Man and his Symbols

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Anchor Press
Doubleday
New York London Toronto Sydney Auckland

reality. The hunter is drowned because he ran after a wishful fantasy that could not be fulfilled.

Another way in which the negative anima in a man's personality can be revealed is in waspish, poisonous, effeminate remarks by which he devalues everything. Remarks of this sort always contain a cheap twisting of the truth and are in a subtle way destructive. There are legends throughout the world in which "a poison damsel" (as they call her in the Orient) appears. She is a beautiful creature who has weapons hidden in her body or a secret poison with which she kills her lovers during their first night together. In this guise the anima is as cold and reckless as certain uncanny aspects of nature itself, and in Europe is often expressed to this day by the belief in witches.

If, on the other hand, a man's experience of his mother has been positive, this can also affect his anima in typical but different ways, with the result that he either becomes effeminate or is preyed upon by women and thus is unable to cope with the hardships of life. An anima of this sort can turn men into sentimentalists, or they may become as touchy as old maids or as sensitive as the fairy-tale princess who could feel a pea under 30 mattresses. A still more subtle manifestation of a negative anima appears in some fairy tales in the form of a princess who asks her suitors to answer a series of riddles or, perhaps, to hide themselves under her nose. If they cannot give the answers, or if she can find them, they must die—and she invariably wins. The anima in this guise involves men in a destructive intellectual game. We can notice the effect of this anima trick in all those neurotic pseudo-intellectual dialogues that inhibit a man from getting into direct touch with life and its real decisions. He reflects about life so much that he cannot live it and loses all his spontaneity and outgoing feeling.

The most frequent manifestation of the anima takes the form of erotic fantasy. Men may be driven to nurse their fantasies by looking at films and strip-tease shows, or by daydreaming over pornographic material. This is a crude, primitive aspect of the anima, which

Above, four scenes from the 1930 German film *The Blue Angel*, which concerns a strait-laced professor's infatuation with a cabaret singer, clearly a negative anima figure. The girl uses her charm to degrade the professor, even making him a buffoon in her cabaret act. Right, a drawing of Salome with the head of John the Baptist, whom she had killed to prove her power over King Herod.

Above, a painting by the 15th-century Italian artist Stefano di Giovanni depicting St. Anthony confronted by an attractive young girl. But her bat-like wings reveal that she is actually a demon, one of the many temptations offered to St. Anthony —and another embodiment of the deadly anima figure.

Above right, a British cinema poster advertising the French film *Eve* (1962). The film is concerned with the exploits of a *femme fatale* (played by the French actress Jeanne Moreau)—a widely known term for the "dangerous" women whose relationships with men clearly image the nature of the negative anima.

The following is a description (taken from the poster above) of the central character of the film (a melodramatic description, but one that might fit many personifications of the negative anima): "Mysterious —tantalizing—alluring - wanton— but deep within her burning the violent fires that destroy a man."

becomes compulsive only when a man does not sufficiently cultivate his feeling relationships when his feeling attitude toward life has remained infantile.

All these aspects of the anima have the same tendency that we have observed in the shadow: That is, they can be projected so that they appear to the man to be the qualities of some particular woman. It is the presence of the anima that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she." In this situation, the man feels as if he has known this woman intimately for all time; he falls for her so helplessly that it looks to outsiders like complete madness. Women who are of "fairy-like" character especially attract such anima projections, because men can attribute almost anything to a creature who is so fascinatingly vague, and can thus proceed to weave fantasies around her.

The projection of the anima in such a sudden and passionate form as a love affair can greatly disturb a man's marriage and can lead to the so-called "human triangle," with its accompanying difficulties. A bearable solution to such a drama can be found only if the anima is recognized as an inner power. The secret aim of the unconscious in bringing about such an entanglement is to force a man to develop and to bring his *own* being to maturity by integrating more of his unconscious personality and bringing it into his real life.

But I have said enough about the negative side of the anima. There are just as many important positive aspects. The anima is, for instance, responsible for the fact that a man is able to find the right marriage partner. Another function is at least equally important: Whenever a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out. Even more vital is the role that the anima plays in putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths. It is as if an inner "radio" becomes tuned to a certain wavelength that excludes irrelevancies but allows the voice of the Great Man to be heard. In establishing this inner "radio" reception, the anima takes

A man's stress on intellectualism can be due to a negative anima—often represented in legends and myths by the female figure who asks riddles that men must answer or die. Above, a 19th-century French painting depicts Oedipus answering the Sphinx's riddle.

Left, a traditional view of the demonic anima as an ugly witch—in a 16th-century German woodcut, "The Bewitched Groom."

The anima appears in crude, childish form in men's erotic fantasies—which many men indulge through forms of pornography. Below, part of a show in a modern British strip-tease night club.

In the 1953 Japanese film *Ugetsu Monogatari*, a man comes under the spell of a ghost princess (center, above) — an image of a projection of the anima on to a "fairy-like" woman, producing a destructive fantasy relationship.

In *Madame Bovary* the 19th-century French novelist Flaubert describes a "love madness" caused by an anima projection: "By her constantly changing moods, sometimes mystical, sometimes gay, now talkative, now silent, sometimes passionate, sometimes superior — she knew how to evoke a thousand desires in him, a thousand instincts and memories. She was the beloved one of all novels, the heroine of all plays, the 'she' of all poems he had ever read. On her shoulders he found the 'amber glow' of the bathing Odalisque; she had the long waist of ladies in the chivalric age; she also looked like 'the pale lady of Barcelona'; but she was always an angel." Left, Emma Bovary (in the 1949 film of the novel) with her husband (left) and lover.

on the role of guide, or mediator, to the world within and to the Self. That is how she appears in the example of the initiations of shamans that I described earlier; this is the role of Beatrice in Dante's *Paradiso*, and also of the goddess Isis when she appeared in a dream to Apuleius, the famous author of *The Golden Ass*, in order to initiate him into a higher, more spiritual form of life.

The dream of a 45-year-old psychotherapist may help to make clear how the anima can be an inner guide. As he was going to bed on the evening before he had this dream, he thought to himself that it was hard to stand alone in life, lacking the support of a church. He found himself envying people who are protected by the maternal embrace of an organization. (He had been born a Protestant but no longer had any religious affiliation.) This was his dream:

I am in the aisle of an old church filled with people. Together with my mother and my wife, I sit at the end of the aisle in what seem to be extra seats.

I am to celebrate the Mass as a priest, and I have a big Mass book in my hands, or, rather, a prayer book or an anthology of poems. This book is not familiar to me, and I cannot find the right text. I am very excited because I have to begin soon, and, to add to my troubles, my mother and wife disturb me by chattering about unimportant trifles. Now the organ stops, and everybody is waiting for me, so I get up in a determined way and ask one of the nuns who is kneeling behind me to hand me her Mass book and point out the right place—which she does in an obliging manner. Now, like a sort of sexton, this same nun precedes me to the altar, which is somewhere behind me and to the left, as if we are approaching it from a side aisle. The Mass book is like a sheet of pictures, a sort of board, three feet long and a foot wide, and on it is the text with ancient pictures in columns, one beside the other.

First the nun has to read a part of the liturgy before I begin, and I have still not found the right place in the text. She has told me that it is Number 15, but the numbers are not clear, and I cannot find it. With determination, however, I turn toward the congregation, and now I have found Number 15 (the next to the last on the board), although I do not yet know if I shall be able to decipher it. I want to try all the same. I wake up.

Men project the anima on to things as well as women. For instance, ships are always known as "she": above, the female figurehead on the old British clipper ship *Cutty Sark*. The captain of a ship is symbolically "her" husband, which may be why he must (according to tradition) go down with the ship if "she" sinks.

A car is another kind of possession that is usually feminized—i.e. that can become the focus of many men's anima projections. Like ships, cars are called "she," and their owners caress and pamper them (below) like favorite mistresses.

This dream expressed in a symbolic way an answer from the unconscious to the thoughts that the dreamer had had the evening before. It said to him, in effect: "You yourself must become a priest in your own inner church—in the church of your soul." Thus the dream shows that the dreamer does have the helpful support of an organization; he is contained in a church—not an external church but one that exists inside his own soul.

