neighbors and of animals attract him and give

him life. Dreams give the Naskapi complete ability to find his way in life, not only in the inner world but also in the outer world of nature. They help him to foretell the weather and give him invaluable guidance in his hunting, upon which his life depends. I mention these very primitive people because they are uncontaminated by our civilized ideas and still have natural insight into the essence of what Jung calls the Self.

The Self can be defined as an inner guiding factor that is different from the conscious personality and that can be grasped only through the investigation of one's own dreams. These show it to be the regulating center that brings about a constant extension and maturing of the personality. But this larger, more nearly total aspect of the psyche appears first as merely an inborn possibility. It may emerge very slightly, or it may develop relatively completely during one's lifetime. How far it develops depends on whether or not the ego is willing to listen to the messages of the Self. Just as the Naskapi have noticed that a person who is receptive to the hints of the Great Man gets better and more helpful dreams, we could add that the inborn Great Man becomes more real within the receptive person than in those who neglect him. Such a person also becomes a more complete human being.

It even seems as if the ego has not been produced by nature to follow its own arbitrary impulses to an unlimited extent, but to help to make real the totality—the whole psyche. It is the ego that serves to light up the entire system, allowing it to become conscious and thus to be realized. If, for example, I have an artistic talent of which my ego is not conscious, nothing will happen to it. The gift may as well be nonexistent. Only if my ego notices it can I bring it into reality. The inborn but hidden totality of the psyche is not the same thing as a wholeness that is fully realized and lived.

One could picture this in the following way: The seed of a mountain pine contains the whole future tree in a latent form; but each seed falls at a certain time onto a particular place, in which there are a number of special factors, such as the quality of the soil and the stones, the slope of the land, and its exposure to sun and wind. The latent totality of the pine in the seed reacts to these circumstances by avoiding the stones and inclining toward the sun, with the result that the tree's growth is shaped. Thus an individual pine slowly comes into existence, constituting the fulfillment of its totality, its emergence into the realm of reality. Without the living tree, the image of the pine is only a possibility or an abstract idea. Again, the realization of this uniqueness in the individual man is the goal of the process of individuation.

From one point of view this process takes place in man (as well as in every other living being) by itself and in the unconscious; it is a process by which man lives out his innate human nature. Strictly speaking, however, the process of individuation is real only if the individual is aware of it and consequently makes a living connection with it. We do not know whether the pine tree is aware of its own growth, whether it enjoys and suffers the different vicissitudes that shape it. But man certainly is able to participate consciously in his development. He even feels that from time to time, by making free decisions, he can cooperate actively with it. This co-operation belongs to the process of individuation in the narrower sense of the word.

Man, however, experiences something that is not contained in our metaphor of the pine tree. The individuation process is more than a coming to terms between the inborn germ of wholeness and the outer acts of fate. Its subjective experience conveys the feeling that some supra-personal force is actively interfering in a creative way. One sometimes feels that the unconscious is leading the way in accordance with a secret design. It is as if something is looking at me, something that I do not see but that sees me—perhaps that Great Man in the heart, who tells me his opinions about me by means of dreams.

But this creatively active aspect of the psychic nucleus can come into play only when the ego gets rid of all purposive and wishful aims and tries to get to a deeper, more basic form

of existence. The ego must be able to listen attentively and to give itself, without any further design or purpose, to that inner urge toward growth. Many existentialist philosophers try to describe this state, but they go only as far as stripping off the illusions of consciousness: They go right up to the door of the unconscious and then fail to open it.

People living in cultures more securely rooted than our own have less trouble in understanding that it is necessary to give up the utilitarian attitude of conscious planning in order to make way for the inner growth of the personality. I once met an elderly lady who had not achieved much in her life, in terms of outward achievement. But she had in fact made a good marriage with a difficult husband, and had somehow developed into a mature personality. When she complained to me that she had not "done" anything in her life, I told her a story related by a Chinese sage, Chuang-Tzu. She understood immediately and felt great relief. This is the story:

A wandering carpenter, called Stone, saw on his travels a gigantic old oak tree standing in a field near an earth-altar. The carpenter said to his apprentice, who was admiring the oak: "This is a useless tree. If you wanted to make a ship, it would soon rot; if you wanted to make tools, they would break. You can't do anything useful with this tree, and that's why it has become so old."

But in an inn, that same evening, when the carpenter went to sleep, the old oak tree appeared to him in his dream and said: "Why do you compare me to your cultivated trees such as whitethorn, pear, orange, and apple trees, and all the others that bear fruit? Even before they can ripen their fruit, people attack and violate them. Their branches are broken, their twigs are torn. Their own gifts bring harm to them, and they cannot live out their natural span. That is what happens everywhere, and that is why I have long since tried to become completely useless. You poor mortal! Imagine if I had been useful in any way, would I have reached this size? Furthermore, you and I are both creatures, and how can one creature set himself so high as to judge another creature? You useless mortal man, what do you know about useless trees?"

The carpenter woke up and meditated upon his dream, and later, when his apprentice asked him why just this one tree served to protect the earth-altar, he answered, "Keep your mouth shut! Let's hear no more about it! The tree grew here on purpose because anywhere else people would have ill-treated it. If it were not the tree of the earth-altar, it might have been chopped down."

An earth altar beneath a tree (in a 19th-century Chinese painting). Such round or square structures usually symbolize the Self, to which the ego must submit to fulfill the process of individuation.

The carpenter obviously understood his dream. He saw that simply to fulfill one's destiny is the greatest human achievement, and that our utilitarian notions have to give way in the face of the demands of our unconscious psyche. If we translate this metaphor into psychological language, the tree symbolizes the process of individuation, giving a lesson to our shortsighted ego.