The people (all his own psychic qualities) want him to function as the priest and celebrate the Mass himself. Now the dream cannot mean the actual Mass, for its Mass book is very different from the real one. It seems that the idea of the Mass is used as a symbol, and therefore it means a sacrificial act in which the Divinity is present so that man can communicate with it. This symbolic solution is, of course, not generally valid but relates to this particular dreamer. It is a typical solution for a Protestant, because a man who through real faith is

Two stages in the development of the anima: First, primitive woman (above, from a painting by Gauguin); second, romanticized beauty—as in the idealized portrait, left, of a Renaissance Italian girl who is depicted as Cleopatra. The second stage was classically embodied in Helen of Troy (below, with Paris).

still contained in the Catholic Church usually experiences his anima in the image of the Church herself, and her sacred images are for him the symbols of the unconscious.

Our dreamer did not have this ecclesiastical experience, and this is why he had to follow an inner way. Furthermore, the dream told him what he should do. It said: "Your mother-boundness and your extraversion (represented by the wife who is an extravert) distract you and make you feel insecure, and by meaningless talk keep you from celebrating the inner Mass. But if you follow the nun (the introverted anima), she will lead you as both a servant and a priest. She owns a strange Mass book which is composed of 16 (four times four) ancient pictures. Your Mass consists of your contemplation of these psychic images that your religious anima reveals to you." In other words, if the dreamer overcomes his inner uncertainty, caused by his mother complex, he will find that his life task has the nature and quality of a religious service and that if he meditates about the symbolic meaning of the images in his soul, they will lead him to this realization.

In this dream the anima appears in her proper positive role—that is, as a mediator between the ego and the Self. The four-times-four configuration of the pictures points to the fact that the celebration of this inner Mass is performed in the service of totality. As Jung has demonstrated, the nucleus of the psyche (the Self) normally expresses itself in some kind of fourfold structure. The number four is also connected with the anima because, as Jung noted, there are four stages in its development. The first stage is best symbolized by the figure of Eve, which represents purely instinctual and biological relations. The second can be seen in Faust's Helen: She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements. The third is represented, for instance, by the Virgin Mary—a figure who raises love (*eros*) to the heights of spiritual devotion. The fourth type is symbolized by Sapientia, wisdom transcending even the most holy and the most pure. Of this another symbol is the Shulamite in the Song of Solomon. (In the

Above, the anima's third stage is personified as the Virgin Mary (in a painting by van Eyck). The red of her robe is the symbolic color of feeling (or *eros*); but in this stage the *eros* has become spiritualized. Below, two examples of the fourth stage: the Greek goddess of wisdom Athena (left), and the *Mona Lisa*.

psychic development of modern man this stage is rarely reached. The Mona Lisa comes nearest to such a wisdom anima.)

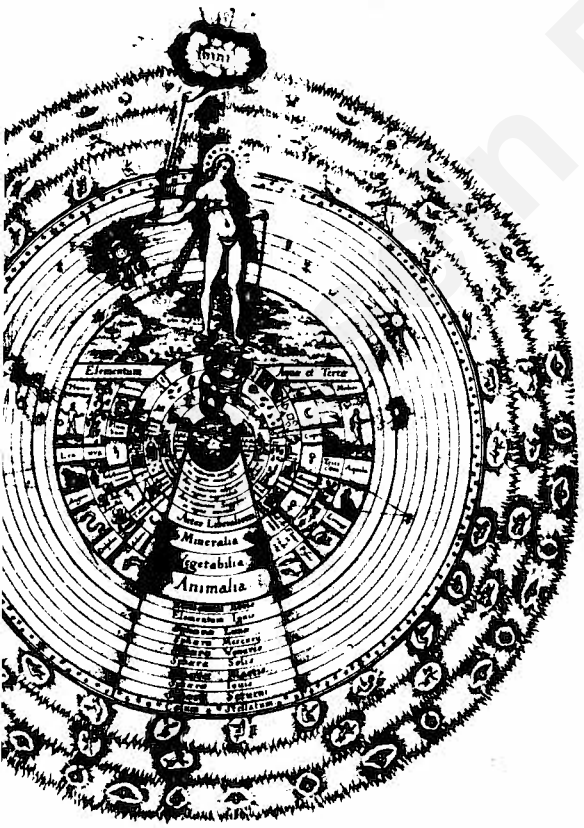
At this stage I am only pointing out that the concept of fourfoldness frequently occurs in certain types of symbolic material. The essential aspects of this will be discussed later.

But what does the role of the anima as guide to the inner world mean in practical terms? This positive function occurs when a man takes seriously the feelings, moods, expectations, and fantasies sent by his anima and when he fixes them in some form—for example, in writing, painting, sculpture, musical composition, or dancing. When he works at this patiently and slowly, other more deeply unconscious material wells up from the depths and connects with the earlier material. After a fantasy has been fixed in some specific form, it must be examined both intellectually and ethically, with an evaluating feeling reaction. And it is essential to regard it as being absolutely real; there must be no lurking doubt that this is "only a fantasy." If this is practiced with devotion over a long period, the process of individuation gradually becomes the single reality and can unfold in its true form.

Many examples from literature show the anima as a guide and mediator to the inner world: Francesco Colonna's *Hypnerotomachia*, Rider Haggard's *She*, or "the eternal feminine" in Goethe's *Faust*. In a medieval mystical text, an anima figure explains her own nature as follows:

> I am the flower of the field and the lily of the valleys. I am the mother of fair love and of fear and of knowledge and of holy hope. . . . I am the mediator of the elements, making one to agree with another; that which is warm I make cold and the reverse, and that which is dry I make moist and the reverse, and that which is hard I soften. . . . I am the law in the priest and the word in the prophet and the counsel in the wise. I will kill and I will make to live and there is none that can deliver out of my hand.

In the Middle Ages there took place a perceptible spiritual differentiation in religious, poetical, and other cultural matters; and the fantasy world of the unconscious was recog-



Left, a 17th-century engraving dominated by the symbolic figure of the anima as mediator between this world (the monkey, probably representing man's instinctual nature) and the next (the hand of God, reaching from the clouds). The anima figure seems to parallel the woman of the Apocalypse, who also wore a crown of 12 stars; antiquity's moon goddesses; the Old Testament's Sapientia (the fourth stage of the anima, p. 185); and the Egyptian goddess Isis (who also had flowing hair, a half-moon at her womb, and stood with one foot on land and one on water).

Right, the anima as mediator (or guide) in a drawing by William Blake: It illustrates a scene from the "Purgatorio" of Dante's *Divine Comedy*, and shows Beatrice leading Dante along a symbolically tortuous mountain path. Far right, from an early film of Rider Haggard's novel *She*, a mysterious woman leads explorers through mountains.

nized more clearly than before. During this period, the knightly cult of the lady signified an attempt to differentiate the feminine side of man's nature in regard to the outer woman as well as in relation to the inner world.

The lady to whose service the knight pledged himself, and for whom he performed his heroic deeds, was naturally a personification of the anima. The name of the carrier of the Grail, in Wolfram von Eschenbach's version of the legend, is especially significant: *Conduir-amour* ("guide in love matters"). She taught the hero to differentiate both his feelings and his behavior toward women. Later, however, this individual and personal effort of developing the relationship with the anima was abandoned when her sublime aspect fused with the figure of the Virgin, who then became the object of boundless devotion and praise. When the anima, as Virgin, was conceived as being all-positive, her negative aspects found expression in the belief in witches.

In China the figure parallel to that of Mary is the goddess Kwan-Yin. A more popular

A connection between the motif of four and the anima appears above in a painting by the Swiss artist Peter Birkhäuser. A four-eyed anima appears as an overwhelming, terrifying vision. The four eyes have a symbolic significance similar to that of the 16 pictures in the dream quoted on p. 183: They allude to the fact that the anima contains the possibility of achieving wholeness.

In the painting, right, by the modern artist Slavko, the Self is separate from the anima but still merged with nature. The painting can be called a "soul landscape": On the left sits a dark-skinned, naked woman —the anima. On the right is a bear, the animal soul or instinct. Near the anima is a double tree— symbolizing the individuation process in which the inner opposites unite. In the background one at first sees a glacier, but on looking closely one sees that it is also a face. This face (from which the life-stream flows) is the Self. It has four eyes, and looks something like an animal, because it comes from instinctive nature. (The painting thus provides a good example of the way an unconscious symbol can inadvertently find its way into a fantasy landscape.)