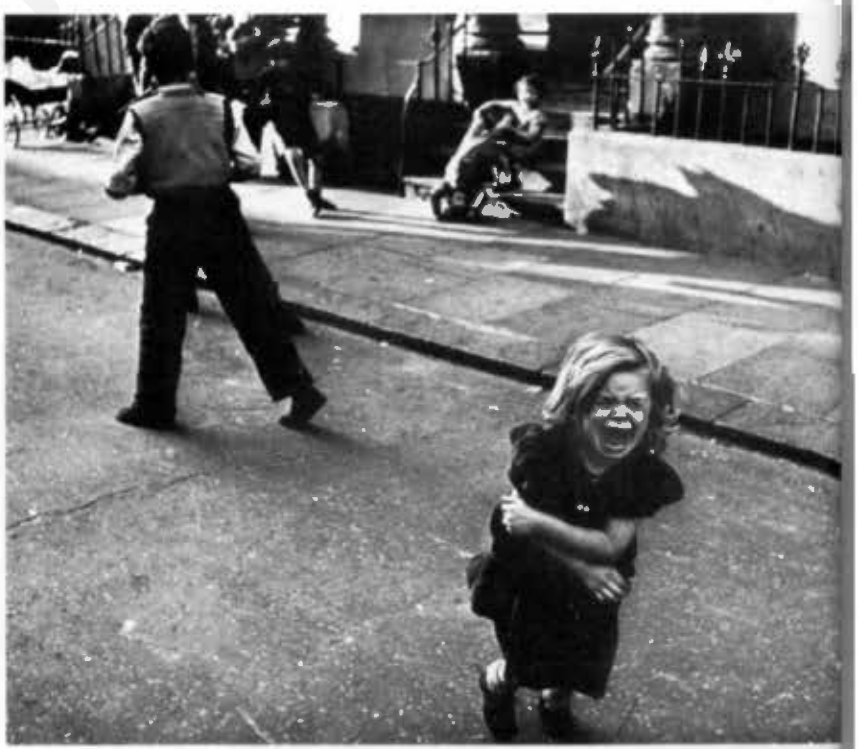
Under the tree that fulfilled its destiny, there was—in Chuang-Tzu's story—an earth-altar. This was a crude, unwrought stone upon which people made sacrifices to the local god who "owned" this piece of land. The symbol of the earth-altar points to the fact that in order to bring the individuation process into reality, one must surrender consciously to the power of the unconscious, instead of thinking in terms of what one should do, or of what is generally thought right, or of what usually happens. One must simply listen, in order to learn what the

inner totality — the Self — wants one to do here and now in a particular situation.

Our attitude must be like that of the mountain pine mentioned above: It does not get annoyed when its growth is obstructed by a stone, nor does it make plans about how to overcome the obstacles. It merely tries to feel whether it should grow more toward the left or the right, toward the slope or away from it. Like the tree, we should give in to this almost imperceptible, yet powerfully dominating, impulse — an impulse that comes from the urge toward unique, creative self-realization. And this is a process in which one must repeatedly seek out and find something that is not yet known to anyone. The guiding hints or impulses come, not from the ego, but from the totality of the psyche: the Self.

It is, moreover, useless to cast furtive glances at the way someone else is developing, because each of us has a unique task of self-realization. Although many human problems are similar, they are never identical. All pine trees are very much alike (otherwise we should not recognize them as pines), yet none is exactly the same as another. Because of these factors of sameness and difference, it is difficult to summarize the infinite variations of the process of individuation. The fact is that each person has to do something different, something that is uniquely his own.

Many people have criticized the Jungian approach for not presenting psychic material systematically. But these critics forget that the material itself is a living experience charged with emotion, by nature irrational and ever-changing, which does not lend itself to systematization except in the most superficial fashion. Modern depth psychology has here reached the same limits that confront microphysics. That is, when we are dealing with statistical averages, a rational and systematic description of the facts is possible. But when we are attempting to describe a single psychic event, we can do no more than present an honest picture of it from as many angles as possible. In the same way, scientists have to admit that they do not know what light is. They can say only that in certain experimental conditions it seems to consist of particles, while in other experimental conditions it seems to consist of waves. But what it is "in itself" is not known. The psychology of the unconscious and any description of the process of individuation encounter comparable difficulties of definition. But I will try here to give a sketch of some of their most typical features.

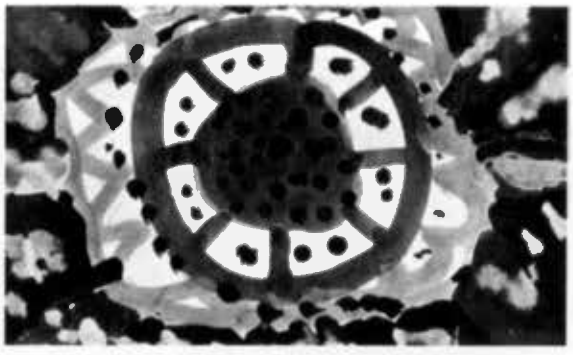


The first approach of the unconscious

For most people the years of youth are characterized by a state of gradual awakening in which the individual slowly becomes aware of the world and of himself. Childhood is a period of great emotional intensity, and a child's earliest dreams often manifest in symbolic form the basic structure of the psyche, indicating how it will later shape the destiny of the individual concerned. For example, Jung once told a group of students about a young woman who was so haunted by anxiety that she committed suicide at the age of 26. As a small child, she had dreamed that "Jack Frost" had entered her room while she was lying in bed and pinched her on the stomach. She woke and discovered that she had pinched herself with her own hand. The dream did not frighten her; she merely remembered that she had had such a dream. But the fact that she did not react emotionally to her strange encounter with the demon of the cold — of congealed life — did not augur well for the future and was itself abnormal. It was with a cold, unfeeling hand that she later put an end to her life. From this single dream it is possible to deduce the tragic fate of the dreamer, which was anticipated by her psyche in childhood.

Sometimes it is not a dream but some very impressive and unforgettable real event that, like a prophecy, anticipates the future in symbolic form. It is well known that children often forget events that seem impressive to adults but keep a vivid recollection of some incident or story that no one else has noticed. When we look into one of these childhood memories, we usually find that it depicts (if interpreted as if it were a symbol) a basic problem of the child's psychic makeup.

When a child reaches school age, the phase of building up the ego and of adapting to the outer world begins. This phase generally brings a number of painful shocks. At the same time, some children begin to feel very different from others, and this feeling of being unique brings a certain sadness that is part of the loneliness of many youngsters. The imperfections of the world, and the evil within oneself as well as out-



A child, adapting to the outside world, receives many psychological shocks: far left, the fearful first day at school; center, the surprise and pain resulting from an attack by another child; left, the grief and bewilderment of the first experience of death. As in effect a protection from such shocks, the child may dream or draw a circular, quadrangular, nuclear motif (above) that symbolizes the all-important center of the psyche.

side, become conscious problems; the child must try to cope with urgent (but not yet understood) inner impulses as well as the demands of the outer world.

If the development of consciousness is disturbed in its normal unfolding, children frequently retire from outer or inner difficulties into an inner "fortress"; and when that happens, their dreams and symbolic drawings of unconscious material often reveal to an unusual degree a type of circular, quadrangular, and "nuclear" motif (which I will explain later). This refers to the previously mentioned psychic nucleus, the vital center of the personality from which the whole structural development of consciousness stems. It is natural that the image of the center should appear in an especially striking way when the psychic life of the individual is threatened. From this central nucleus (as far as we know today), the whole building up of ego consciousness is directed, the ego apparently being a duplicate or structural counterpart of the original center.

In this early phase there are many children who earnestly seek for some meaning in life that could help them to deal with the chaos both within and outside themselves. There are others, however, who are still unconsciously carried along by the dynamism of inherited and instinctive archetypal patterns. These young people are not concerned about the deeper meaning of life, because their experiences with love, nature, sport, and work contain an immediate and satisfying meaning for them. They are not necessarily more superficial; usually they are carried by the stream of life with less friction and disturbance than their more introspective fellows. If I travel in a car or train without looking out, it is only the stops, starts, and sudden turns that make me realise I am moving at all.

The actual process of individuation — the conscious coming-to-terms with one's own inner center (psychic nucleus) or Self — generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of "call," although it is not often recognized as such. On the contrary, the ego feels hampered in its will or its desire and usually projects the obstruction onto something external. That is, the ego accuses God or the economic situation or the boss or the marriage partner of being responsible for whatever is obstructing it.

Or perhaps everything seems outwardly all right, but beneath the surface a person is suffering from a deadly boredom that makes every-

thing seem meaningless and empty. Many myths and fairy tales symbolically describe this initial stage in the process of individuation by telling of a king who has fallen ill or grown old. Other familiar story patterns are that a royal couple is barren; or that a monster steals all the women, children, horses, and wealth of the kingdom; or that a demon keeps the king's army or his ship from proceeding on its course; or that darkness hangs over the lands, wells dry up, and flood, drought, and frost afflict the country. Thus it seems as if the initial encounter with the Self casts a dark shadow ahead of time, or as if the "inner friend" comes at first like a trapper to catch the helplessly struggling ego in his snare.

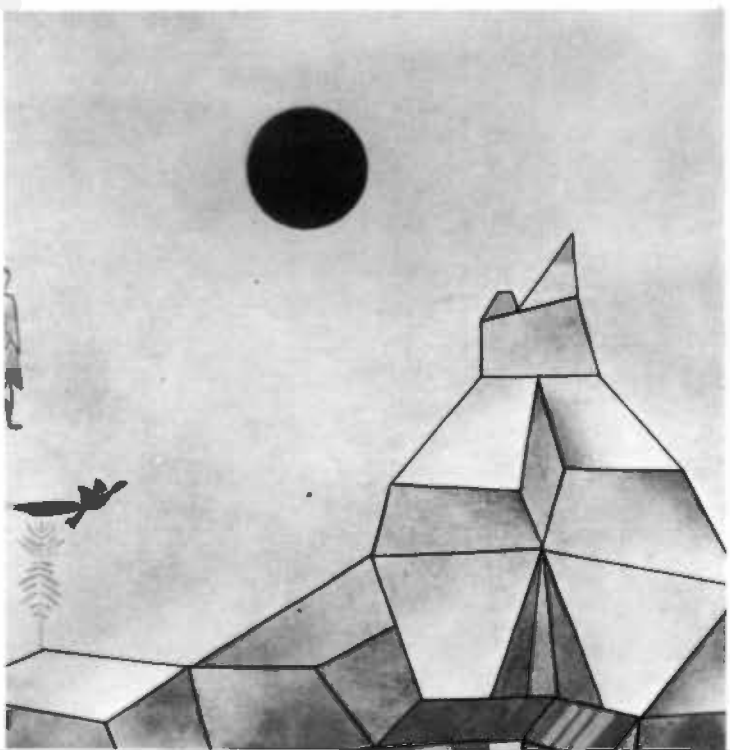
In myths one finds that the magic or talisman that can cure the misfortune of the king or his country always proves to be something very special. In one tale "a white blackbird" or "a fish that carries a golden ring in its gills" is needed to restore the king's health. In another, the king wants "the water of life" or "three golden hairs from the head of the devil" or "a woman's golden plait" (and afterward, naturally, the owner of the plait). Whatever it is, the thing that can drive away the evil is always unique and hard to find.

It is exactly the same in the initial crisis in the life of an individual. One is seeking something that is impossible to find or about which nothing is known. In such moments all well-meant, sensible advice is completely useless—advice that urges one to try to be responsible, to take a holiday, not to work so hard (or to work harder), to have more (or less) human contact, or to take up a hobby. None of that helps, or at best only rarely. There is only one thing that seems to work; and that is to turn directly toward the approaching darkness without prejudice and totally naïvely, and to try to find out what its secret aim is and what it wants from you.

The hidden purpose of the oncoming darkness is generally something so unusual, so unique and unexpected, that as a rule one can find out what it is only by means of dreams and fantasies welling up from the unconscious. If one focuses attention on the unconscious without rash assumptions or emotional rejection, it often breaks through in a flow of helpful symbolic images. But not always. Sometimes it first offers a series of painful realizations of what is wrong with oneself and one's conscious attitudes. Then one must begin the process by swallowing all sorts of bitter truths.

Far left, a woodcut from a 17th-century alchemical manuscript depicts a king who has fallen ill—a common symbolic image of the emptiness and boredom (in the consciousness) that can mark the initial stage of the individuation process. Left, from the 1960 Italian film *La Dolce Vita*, another image of this psychological state: Guests explore the run-down interior of a decayed aristocrat's castle.