Chinese anima-figure is the "Lady of the Moon," who bestows the gift of poetry or music on her favorites and can even give them immortality. In India the same archetype is represented by Shakti, Parvati, Rati, and many others; among the Moslems she is chiefly Fatima, the daughter of Mohammed.

Worship of the anima as an officially recognized religious figure brings the serious disadvantage that she loses her individual aspects. On the other hand, if she is regarded as an exclusively personal being, there is the danger that, if she is projected into the outer world, it is only there that she can be found. This latter state of affairs can create endless trouble, because man becomes either the victim of his erotic fantasies or compulsively dependent on one actual woman.

Only the painful (but essentially simple) decision to take one's fantasies and feelings seriously can at this stage prevent a complete stagnation of the inner process of individuation, because only in this way can a man discover what this figure means as an inner reality. Thus the anima becomes again what she originally was—the "woman within," who conveys the vital messages of the Self.

Medieval Europe's idea of "courtly love" was influenced by the worship of the Virgin Mary: Ladies to whom knights pledged love were believed to be as pure as the Virgin (of whom a typical medieval image was the doll-like carving, top of page, *c.* 1400). On a 15th-century shield, far left, a knight kneels to his lady, with death behind him. This idealized view of woman produced an opposing view: the belief in witches. Left, a 19th-century painting of a witches' sabbath.

When the anima is projected on to an "official" personification, she tends to fall apart into a double aspect, such as Mary and witch. Left, another opposing duality (from a 15th-century manuscript): personifications of the Church (on the right, identified with Mary) and of the Synagogue (here identified with the sinful Eve).

The animus: the man within

The male personification of the unconscious in woman—the animus—exhibits both good and bad aspects, as does the anima in man. But the animus does not so often appear in the form of an erotic fantasy or mood; it is more apt to take the form of a hidden "sacred" conviction. When such a conviction is preached with a loud, insistent, masculine voice or imposed on others by means of brutal emotional scenes, the underlying masculinity in a woman is easily recognized. However, even in a woman who is outwardly very feminine the animus can be an equally hard, inexorable power. One may suddenly find oneself up against something in a woman that is obstinate, cold, and completely inaccessible.

One of the favorite themes that the animus repeats endlessly in the ruminations of this kind of woman goes like this: "The only thing in the world that I want is love—and he doesn't love me"; or "In this situation there are only two possibilities—and both are equally bad." (The animus never believes in exceptions.) One can rarely contradict an animus opinion because it is usually right in a general way; yet it seldom seems to fit the individual situation. It is apt to be an opinion that seems reasonable but beside the point.

Just as the character of a man's anima is shaped by his mother, so the animus is basically influenced by a woman's father. The father endows his daughter's animus with the special coloring of unarguable, incontestably "true" convictions—convictions that never include the personal reality of the woman herself as she actually is.

This is why the animus is sometimes, like the anima, a demon of death. For example, in a gypsy fairy tale a handsome stranger is received by a lonely woman in spite of the fact that she has had a dream warning her that he is the king of the dead. After he has been with her for a time, she presses him to tell her who he really is. At first he refuses, saying that she will

Above, Joan of Arc (played by Ingrid Bergman in the 1948 film), whose *animus*—the male side of the female psyche—took the form of a "sacred conviction." Right, two images of the negative animus: a 16th-century painting of a woman dancing with death; and (from a manuscript *c.* 1500) Hades with Persephone, whom he abducted to the underworld.

Heathcliff, the sinister protagonist of the British author Emily Bronte's novel, *Wuthering Heights* (1847), is partly a negative, demonic animus figure — probably a manifestation of Emily Bronte's own animus. In the montage above, Heathcliff (played by Laurence Olivier in the 1939 film) confronts Emily (a portrait by her brother); in the background, Wuthering Heights as it is today.

Two examples of dangerous animus figures: Left, an illustration (by the 19th-century French artist Gustave Doré) to the folk tale of Bluebeard. Here Bluebeard warns his wife against opening a certain door. (Of course, she does so — and finds the corpses of Bluebeard's former wives. She is caught, and joins her predecessors.) Right, a 19th-century painting of the highwayman Claude Duval, who once robbed a lady traveler but gave his booty back on the condition that she dance with him by the roadside.

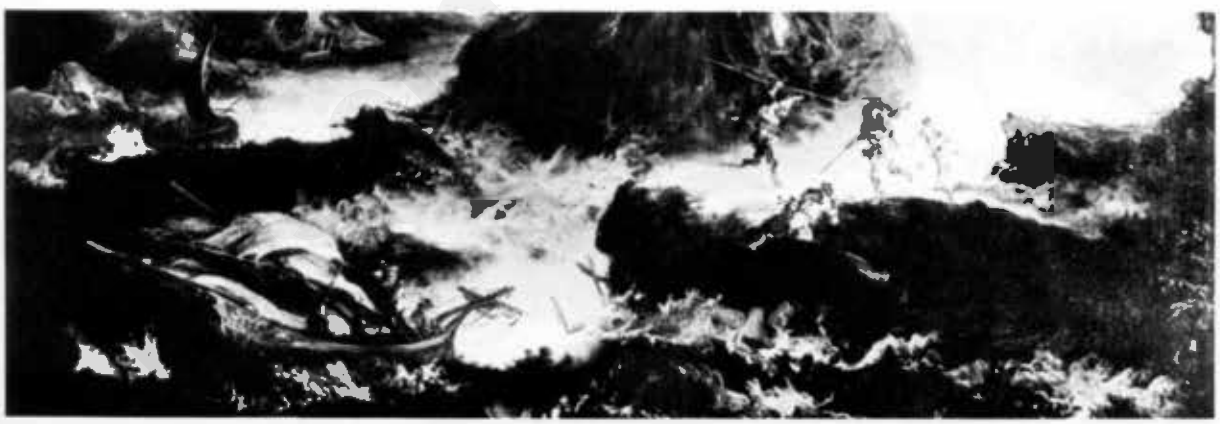
die if he tells her. She insists, however, and suddenly he reveals to her that he is death himself. The woman immediately dies of fright.

Viewed mythologically, the beautiful stranger is probably a pagan father-image or god-image, who appears here as king of the dead (like Hades' abduction of Persephone). But psychologically he represents a particular form of the animus that lures women away from all human relationships and especially from all contacts with real men. He personifies a cocoon of dreamy thoughts, filled with desire and judgments about how things "ought to be," which cut a woman off from the reality of life.

The negative animus does not appear only as a death-demon. In myths and fairy tales he plays the role of robber and murderer. One example is Bluebeard, who secretly kills all his wives in a hidden chamber. In this form the animus personifies all those semiconscious, cold, destructive reflections that invade a woman in the small hours, especially when she has failed to realize some obligation of feeling. It is then that she begins to think about the family heritage and matters of that kind—a sort of web of calculating thoughts, filled with malice and intrigue, which get her into a state where she even wishes death to others. ("When one of us dies, I'll move to the Riviera," said a woman to her husband when she saw the beautiful Mediterranean coast—a thought that was rendered relatively harmless by reason of the fact that she said it!)

By nursing secret destructive attitudes, a wife can drive her husband, and a mother her children, into illness, accident, or even death. Or she may decide to keep the children from marrying—a deeply hidden form of evil that rarely comes to the surface of the mother's conscious mind. (A naïve old woman once said to me, while showing me a picture of her son, who was drowned when he was 27: "I prefer it this way; it's better than giving him away to another woman.")

A strange passivity and paralysis of all feeling, or a deep insecurity that can lead almost to a sense of nullity, may sometimes be the result of an unconscious animus opinion. In the depths of the woman's being, the animus whispers: "You are hopeless. What's the use of trying? There is no point in doing anything. Life will never change for the better."



The animus is often personified as a group of men. A negative group animus might appear as a dangerous band of criminals like the wreckers (above, in an 18th-century Italian painting) who once lured ships onto rocks with lights, killed survivors, and looted the wrecks.

A frequent personification of the negative group animus in women's dreams has been the band of romantic but dangerous outlaws. Above, an ominous group of bandits from the 1953 Brazilian film *The Bandit,* concerning an adventurous woman schoolteacher who falls in love with a bandit leader.

Below, an illustration by Fuseli of Shakespeare's *Midsummer Night's Dream.* The fairy queen has been caused (by magic) to fall in love with a peasant who has been given an ass's head, also by magic. This is a comic twist on the tales in which a girl's love releases a man from a magic spell.

Unfortunately, whenever one of these personifications of the unconscious takes possession of our mind, it seems as if we ourselves are having such thoughts and feelings. The ego identifies with them to the point where it is unable to detach them and see them for what they are. One is really "possessed" by the figure from the unconscious. Only after the possession has fallen away does one realize with horror that one has said and done things diametrically opposed to one's real thoughts and feelings—that one has been the prey of an alien psychic factor.

Like the anima, the animus does not merely consist of negative qualities such as brutality, recklessness, empty talk, and silent, obstinate, evil ideas. He too has a very positive and valuable side; he too can build a bridge to the Self through his creative activity. The following dream of a woman of 45 may help to illustrate this point:

Two veiled figures climb onto the balcony and into the house. They are swathed in black hooded coats, and they seem to want to torment me and my sister. She hides under the bed, but they pull her out with a broom and torture her. Then it is my turn. The leader of the two pushes me against the wall, making magical gestures before my face. In the meantime his helper makes a sketch on the wall, and when I see it, I say (in order to seem friendly), "Oh! But this is well drawn!" Now suddenly my tormentor has the noble head of an artist, and he says proudly, "Yes, indeed," and begins to clean his spectacles.

Above left, the singer Franz Grass in the title role of Wagner's opera *The Flying Dutchman,* based on the tale of the sea captain doomed to sail a ghost ship until a woman's love breaks the curse on him.

In many myths a woman's lover is a figure of mystery whom she must never try to see. Left, a late 18th-century engraving of an example from Greek myth: The maiden Psyche, loved by Eros but forbidden to try to look at him. Eventually she did so and he left her; she was able to regain his love only after a long search and much suffering.

The sadistic aspect of these two figures was well known to the dreamer, for in reality she frequently suffered bad attacks of anxiety during which she was haunted by the thought that people she loved were in great danger—or even that they were dead. But the fact that the animus figure in the dream is double suggests that the burglars personify a psychic factor that is dual in its effect, and that could be something quite different from these tormenting thoughts. The sister of the dreamer, who runs away from the men, is caught and tortured. In reality this sister died when fairly young. She had been artistically gifted, but had made very little use of her talent. Next the dream reveals that the veiled burglars are actually disguised artists, and that if the dreamer recognizes their gifts (which are her own), they will give up their evil intentions.

What is the deeper meaning of the dream? It is that behind the spasms of anxiety there is indeed a genuine and mortal danger; but there is also a creative possibility for the dreamer. She, like the sister, had some talent as a painter, but she doubted whether painting could be a meaningful activity for her. Now her dream tells her in the most earnest way that she must live out this talent. If she obeys, the destructive, tormenting animus will be transformed into a creative and meaningful activity.

As in this dream, the animus often appears as a group of men. In this way the unconscious symbolizes the fact that the animus represents a collective rather than a personal element. Because of this collective-mindedness women habitually refer (when their animus is speaking through them) to "one" or "they" or "everybody," and in such circumstances their speech frequently contains the words "always" and "should" and "ought."

A vast number of myths and fairy tales tell of a prince, turned by witchcraft into a wild animal or monster, who is redeemed by the love of a girl—a process symbolizing the manner in which the animus becomes conscious. (Dr. Henderson has commented on the significance of this "Beauty and the Beast" motif in the preceding chapter.) Very often the heroine is not

allowed to ask questions about her mysterious, unknown lover and husband; or she meets him only in the dark and may never look at him. The implication is that, by blindly trusting and loving him, she will be able to redeem her bridegroom. But this never succeeds. She always breaks her promise and finally finds her lover again only after a long, difficult quest and much suffering.

The parallel in life is that the conscious attention a woman has to give to her animus problem takes much time and involves a lot of suffering. But if she realizes who and what her animus is and what he does to her, and if she faces these realities instead of allowing herself to be possessed, her animus can turn into an invaluable inner companion who endows her with the masculine qualities of initiative, courage, objectivity, and spiritual wisdom.

The animus, just like the anima, exhibits four stages of development. He first appears as a personification of mere physical power – for instance, as an athletic champion or "muscle man." In the next stage he possesses initiative and the capacity for planned action. In the third phase, the animus becomes the "word," often appearing as a professor or clergyman. Finally, in his fourth manifestation, the animus is the incarnation of *meaning*. On this highest level he becomes (like the anima) a mediator of the religious experience whereby life acquires new meaning. He gives the woman spiritual firmness, an invisible inner support that compensates for her outer softness. The animus in his most developed form sometimes connects the woman's mind with the spiritual evolution

Embodiments of the four stages of the animus: First, the wholly physical man – the fictional jungle hero Tarzan (top, played by Johnny Weismuller). Second, the "romantic" man – the 19th-century British poet Shelley (center left); or the "man of action" – America's Ernest Hemingway, war hero, hunter, etc. Third, the bearer of the "word" – Lloyd George, the great political orator. Fourth, the wise guide to spiritual truth – often projected on to Gandhi (left).

Above right, an Indian miniature of a girl gazing with love at a man's portrait. A woman falling in love with a picture (or a film star) is clearly projecting her animus onto the man. The actor Rudolph Valentino (right, in a film made in 1922) became the focus of animus projection for thousands of women while he lived – and even after he died. Far right, part of the immense floral tribute sent by women all over the world to Valentino's funeral in 1926.

of her age, and can thereby make her even more receptive than a man to new creative ideas. It is for this reason that in earlier times women were used by many nations as diviners and seers. The creative boldness of their positive animus at times expresses thoughts and ideas that stimulate men to new enterprises.

The "inner man" within a woman's psyche can lead to marital troubles similar to those mentioned in the section on the anima. What makes things especially complicated is the fact that the possession of one partner by the animus (or anima) may automatically exert such an irritating effect upon the other that he (or she) becomes possessed too. Animus and anima always tend to drag conversation down to a very low level and to produce a disagreeable, irascible, emotional atmosphere.

As I mentioned before, the positive side of the animus can personify an enterprising spirit, courage, truthfulness, and in the highest form, spiritual profundity. Through him a woman can experience the underlying processes of her cultural and personal objective situation, and can find her way to an intensified spiritual attitude to life. This naturally presupposes that her animus ceases to represent opinions that are above criticism. The woman must find the courage and inner broadmindedness to question the sacredness of her own convictions. Only then will she be able to take in the suggestions of the unconscious, especially when they contradict her animus opinions. Only then will the manifestations of the Self get through to her, and will she be able consciously to understand their meaning.

The Self: symbols of totality

If an individual has wrestled seriously enough and long enough with the anima (or animus) problem so that he, or she, is no longer partially identified with it, the unconscious again changes its dominant character and appears in a new symbolic form, representing the Self, the innermost nucleus of the psyche. In the dreams of a woman this center is usually personified as a superior female figure—a priestess, sorceress, earth mother, or goddess of nature or love. In the case of a man, it manifests itself as a masculine initiator and guardian (an Indian *guru*), a wise old man, a spirit of nature, and so forth. Two folk tales illustrate the role that such a figure can play. The first is an Austrian tale:

A king has ordered soldiers to keep the night watch beside the corpse of a black princess, who has been bewitched. Every midnight she rises and kills the guard. At last one soldier, whose turn it is to stand guard, despairs and runs away into the woods. There he meets an "old guitarist who is our Lord Himself." This old musician tells him where to hide in the church and instructs him on how to behave so that the black princess cannot get him. With this divine help the soldier actually manages to redeem the princess and marry her.

Clearly, "the old guitarist who is our Lord Himself" is, in psychological terms, a symbolic personification of the Self. With his help the ego avoids destruction and is able to overcome —and even redeem—a highly dangerous aspect of his anima.