Right, a painting by the modern Swiss artist Paul Klee entitled *Fairy Tale*. It illustrates a tale of a young man who sought and found the "bluebird of happiness," and so could marry a princess. In many fairy tales such a talisman is necessary to cure illness or misfortune, symbols of our feelings of emptiness and futility.



The realization of the shadow

Whether the unconscious comes up at first in a helpful or a negative form, after a time the need usually arises to readapt the conscious attitude in a better way to the unconscious factors—therefore to accept what seems to be "criticism" from the unconscious. Through dreams one becomes acquainted with aspects of one's own personality that for various reasons one has preferred not to look at too closely. This is what Jung called "the realization of the shadow." (He used the term "shadow" for this unconscious part of the personality because it actually often appears in dreams in a personified form.)

The shadow is not the whole of the unconscious personality. It represents unknown or little-known attributes and qualities of the ego—aspects that mostly belong to the personal sphere and that could just as well be conscious. In some aspects, the shadow can also consist of collective factors that stem from a source outside the individual's personal life.

When an individual makes an attempt to see his shadow, he becomes aware of (and often ashamed of) those qualities and impulses he denies in himself but can plainly see in other people—such things as egotism, mental laziness, and sloppiness; unreal fantasies, schemes, and plots; carelessness and cowardice; inordinate love of money and possessions—in short, all the little sins about which he might previously have told himself: "That doesn't matter; nobody will notice it, and in any case other people do it too."

If you feel an overwhelming rage coming up in you when a friend reproaches you about a fault, you can be fairly sure that at this point you will find a part of your shadow, of which you are unconscious. It is, of course, natural to become annoyed when others who are "no better" criticize you because of shadow faults. But what can you say if your own dreams—an inner judge in your own being—reproach you? That is the moment when the ego gets caught, and the result is usually embarrassed silence. Afterward the painful and lengthy work of self-education begins—a work, we might say, that is the psychological equivalent of the labors of Hercules. This unfortunate hero's first task, you will remember, was to clean up in one day the Augean Stables, in which hundreds of cattle had dropped their dung for many decades—a task

Three examples of a "collective infection" that can weld people into an irrational mob—and to which the *shadow* (the dark side of the ego-personality) is vulnerable. Left, a scene from a 1961 Polish film concerning 17th-century French nuns who were "possessed by the devil." Right, a drawing by Brueghel depicts the affliction (largely psychosomatic) called "St. Vitus' Dance," which was widespread in the Middle Ages. Far right, the fiery-cross emblem of the Ku Klux Klan, the white supremacy "secret society" of America's South whose racial intolerance has often led to acts of mob violence.

so enormous that the ordinary mortal would be overcome by discouragement at the mere thought of it.

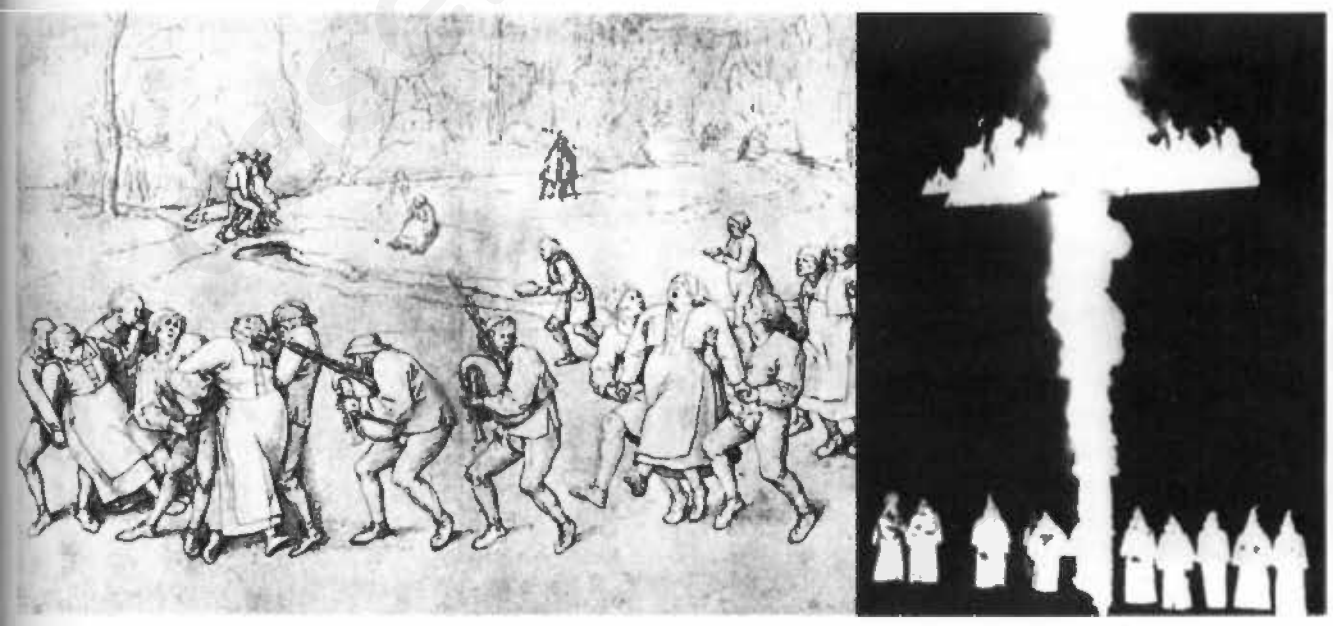
The shadow does not consist only of omissions. It shows up just as often in an impulsive or inadvertent act. Before one has time to think, the evil remark pops out, the plot is hatched, the wrong decision is made, and one is confronted with results that were never intended or consciously wanted. Furthermore, the shadow is exposed to collective infections to a much greater extent than is the conscious personality. When a man is alone, for instance, he feels relatively all right; but as soon as "the others" do dark, primitive things, he begins to fear that if he doesn't join in, he will be considered a fool. Thus he gives way to impulses that do not really belong to him at all. It is particularly in contacts with people of the same sex that one stumbles over both one's own shadow and those of other people. Although we do see the shadow in a person of the opposite sex, we are usually much less annoyed by it and can more easily pardon it.