In a woman's psyche, as I have said, the Self assumes feminine personifications. This is illustrated in the second story, an Eskimo tale:

A lonely girl who has been disappointed in love meets a wizard traveling in a copper boat. He is the "Spirit of the Moon," who has given all the animals to mankind and who also bestows luck in hunting. He abducts the girl to the heavenly realm. Once, when the Spirit of the Moon has left her, she visits a little house near the Moon Ghost's mansion. There she finds a tiny woman clothed in the "intestinal membrane of the bearded seal," who warns the heroine against the Spirit of the Moon, saying that he plans to kill her. (It appears that he is a killer of women, a sort of Bluebeard.) The tiny woman fashions a long rope by means of which the girl can descend to earth at the time of the new moon, which is the moment when the little woman can weaken the Moon Spirit. The girl climbs down, but when she arrives on earth, she does not open her eyes as quickly as the little woman told her to. Because of this, she is turned into a spider and can never become human again.

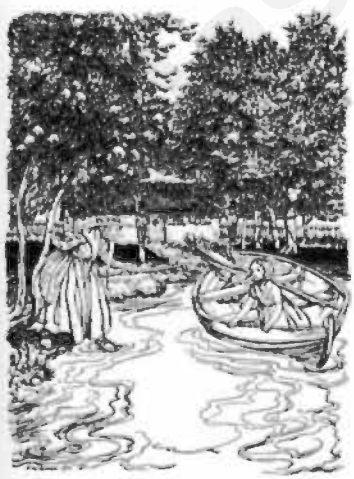
As we have noted, the divine musician in the first tale is a representation of the "wise old man," a typical personification of the Self. He is akin to the sorcerer Merlin of medieval legend or to the Greek god Hermes. The little woman in her strange membrane-clothing is a parallel figure, symbolizing the Self as it appears in the feminine psyche. The old musician saves the hero from the destructive anima, and the little woman protects the girl against the Eskimo "Bluebeard" (who is, in the form of the Moon Spirit, her animus). In this case, however, things go wrong—a point that I shall take up later.

The Self, however, does not always take the form of a wise old man or wise old woman. These paradoxical personifications are attempts to express something that is not entirely contained in time—something simultaneously young and old. The dream of a middle-aged man shows the Self appearing as a young man:

Coming from the street, a youth rode down into our garden. (There were no bushes and no fence as there are in real life, and the garden lay open.) I did not quite know if he came on purpose, or if the horse carried him here against his will.

I stood on the path that leads to my studio and watched the arrival with great pleasure. The sight

The Self—the inner center of the total psyche—is often personified in dreams as a superior human figure. To women, the Self might appear as a wise and powerful goddess—like the ancient Greek mother goddess Demeter (right, shown with her son Triptolemus and daughter Kore, in a fifth-century-B.C. relief). The "fairy godmother" of many tales is also a symbolic personification of the female Self: above, Cinderella's godmother (from an illustration by Gustave Doré). Below, a helpful old woman (also a fairy godmother) rescues a girl in an illustration of a Hans Christian Andersen tale.



Personifications of the Self in men's dreams often take the form of "wise old men." Far left, the magician Merlin of the Arthurian legends (in a 14th-century English manuscript). Center, a *guru* (wise man) from an 18th-century Indian painting. Left, a winged old man like this appeared in one of Dr. Jung's own dreams carrying keys: according to Dr. Jung he represented "superior insight."

Thomas Sully. Washington at the Passage of the Delaware. *Courtesy Museum of Fine Arts, Boston*

The Self usually appears in dreams at crucial times in the dreamer's life—turning points when his basic attitudes and whole way of life are changing. The change itself is often symbolized by the action of crossing water. Above, an actual river crossing that accompanied an important upheaval: George Washington's crossing of the Delaware River during the American Revolution (in a 19th-century American painting). Left, another major event that involved crossing water: the first attack launched against the Normandy beaches on D-day, June 1944.

The Self is not always personified as a superior *old* person. Left, a painting (of a dream) by Peter Birkhauser, in which the Self appears as a marvelous youth. While the artist was working on the painting, other associations and ideas came up from his unconscious. The round object like a sun behind the youth is a symbol of totality, and the boy's four arms recall other "fourfold" symbols that characterize psychological wholeness. Before the boy's hands hovers a flower—as if he need only raise his hands and a magical flower will appear. He is black because of his nocturnal (i.e. unconscious) origin.

of the boy on his beautiful horse impressed me deeply.

The horse was a small, wild, powerful animal, a symbol of energy (it resembled a boar), and it had a thick, bristly, silvery-gray coat. The boy rode past me between the studio and house, jumped off his horse, and led him carefully away so that he would not trample on the flower bed with its beautiful red and orange tulips. The flower bed had been newly made and planted by my wife (a dream occurrence).

This youth signifies the Self, and with it renewal of life, a creative *élan vital*, and a new spiritual orientation by means of which everything becomes full of life and enterprise.

If a man devotes himself to the instructions of his own unconscious, it can bestow this gift, so that suddenly life, which has been stale and dull, turns into a rich, unending inner adventure, full of creative possibilities. In a woman's psychology, this same youthful personification of the Self can appear as a supernaturally gifted girl. The dreamer in this instance is a woman in her late forties:

I stood in front of a church and was washing the pavement with water. Then I ran down the street just at the moment when the students from the high school were let out. I came to a stagnant river across which a board or tree trunk had been laid; but when I was attempting to walk across, a mischievous student bounced on the board so that it cracked and I nearly fell into the water. "Idiot!" I yelled out. On the other side of the river three little girls were playing, and one of them stretched out her hand as if to help me. I thought that her small hand was not strong enough to help me, but when I took it, she succeeded, without the slightest effort, in pulling me across and up the bank on the other side.

The dreamer is a religious person, but according to her dream she cannot remain in the Church (Protestant) any longer; in fact, she seems to have lost the possibility of entering it, although she tries to keep the access to it as clean as she can. According to the dream, she must now cross a stagnant river, and this indicates that the flow of life is slowed down because of the unresolved religious problem. (Crossing a river is a frequent symbolic image for a fundamental change of attitude.) The student was interpreted by the dreamer herself as the personification of a thought that she had previously had—namely, that she might satisfy her spiritual yearning by attending high school. Obviously the dream does not think much of this plan. When she dares to cross the river alone, a personification of the Self (the girl), small but supernaturally powerful, helps her.

But the form of a human being, whether youthful or old, is only one of the many ways in which the Self can appear in dreams or visions. The various ages it assumes show not only that it is with us throughout the whole of life, but also that it exists beyond the con-

Many people today personify the Self in their dreams as prominent public figures. Jungian psychologists find that, in men's dreams, Dr. Albert Schweitzer (far left) and Sir Winston Churchill (left) often appear; in women's dreams, Eleanor Roosevelt (right) and Queen Elizabeth II (far right, a portrait on an African house).

sciously realized flow of life—which is what creates our experience of time.

Just as the Self is not entirely contained in our conscious experience of time (in our space-time dimension), it is also simultaneously omnipresent. Moreover, it appears frequently in a form that hints at a special omnipresence; that is, it manifests itself as a gigantic, symbolic human being who embraces and contains the whole cosmos. When this image turns up in the dreams of an individual, we may hope for a creative solution to his conflict, because now the vital psychic center is activated (i.e. the whole being is condensed into oneness) in order to overcome the difficulty.

It is no wonder that this figure of the Cosmic Man appears in many myths and religious teachings. Generally he is described as something helpful and positive. He appears as Adam, as the Persian Gayomart, or as the Hindu Purusha. This figure may even be described as the basic principle of the whole world. The ancient Chinese, for instance, thought that before anything whatever was created, there was a colossal divine man called P'an Ku who gave heaven and earth their form. When he cried, his tears made the Yellow River and the Yangtze River; when he breathed, the wind rose; when he spoke, thunder was loosed; and when he looked around, lightning flashed. If he was in a good mood, the weather was fine; if he was sad, it clouded over. When he died, he fell apart, and from his body the five holy mountains of China sprang into existence. His head became the T'ai mountain in the East, his trunk became the Sung mountain in the center, his right arm the Heng mountain in the North, his left arm the Heng mountain in the South, and his feet the Hua mountain in the West. His eyes became the sun and moon.

We have already seen that symbolic structures that seem to refer to the process of individuation tend to be based on the motif of the number four—such as the four functions of consciousness, or the four stages of the anima or animus. It reappears here in the cosmic shape of P'an Ku. Only under specific circumstances do other combinations of numbers appear in the psychic material. The natural unhampered manifestations of the center are characterized by fourfoldness—that is to say, by having four divisions, or some other structure deriving from the numerical series of 4, 8, 16, and so on. Number 16 plays a particularly important role, since it is composed of four fours.

In our Western civilization, similar ideas of a Cosmic Man have attached themselves to the symbol of Adam, the First Man. There is a Jewish legend that when God created Adam, he first gathered red, black, white, and yellow dust from the four corners of the world, and thus Adam "reached from one end of the world to the other." When he bent down, his head was in the East and his feet in the West. According to another Jewish tradition, the whole of mankind was contained in Adam from the beginning, which meant the soul of everybody who would ever be born. The soul of Adam, therefore, was "like the wick of a lamp composed of innumerable strands." In this symbol the idea of a total oneness of all human existence, beyond all individual units, is clearly expressed.

In ancient Persia, the same original First Man—called Gayomart—was depicted as a huge figure emitting light. When he died, every kind of metal sprang from his body, and from his soul came gold. His semen fell upon the earth, and from it came the first human couple in the form of two rhubarb shrubs. It is striking

君臨した古の天子の號。路史注に譚教氏は卽ち盤古といふ。（三五曆記）未ゞ有ニ天地一之時、混沌如ニ雞子一、盤古生ニ其中一、一萬八千歲、天地開闢、清陽爲ゝ天、濁陰爲ゝ地、盤古在ニ其中一、云

（會圖才三氏古盤）

Cosmic Man—the gigantic, all-embracing figure that personifies and contains the entire universe—is a common representation of the Self in myths and dreams. Left, the title page of *Leviathan*, by the 17th-century English philosopher Thomas Hobbes. The gigantic figure of Leviathan is made up of all the people of the "commonwealth"—Hobbes's ideal society, in which the people choose their own central authority (or "sovereign," hence Leviathan's crown, sword, and scepter). Above, the cosmic figure of ancient China's P'an Ku—shown covered in leaves to indicate that Cosmic Man (or First Man) simply existed, like a plant, grown in nature. Below, on a leaf from an 18th-century Indian illuminated manuscript, the Cosmic Lion Goddess holding the sun (the lion is made up of many people and animals).

that the Chinese P'an Ku was also depicted covered by leaves like a plant. Perhaps this is because the First Man was thought of as a self-grown, living unit that just existed without any animal impulse or self-will. Among a group of people who live on the banks of the Tigris, Adam is still, at the present time, worshiped as the hidden "super-soul" or mystical "protective spirit" of the entire human race. These people say that he came from a date palm—another repetition of the plant motif.

In the East, and in some gnostic circles in the West, people soon recognized that the Cosmic Man was more an inner psychic image than a concrete outer reality. According to Hindu tradition, for instance, he is something that lives within the individual human being and is the only part that is immortal. This inner Great Man redeems the individual by leading him out of creation and its sufferings, back into his original eternal sphere. But he can do this only if man recognizes him and rises from his sleep in order to be led. In the symbolic myths of old India, this figure is known as the Purusha, a name that simply means "man" or "person." The Purusha lives within the heart of every individual, and yet at the same time he fills the entire cosmos.

According to the testimony of many myths, the Cosmic Man is not only the beginning but also the final goal of all life—of the whole of creation. "All cereal nature means wheat, all treasure nature means gold, all generation means man," says the medieval sage Meister Eckhart. And if one looks at this from a psychological standpoint, it is certainly so. The whole inner psychic reality of each individual is ultimately oriented toward this archetypal symbol of the Self.

In practical terms this means that the existence of human beings will never be satisfactorily explained in terms of isolated instincts or purposive mechanism such as hunger, power, sex, survival, perpetuation of the species, and so on. That is, man's main purpose is not to eat, drink, etc., but *to be human*. Above and beyond these drives, our inner psychic reality serves to manifest a living mystery that can be expressed only by a symbol, and for its expression the unconscious often chooses the powerful image of the Cosmic Man.

In our Western civilization the Cosmic Man has been identified to a great extent with Christ, and in the East with Krishna or with Buddha. In the Old Testament this same symbolic figure turns up as the "Son of Man" and in later Jewish mysticism is called Adam Kadmon. Certain religious movements of late antiquity simply called him Anthropos (the Greek word for man). Like all symbols this image points to

Top left, a Rhodesian rock painting of a creation myth, in which the First Man (the moon) mates with the morning star and evening star to produce the creatures of earth. Cosmic Man often appears as an Adam-like original man—and Christ, too, has become identified with this personification of the Self. Top right, a painting by the 15th-century German artist Grünewald shows the figure of Christ with all the majesty of Cosmic Man.

an unknowable secret—to the ultimate unknown meaning of human existence.

As we have noted, certain traditions assert that the Cosmic Man is the goal of creation, but the achievement of this should not be understood as a possible external happening. From the point of view of the Hindu, for example, it is not so much that the external world will one day dissolve into the original Great Man, but that the ego's extraverted orientation toward the external world will disappear in order to make way for the Cosmic Man. This happens when the ego merges into the Self. The ego's discursive flow of representations (which goes from one thought to another) and its desires (which run from one object to another) calm down when the Great Man within is encountered. Indeed, we must never forget that for us outer reality exists only in so far as we perceive it consciously, and that we cannot prove that it exists "in and by itself."

The many examples coming from various civilizations and different periods show the uni-

Examples of the "royal couple" (a symbolic image of psychic totality and the Self): left, a third-century A.D. Indian sculpture of Siva and Parvati, hermaphroditically joined; below, the Hindu deities Krishna and Radha in a grove.

The Greek head, below left, was shown by Dr. Jung to be subtly two-sided (i.e. hermaphroditic). In a letter to the owner Jung added that the head "has, like his analogs Adonis, Tammuz, and . . . Baldur, all the grace and charm of either sex."

Right, a pre-Roman sculpture of the Celtic bear-goddess Artio, found at Berne (which means "bear"). She was probably a mother goddess, resembling the she-bear in the dream quoted on this page. Further correspondences to symbolic images in this dream: Center, Australian aborigines with their "sacred stones," which they believe contain the spirits of the dead. Bottom, from a 17th-century alchemical manuscript, the symbolic royal couple as a pair of lions.

versality of the symbol of the Great Man. His image is present in the minds of men as a sort of goal or expression of the basic mystery of our life. Because this symbol represents that which is whole and complete, it is often conceived of as a bisexual being. In this form the symbol reconciles one of the most important pairs of psychological opposites—male and female. This union also appears frequently in dreams as a divine, royal, or otherwise distinguished couple. The following dream of a man of 47 shows this aspect of the Self in a dramatic way:

I am on a platform, and below me I see a huge, black, beautiful she-bear with a rough but well-groomed coat. She is standing on her hind legs, and on a stone slab she is polishing a flat oval black stone, which becomes increasingly shiny. Not far away a lioness and her cub do the same thing, but the stones they are polishing are bigger and round in shape. After a while the she-bear turns into a fat, naked woman with black hair and dark, fiery eyes. I behave in an erotically provocative way toward her, and suddenly she moves nearer in order to catch me. I get frightened and take refuge up on the building of scaffolding where I was before. Later I am in the midst of many women, half of whom are primitive and have rich black hair (as if they are transformed from animals); the other half are our women [of the same nationality as the dreamer] and have blonde or brown hair. The primitive women sing a very sentimental song in melancholy, high-pitched voices. Now, in a high elegant carriage, there comes a young man who wears on his head a royal golden crown, set with shining rubies

Spiritus & Anima sunt conjungendi & redigendi ad corpus suum.

a very beautiful sight. Beside him sits a blonde young woman, probably his wife, but without a crown. It seems that the lioness and her cub have been transformed into this couple. They belong to the group of primitives. Now all the women (the primitives and the others) intone a solemn song, and the royal carriage slowly travels toward the horizon.