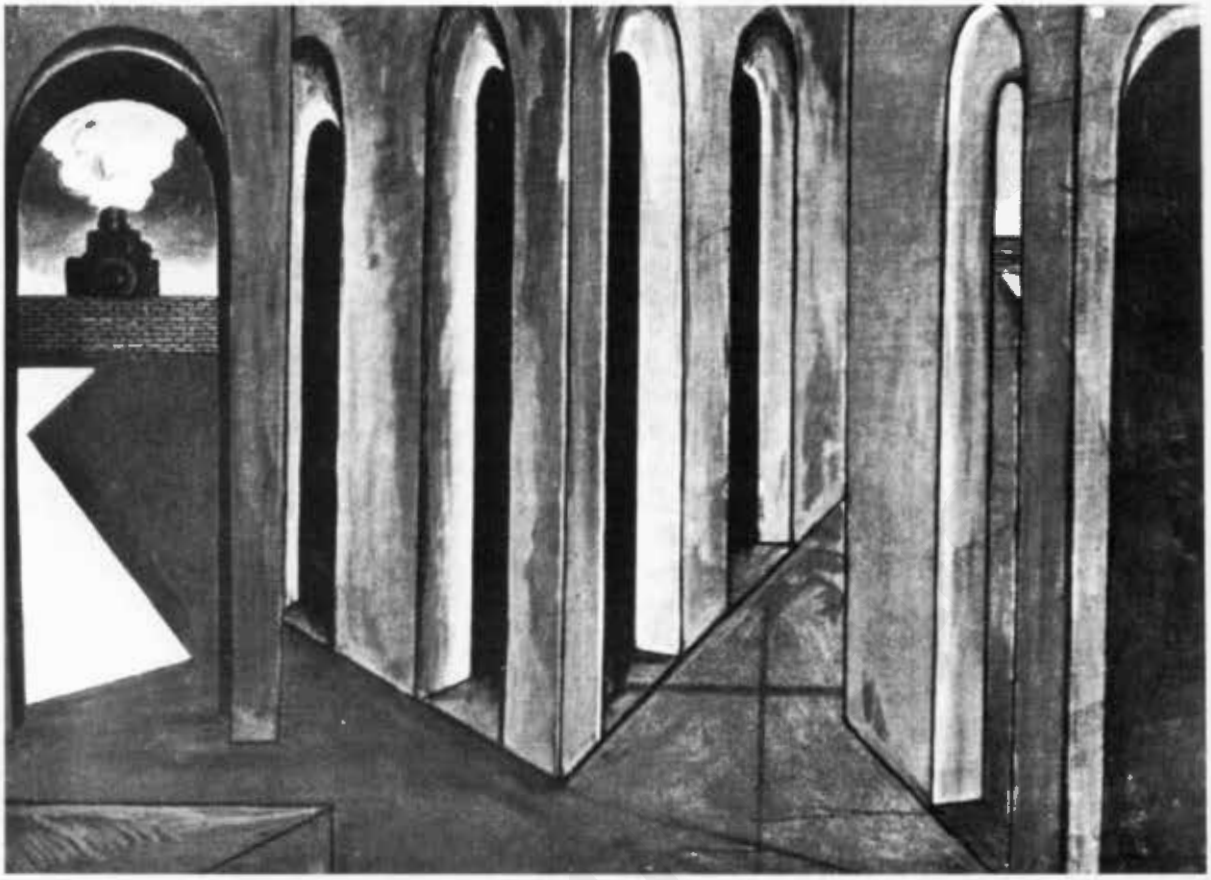
In dreams and myths, therefore, the shadow appears as a person of the same sex as that of the dreamer. The following dream may serve as an example. The dreamer was a man of 48 who tried to live very much for and by himself, working hard and disciplining himself, repressing pleasure and spontaneity to a far greater extent than suited his real nature.

I owned and inhabited a very big house in town, and I didn't yet know all its different parts. So I took a walk through it and discovered, mainly in the cellar, several rooms about which I knew nothing and even exits leading into other cellars or into subterranean streets. I felt uneasy when I found that several of these exits were not locked and some had no locks at all. Moreover, there were some laborers at work in the neighborhood who could have sneaked in. . . .

When I came up again to the ground floor, I passed a back yard where again I discovered different exits into the street or into other houses. When I tried to investigate them more closely, a man came up to me laughing loudly and calling out that we were old pals from the elementary school. I remembered him too, and while he was telling me about his life, I walked along with him toward the exit and strolled with him through the streets.

There was a strange chiaroscuro in the air as we walked through an enormous circular street





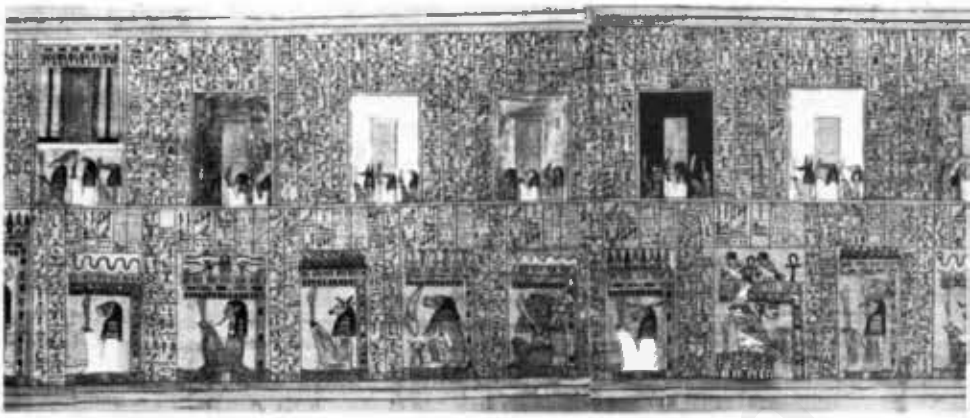
Collection, The Museum of Modern Art, New York

and arrived at a green lawn where three galloping horses suddenly passed us. They were beautiful, strong animals, wild but well-groomed, and they had no rider with them. (Had they run away from military service?)