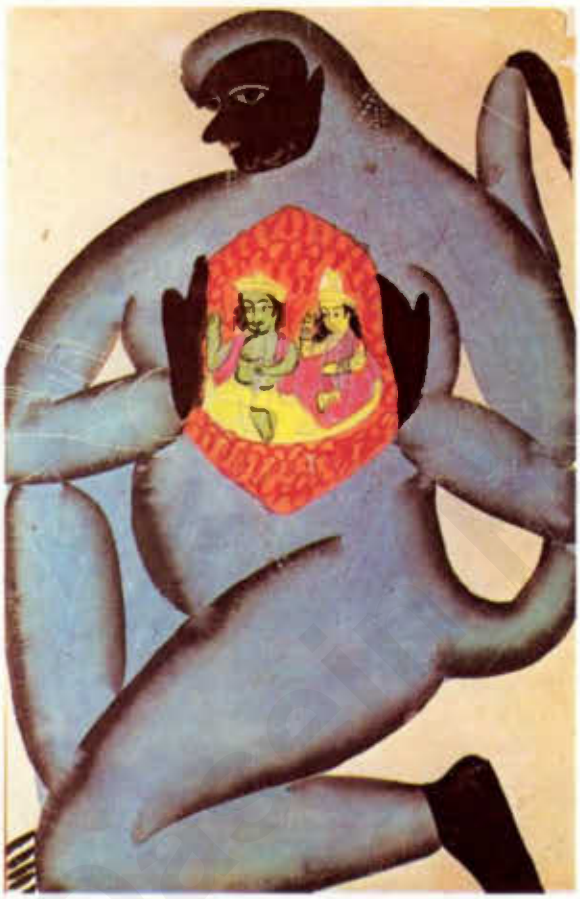
Here the inner nucleus of the dreamer's psyche shows itself at first in a temporary vision of the royal couple, which emerges from the depths of his animal nature and the primitive layer of his unconscious. The she-bear in the beginning is a sort of mother goddess. (Artemis, for instance, was worshiped in Greece as a she-bear.) The dark oval stone that she rubs and polishes probably symbolizes the dreamer's innermost being, his true personality. Rubbing and polishing stones is a well-known, exceedingly ancient activity of man. In Europe "holy" stones, wrapped in bark and hidden in caves, have been found in many places; as containers of divine powers they were probably kept there by men of the Stone Age. At the present time some of the Australian aborigines believe that their dead ancestors continue to exist in stones as virtuous and divine powers, and that if they rub these stones, the power increases (like charging them with electricity) for the benefit of both the living and the dead.

The man who had the dream we are discussing had hitherto refused to accept a marital bond with a woman. His fear of being caught by this aspect of life caused him, in the dream, to flee from the bear-woman to the spectator's platform where he could passively watch things without becoming entangled. Through the motif of the stone being rubbed by the bear, the unconscious is trying to show him that he should let himself come into contact with this side of life; it is through the frictions of married life that his inner being can be shaped and polished.

When the stone is polished, it will begin to shine like a mirror so that the bear can see herself in it; this means that only by accepting earthly contact and suffering can the human soul be transformed into a mirror in which the divine powers can perceive themselves. But the dreamer runs away to a higher place — i.e. into all sorts of reflections by which he can escape the demands of life. The dream then shows him that if he runs away from the demands of life, one part of his soul (his anima) will remain undifferentiated, a fact symbolized by the group of nondescript women that splits apart into a primitive half and a more civilized one.

The lioness and her son, which then appear on the scene, personify the mysterious urge toward individuation, indicated by their work at shaping the round stones. (A round stone is a symbol of the Self.) The lions, a royal couple, are in themselves a symbol of totality. In medieval symbolism, the "philosopher's stone" (a

In dreams a mirror can symbolize the power of the unconscious to "mirror" the individual objectively —giving him a view of himself that he may never have had before. Only through the unconscious can such a view (which often shocks and upsets the conscious mind) be obtained— just as in Greek myth the Gorgon Medusa, whose look turned men to stone, could be gazed upon only in a mirror. Below, Medusa reflected in a shield (a painting by the 17th-century artist Caravaggio).



pre-eminent symbol of man's wholeness) is represented as a pair of lions or as a human couple riding on lions. Symbolically, this points to the fact that often the urge toward individuation appears in a veiled form, hidden in the overwhelming passion one may feel for another person. (In fact, passion that goes beyond the natural measure of love ultimately aims at the mystery of becoming whole, and this is why one feels, when one has fallen passionately in love, that becoming one with the other person is the only worthwhile goal of one's life.)

As long as the image of totality in this dream expresses itself in the form of a pair of lions, it is still contained in some such overwhelming passion. But when lion and lioness have turned into a king and queen, the urge to individuate has reached the level of conscious realization, and can now be understood by the ego as being the real goal of life.

Before the lions had transformed themselves into human beings, it was only the primitive women who sang, and they did so in a sentimental manner; that is to say, the feelings of the dreamer remained on a primitive and sentimental level. But in honor of the humanized lions, both the primitive and the civilized women chant a common hymn of praise. Their expression of their feelings in a united form shows that the inner split in the animal has now changed into inner harmony.

Still another personification of the Self appears in a report of a woman's so-called "active imagination." (Active imagination is a certain way of meditating imaginatively, by

Often the Self is represented as a helpful animal (a symbol of the psyche's instinctual basis). Top left, the magic fox of Grimm's fairy tale "The Golden Bird." Center, the Hindu monkey god Hanuman carrying two gods in his heart. Bottom, Rin Tin Tin the heroic dog once popular in American films and television.

Stones are frequent images of the Self (because they are complete—i.e. unchanging—and lasting). Many people today look for stones of special beauty—perhaps on beaches, top right. Some Hindus pass from father to son stones (center) believed to have magical powers. "Precious" stones, like the jewels of Queen Elizabeth I (1558-1603), bottom, are an outward sign of wealth and position.

which one may deliberately enter into contact with the unconscious and make a conscious connection with psychic phenomena. Active imagination is among the most important of Jung's discoveries. While it is in a sense comparable to Eastern forms of meditation, such as the technique of Zen Buddhism or of Tantric Yoga, or to Western techniques like those of the Jesuit Exercitia, it is fundamentally different in that the meditator remains completely devoid of any conscious goal or program. Thus the meditation becomes the solitary experiment of a free individual, which is the reverse of a guided attempt to master the unconscious. This, however, is not the place to enter into a detailed analysis of active imagination; the reader will find one of Jung's descriptions of it in his paper on "The Transcendent Function.")

In the woman's meditation the Self appeared as a deer, which said to the ego: "I am your child and your mother. They call me the 'connecting animal' because I connect people, animals, and even stones with one another if I enter them. I am your fate or the 'objective I.' When I appear, I redeem you from the meaningless hazards of life. The fire burning inside me burns in the whole of nature. If a man loses it, he becomes egocentric, lonely, disoriented, and weak."

The Self is often symbolized as an animal, representing our instinctive nature and its connectedness with one's surroundings. (That is why there are so many helpful animals in myths and fairy tales.) This relation of the Self to all surrounding nature and even the cosmos probably comes from the fact that the "nuclear atom" of our psyche is somehow woven into the whole world, both outer and inner. All the higher manifestations of life are somehow tuned to the surrounding space-time continuum. Animals, for example, have their own special foods, their particular home-building materials, and their definite territories, to all of which their instinctive patterns are exactly tuned and adapted. Time rhythms also play their part: We have only to think of the fact that most grass-eating animals have their young at precisely the time of year when the grass is richest

and most abundant. With such considerations in mind, a well-known zoologist has said that the "inwardness" of each animal reaches far out into the world around it and "psychifies" time and space.

In ways that are still completely beyond our comprehension, our unconscious is similarly attuned to our surroundings - to our group, to society in general, and, beyond these, to the space-time continuum and the whole of nature. Thus the Great Man of the Naskapi Indians does not merely reveal inner truths; he also gives hints about where and when to hunt. And so from dreams the Naskapi hunter evolves the words and melodies of the magical songs with which he attracts the animals.

But this specific help from the unconscious is not given to primitive man alone. Jung discovered that dreams can also give civilized man the guidance he needs in finding his way through the problems of both his inner and his outer life. Indeed, many of our dreams are concerned with details of our outer life and our surroundings. Such things as the tree in front of the window, one's bicycle or car, or a stone picked up during a walk may be raised to the level of symbolism through our dream life and become meaningful. If we pay attention to our dreams, instead of living in a cold, impersonal world of meaningless chance, we may begin to emerge into a world of our own, full of important and secretly ordered events.