The maze of strange passages, chambers, and unlocked exits in the cellar recalls the old Egyptian representation of the underworld, which is a well-known symbol of the unconscious with its unknown possibilities. It also shows how one is "open" to other influences in one's unconscious shadow side, and how uncanny and alien elements can break in. The cellar, one can say, is the basement of the dreamer's psyche. In the back yard of the strange building (which represents the still unperceived psychic scope of the dreamer's personality) an old school friend suddenly turns up. This person obviously personifies another aspect of the dreamer himself—an aspect that had been part of his life as a child but that he had forgotten and lost. It often happens that a person's childhood qualities (for instance, gaiety, irascibility, or perhaps trustfulness) suddenly disappear, and one does not know where or how they have gone. It is such a lost characteristic of the dreamer that now returns (from the back yard) and tries to make friends again. This figure probably stands for the dreamer's neglected capacity for enjoying life and for his extraverted shadow side.

But we soon learn why the dreamer feels "uneasy" just before meeting this seemingly harmless old friend. When he strolls with him in the street, the horses break loose. The dreamer thinks they may have escaped from military service (that is to say, from the conscious discipline that has hitherto characterized his life). The fact that the horses have no rider shows that instinctive drives can get away from conscious control. In this old friend, and in the horses, all the positive force reappears that was lacking before and that was badly needed by the dreamer.

This is a problem that often comes up when one meets one's "other side." The shadow usually contains values that are needed by consciousness, but that exist in a form that makes it



Left, *Anxious Journey* by the modern Italian artist de Chirico. The title and gloomy passages of the painting express the nature of the first contact with the unconscious when the individuation process begins. The unconscious is often symbolized by corridors, labyrinths, or mazes: Right, on a papyrus (*c.* 1400 B.C.), the seven doors of the Egyptian underworld, itself seen as a maze. Below, drawings of three mazes: left to right, a Finnish stone maze (Bronze Age); a 19th-century British turf maze; and a maze (in tiles) on the floor of Chartres Cathedral (it could be walked as a symbolic pilgrimage to the Holy Land).

difficult to integrate them into one's life. The passages and the large house in this dream also show that the dreamer does not yet know his own psychic dimensions and is not yet able to fill them out.

The shadow in this dream is typical for an introvert (a man who tends to retire too much from outer life). In the case of an extravert, who is turned more toward outer objects and outer life, the shadow would look quite different.

A young man who had a very lively temperament embarked again and again on successful enterprises, while at the same time his dreams insisted that he should finish off a piece of private creative work he had begun. The following was one of those dreams:

A man is lying on a couch and has pulled the cover over his face. He is a Frenchman, a desperado who would take on any criminal job. An official is accompanying me downstairs, and I know that a plot has been made against me: namely, that the Frenchman should kill me as if by chance. (That is how it would look from the outside.) He actually sneaks up behind me when we approach the exit, but I am on my guard. A tall, portly man (rather rich and influential) suddenly leans against the wall beside me, feeling ill. I quickly grab the opportunity to kill the official by stabbing his heart. "One only notices a bit of moisture"—this is said like a comment. Now I am safe, for the Frenchman won't attack me since the man who gave him his orders is dead. (Probably the official and the successful portly man are the same person, the latter somehow replacing the former.)

The desperado represents the other side of the dreamer—his introversion—which has reached a completely destitute state. He lies on a couch (i.e. he is passive) and pulls the cover over his face because he wants to be left alone. The official, on the other hand, and the prosperous portly man (who are secretly the same person) personify the dreamer's successful outer responsibilities and activities. The sudden illness of the portly man is connected with the fact that this dreamer had in fact become ill several times when he had allowed his dynamic energy to explode too forcibly in his external life. But this

successful man has no blood in his veins—only a sort of moisture—which means that these external ambitious activities of the dreamer contain no genuine life and no passion, but are bloodless mechanisms. Thus it would be no real loss if the portly man were killed. At the end of the dream, the Frenchman is satisfied; he obviously represents a positive shadow figure who had turned negative and dangerous only because the conscious attitude of the dreamer did not agree with him.

This dream shows us that the shadow can consist of many different elements—for instance, of unconscious ambition (the successful portly man) and of introversion (the Frenchman). This particular dreamer's association to the French, moreover, was that they know how to handle love affairs very well. Therefore the two shadow figures also represent two well-known drives: power and sex. The power drive appears momentarily in a double form, both as an official and as a successful man. The official, or civil servant, personifies collective adaptation, whereas the successful man denotes ambition; but naturally both serve the power drive. When the dreamer succeeds in stopping this dangerous inner force, the Frenchman is suddenly no longer hostile. In other words, the equally dangerous aspect of the sex drive has also surrendered.

Obviously, the problem of the shadow plays a great role in all political conflicts. If the man who had this dream had not been sensible about his shadow problem, he could easily have identified the desperate Frenchman with the "dangerous Communists" of outer life, or the official plus the prosperous man with the "grasping capitalists." In this way he would have avoided seeing that he had within him such warring elements. If people observe their own unconscious tendencies in other people, this is called a "projection." Political agitation in all countries is full of such projections, just as much as the back-yard gossip of little groups and individuals. Projections of all kinds obscure our view of our fellow men, spoiling its objectivity, and thus spoiling all possibility of genuine human relationships.

"For over five years this man has been chasing around Europe like a madman in search of something he could set on fire. Unfortunately he again and again finds hirelings who open the gates of their country to this international incendiary."

And there is an additional disadvantage in projecting our shadow. If we identify our own shadow with, say, the Communists or the capitalists, a part of our own personality remains on the opposing side. The result is that we shall constantly (though involuntarily) do things behind our own backs that support this other side, and thus we shall unwittingly help our enemy. If, on the contrary, we realize the projection and can discuss matters without fear or hostility, dealing with the other person sensibly, then there is a chance of mutual understanding—or at least of a truce.

Whether the shadow becomes our friend or enemy depends largely upon ourselves. As the dreams of the unexplored house and the French desperado both show, the shadow is not necessarily always an opponent. In fact, he is exactly like any human being with whom one has to get along, sometimes by giving in, sometimes by resisting, sometimes by giving love—whatever the situation requires. The shadow becomes hostile only when he is ignored or misunderstood.

Sometimes, though not often, an individual feels impelled to live out the worse side of his nature and to repress his better side. In such cases the shadow appears as a positive figure in his dreams. But to a person who lives out his natural emotions and feelings, the shadow may appear as a cold and negative intellectual; it then personifies poisonous judgments and negative thoughts that have been held back. So, whatever form it takes, the function of the shadow is to represent the opposite side of the ego and to embody just those qualities that one dislikes most in other people.

It would be relatively easy if one could integrate the shadow into the conscious personality just by attempting to be honest and to use one's insight. But, unfortunately, such an attempt does not always work. There is such a passionate drive within the shadowy part of oneself that reason may not prevail against it. A bitter experience coming from the outside may occasionally help; a brick, so to speak, has to drop on one's head to put a stop to shadow drives and impulses. At times a heroic decision may serve to halt them, but such a superhuman effort is usually possible only if the Great Man within (the Self) helps the individual to carry it through.

The fact that the shadow contains the overwhelming power of irresistible impulse does not mean, however, that the drive should always be heroically repressed. Sometimes the shadow is powerful because the urge of the Self is pointing in the same direction, and so one does not know whether it is the Self or the shadow that is behind the inner pressure. In the unconscious, one is unfortunately in the same situation as in a moonlit landscape: All the contents are blurred and merge into one another, and one never knows exactly what or where anything is, or where one thing begins and ends. (This is known as the "contamination" of unconscious contents.)

When Jung called one aspect of the unconscious personality the shadow, he was referring to a relatively well-defined factor. But sometimes everything that is unknown to the ego is mixed up with the shadow, including even the most valuable and highest forces. Who, for in-

Rather than face our defects as revealed by the shadow, we *project* them on to others—for instance, on to our political enemies. Above left, a poster made for a parade in Communist China shows America as an evil serpent (bearing Nazi swastikas) killed by a Chinese hand. Left, Hitler during a speech; the quotation is *his* description of Churchill. Projections also flourish in malicious gossip (right, from the British television series *Coronation Street*).

Above, the wild white stallion from the 1953 French film *Crin Blanc*. Wild horses often symbolize the uncontrollable instinctive drives that can erupt from the unconscious —and that many people try to repress. In the film, the horse and a boy form a strong attachment (though the horse still runs wild with his herd). But local horsemen set out to capture the wild horses. The stallion and his boy rider are pursued for miles; finally they are cornered on the seashore. Rather than submit to capture, the boy and the horse plunge into the sea to be swept away. Symbolically, the story's end seems to represent an escape into the unconscious (the sea) as a way to avoid facing reality in the outside world.

stance, could be quite sure whether the French desperado in the dream I quoted was a useless tramp or a most valuable introvert? And the bolting horses of the preceding dream—should they be allowed to run free or not? In a case when the dream itself does not make things clear, the conscious personality will have to make the decision.

If the shadow figure contains valuable, vital forces, they ought to be assimilated into actual experience and not repressed. It is up to the ego to give up its pride and priggishness and to live out something that seems to be dark, but actually may not be. This can require a sacrifice just as heroic as the conquest of passion, but in an opposite sense.

The ethical difficulties that arise when one meets one's shadow are well described in the 18th Book of the Koran. In this tale Moses meets Khidr ("the Green One" or "first angel of God") in the desert. They wander along together, and Khidr expresses his fear that Moses will not be able to witness his deeds without indignation. If Moses cannot bear with him and trust him, Khidr will have to leave.

Presently Khidr scuttles the fishing boat of some poor villagers. Then, before Moses's eyes, he kills a handsome young man, and finally he restores the fallen wall of a city of unbelievers. Moses cannot help expressing his indignation, and so Khidr has to leave him. Before his departure, however, he explains the reasons for his actions: By scuttling the boat he actually saved it for its owners because pirates were on their way to steal it. As it is, the fishermen can salvage it. The handsome young man was on his way to commit a crime, and by killing him Khidr saved his pious parents from infamy. By restoring the wall, two pious young men were saved from ruin because their treasure was buried under it. Moses, who had been so morally indignant, saw now (too late) that his judgment had been too hasty. Khidr's doings had seemed to be totally evil, but in fact they were not.

Looking at this story naïvely, one might assume that Khidr is the lawless, capricious, evil shadow of pious, law-abiding Moses. But this is not the case. Khidr is much more the personification of some secret creative actions of the Godhead. (One can find a similar meaning in the famous Indian story of "The King and the Corpse" as interpreted by Henry Zimmer.) It is no accident that I have not quoted a dream to illustrate this subtle problem. I have chosen this well-known story from the Koran because it sums up the experience of a lifetime, which would very rarely be expressed with such clarity in an individual dream.

When dark figures turn up in our dreams and seem to want something, we cannot be sure whether they personify merely a shadowy part of ourselves, or the Self, or both at the same time. Divining in advance whether our dark partner symbolizes a shortcoming that we should overcome or a meaningful bit of life that we

The shadow can be said to have two aspects, one dangerous, the other valuable. The painting of the Hindu god Vishnu, far left, images such a duality: Usually considered a benevolent god, Vishnu here appears in a demonic aspect, tearing a man apart. Left, from a Japanese temple (A.D. 759), a sculpture of Buddha also expresses duality: The god's many arms hold symbols of both good and evil. Right, the doubt-stricken Martin Luther (portrayed by Albert Finney in the 1961 play *Luther* by Britain's John Osborne): Luther was never sure whether his break from the Church was inspired by God or arose from his own pride and obstinacy (in symbolic terms, the "evil" side of his shadow).

should accept—this is one of the most difficult problems that we encounter on the way to individuation. Moreover, the dream symbols are often so subtle and complicated that one cannot be sure of their interpretation. In such a situation all one can do is accept the discomfort of ethical doubt—making no final decisions or commitments and continuing to watch the dreams. This resembles the situation of Cinderella when her stepmother threw a heap of good and bad peas in front of her and asked her to sort them out. Although it seemed quite hopeless, Cinderella began patiently to sort the peas, and suddenly doves (or ants, in some versions) came to help her. These creatures symbolize helpful, deeply unconscious impulses that can only be felt in one's body, as it were, and that point to a way out.

Somewhere, right at the bottom of one's own being, one generally does know where one should go and what one should do. But there are times when the clown we call "I" behaves in such a distracting fashion that the inner voice cannot make its presence felt.

Sometimes all attempts to understand the hints of the unconscious fail, and in such a difficulty one can only have the courage to do what seems to be right, while being ready to change course if the suggestions of the unconscious should suddenly point in another direction. It may also happen (although this is unusual) that a person will find it better to resist the urge of the unconscious, even at the price of feeling warped by doing so, rather than depart too far from the state of being human. (This would be the situation of people who had to live out a criminal disposition in order to be completely themselves.)

The strength and inner clarity needed by the ego in order to make such a decision stem secretly from the Great Man, who apparently does not want to reveal himself too clearly. It may be that the Self wants the ego to make a free choice, or it may be that the Self depends on human consciousness and its decisions to help him to become manifest. When it comes to such difficult ethical problems, no one can truly judge the deeds of others. Each man has to look to his own problem and try to determine what is right for himself. As an old Zen Buddhist Master said, we must follow the example of the cowherd who watches his ox "with a stick so that it will not graze on other people's meadows."

These new discoveries of depth psychology are bound to make some change in our collective ethical views, for they will compel us to judge all human actions in a much more individual and subtle way. The discovery of the unconscious is one of the most far-reaching discoveries of recent times. But the fact that recognition of its unconscious reality involves honest self-examination and reorganization of one's life causes many people to continue to behave as if nothing at all has happened. It takes a lot of courage to take the unconscious seriously and to tackle the problems it raises. Most people are too indolent to think deeply about even those moral aspects of their behavior of which they are conscious; they are certainly too lazy to consider how the unconscious affects them.

The anima: the woman within

Difficult and subtle ethical problems are not invariably brought up by the appearance of the shadow itself. Often another "inner figure" emerges. If the dreamer is a man, he will discover a female personification of his unconscious; and it will be a male figure in the case of a woman. Often this second symbolic figure turns up behind the shadow, bringing up new and different problems. Jung called its male and female forms "animus" and "anima."

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and—last but not least—his relation to the unconscious. It is no mere chance that in olden times priestesses (like the Greek Sibyl) were used to fathom the divine will and to make connection with the gods.

A particularly good example of how the anima is experienced as an inner figure in a man's psyche is found in the medicine men and prophets (shamans) among the Eskimo and other arctic tribes. Some of these even wear women's clothes, or have breasts depicted on their garments, in order to manifest their inner feminine side—the side that enables them to connect with the "ghost land" (i.e. what we call the unconscious).

One reported case tells of a young man who was being initiated by an older shaman and who was buried by him in a snow hole. He fell into a state of dreaminess and exhaustion. In this coma he suddenly saw a woman who emitted light. She instructed him in all he needed to know and later, as his protective spirit, helped him to practice his difficult profession by relating him to the powers of the be-

The anima (the female element in a male psyche) is often personified as a witch or a priestess—women who have links with "forces of darkness" and "the spirit world" (i.e. the unconscious). Left, a sorceress with imps and demons (in a 17th-century engraving). Below, a shaman of a Siberian tribe, who is a man dressed as a woman—because women are thought to be more able to contact spirits.

Above, a woman spiritualist or medium (from the 1951 film *The Medium*, based on an opera by Gian Carlo Menotti). The majority of modern mediums are probably women; the belief is still widespread that women are more receptive than men to the irrational.

yond. Such an experience shows the anima as the personification of a man's unconscious.

In its individual manifestation the character of a man's anima is as a rule shaped by his mother. If he feels that his mother had a negative influence on him, his anima will often express itself in irritable, depressed moods, uncertainty, insecurity, and touchiness. (If, however, he is able to overcome the negative assaults on himself, they can even serve to reinforce his masculinity.) Within the soul of such a man the negative mother-anima figure will endlessly repeat this theme: "I am nothing. Nothing makes any sense. With others it's different, but for me . . . I enjoy nothing." These "anima moods" cause a sort of dullness, a fear of disease, of impotence, or of accidents. The whole of life takes on a sad and oppressive aspect. Such dark moods can even lure a man to suicide, in which case the anima becomes a death demon. She appears in this role in Cocteau's film *Orphée*.

The French call such an anima figure a *femme fatale*. (A milder version of this dark anima is personified by the Queen of the Night in Mozart's *Magic Flute*.) The Greek Sirens or the German Lorelei also personify this dangerous aspect of the anima, which in this form symbolizes destructive illusion. The following Siberian tale illustrates the behavior of such a destructive anima:

> One day a lonely hunter sees a beautiful woman emerging from the deep forest on the other side of the river. She waves at him and sings:
>
> Oh, come, lonely hunter in the stillness of dusk.
> Come, come! I miss you, I miss you!
> Now I will embrace you, embrace you!
> Come, come! My nest is near, my nest is near.
> Come, come, lonely hunter, now in the stillness of dusk.

He throws off his clothes and swims across the river, but suddenly she flies away in the form of an owl, laughing mockingly at him. When he tries to swim back to find his clothes, he drowns in the cold river.

In this tale the anima symbolizes an unreal dream of love, happiness, and maternal warmth (her nest) — a dream that lures men away from

The anima (like the shadow) has two aspects, benevolent and malefic (or negative). Left, a scene from *Orphée* (a film version by Cocteau of the Orpheus myth): The woman can be seen as a lethal anima, for she has led Orpheus (being carried by dark "underworld" figures) to his doom. Also malevolent are the Lorelei of Teutonic myth (below, in a 19th-century drawing), water spirits whose singing lures men to their death. Below right, a parallel from Slavonic myth: the Rusalka. These beings were thought to be spirits of drowned girls who bewitch and drown passing men.