Our dreams, however, are not as a rule primarily concerned with our adaptation to outer life. In our civilized world, most dreams have to do with the development (by the ego) of the "right" inner attitude toward the Self, for this relationship is far more disturbed in us by modern ways of thinking and behaving than is the case with primitive people. They generally live directly from the inner center, but we, with our uprooted consciousness, are so entangled with external, completely foreign matters that it is very difficult for the messages of the Self to get through to us. Our conscious mind continually creates the illusion of a clearly shaped, "real" outer world that blocks off many other perceptions. Yet through our unconscious nature we are inexplicably connected to our psychic and physical environment.

I have already mentioned the fact that the Self is symbolized with special frequency in the

The "eternal" quality of stones can be seen in pebbles or mountains. Left, rocks beneath Mt. Williamson, California. Thus stone has always been used for memorials — like the heads of four U.S. presidents (above) carved in the cliff face of Mt. Rushmore, South Dakota. Stones were also often used to mark places of worship — as was the sacred stone in the Temple of Jerusalem (far right). It was the center of the city; and (as the medieval map, right, shows) the city was seen as the center of the world.

form of a stone, precious or otherwise. We saw an example of this in the stone that was being polished by the she-bear and the lions. In many dreams the nuclear center, the Self, also appears as a crystal. The mathematically precise arrangement of a crystal evokes in us the intuitive feeling that even in so-called "dead" matter there is a spiritual ordering principle at work. Thus the crystal often symbolically stands for the union of extreme opposites—of matter and spirit.

Perhaps crystals and stones are especially apt symbols of the Self because of the "just-so-ness" of their nature. Many people cannot refrain from picking up stones of a slightly unusual color or shape and keeping them, without knowing why they do this. It is as if the stones held a living mystery that fascinates them. Men have collected stones since the beginning of time and have apparently assumed that certain ones were the containers of the life-force with all its mystery. The ancient Germans, for instance, believed that the spirits of the dead continued to live in their tombstones. The custom of placing stones on graves may spring partly from the symbolic idea that something eternal of the dead person remains, which can be most fittingly represented by a stone. For while the human being is as different as possible from a stone, yet man's innermost center is in a strange and special way akin to it (perhaps because the stone symbolizes mere existence at the farthest remove from the emotions, feelings, fantasies, and discursive thinking of ego-consciousness). In this sense the stone symbolizes what is perhaps the simplest and deepest experience—the experience of something eternal that man can have in those moments when he feels immortal and unalterable.

The urge that we find in practically all civilizations to erect stone monuments to famous men or on the site of important events probably also stems from this symbolic meaning of the stone. The stone that Jacob placed on the spot where he had his famous dream, or certain stones left by simple people on the tombs of local saints or heroes, show the original nature of the human urge to express an otherwise inexpressible experience by the stone-symbol. It is no wonder that many religious cults use a stone to signify God or to mark a place of worship. The holiest sanctuary of the Islamic world is the

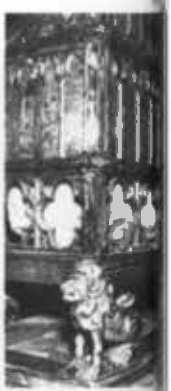
Ka'aba, the black stone in Mecca to which all pious Moslems hope to make their pilgrimage.

According to Christian ecclesiastical symbolism, Christ is "the stone which the builders rejected," which became "the head of the corner" (Luke xx: 17). Alternatively he is called the "spiritual rock" from which the water of life springs (1 Cor. x: 4). Medieval alchemists, who searched for the secret of matter in a prescientific way, hoping to find God in it, or at least the working of divine activity, believed that this secret was embodied in their famous "philosopher's stone." But some of the alchemists dimly perceived that their much-sought-after stone was a symbol of something that can be found only within the psyche of man. An old Arabian alchemist, Morienus, said: "This thing [the philosopher's stone] is extracted from *you*: *you* are its mineral, and one can find it in you; or, to put it more clearly, they [the alchemists] take it from you. If you recognize this, the love and approbation of the stone will grow within you. Know that this is true without doubt."

The alchemical stone (the *lapis*) symbolizes something that can never be lost or dissolved, something eternal that some alchemists compared to the mystical experience of God within one's own soul. It usually takes prolonged suffering to burn away all the superfluous psychic elements concealing the stone. But some profound inner experience of the Self does occur to most people at least once in a lifetime. From the psychological standpoint, a genuinely religious attitude consists of an effort to discover this unique experience, and gradually to keep in tune with it (it is relevant that a stone is itself something permanent), so that the Self becomes an inner partner toward whom one's attention is continually turned.

The fact that this highest and most frequent symbol of the Self is an object of lifeless matter points to yet another field of inquiry and speculation: that is, the still unknown relationship between what we call the unconscious psyche and what we call "matter"—a mystery with which psychosomatic medicine endeavors to grapple. In studying this still undefined and

Left, the Black Stone of Mecca, blessed by Mohammed (in an Arabic manuscript illustration) to integrate it into the Islamic religion. It is carried by four tribal chieftains (at the four corners of a carpet) into the Ka'aba, the holy sanctuary to which thousands of Moslems make an annual pilgrimage (below left).



Right, another symbolic stone: the Stone of Scone (or Stone of Destiny) on which Scottish kings were formerly crowned. It was taken to England's Westminster Abbey in the 13th century, but it never lost its importance for Scotland. On Christmas Day, 1950, a group of Scottish Nationalists stole the Stone from the Abbey and took it back to Scotland. (It was returned to the Abbey in April 1951.)

Right, a tourist kisses the famous "Blarney Stone" of Irish legend. It is supposed to confer the gift of eloquence on those who kiss it.

unexplained connection (it may prove to be that "psyche" and "matter" are actually the same phenomenon, one observed from "within" and the other from "without"), Dr. Jung put forward a new concept that he called *synchronicity*. This term means a "meaningful coincidence" of outer and inner events that are not themselves causally connected. The emphasis lies on the word "meaningful."

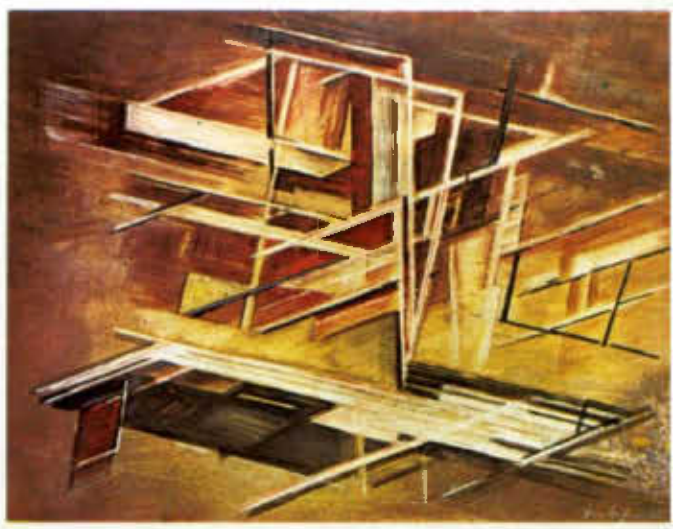
If an aircraft crashes before my eyes as I am blowing my nose, this is a coincidence of events that has no meaning. It is simply a chance occurrence of a kind that happens all the time. But if I bought a blue frock and, by mistake, the shop delivered a black one on the day one of my near relatives died, this would be a meaningful coincidence. The two events are not causally related, but they are connected by the symbolic meaning that our society gives to the color black.

Wherever Dr. Jung observed such meaningful coincidences in an individual's life, it seemed (as the individual's dreams revealed) that there was an archetype activated in the unconscious of the individual concerned. To illustrate this by my example of the black frock: In such a case the person who receives the black frock might also have had a dream on the theme of death. It seems as if the underlying archetype is manifesting itself simultaneously in inner and external events. The common denominator is a symbolically expressed message—in this case a message about death.

As soon as we notice that certain types of event "like" to cluster together at certain times, we begin to understand the attitude of the Chinese, whose theories of medicine, philosophy, and even building are based on a "science" of meaningful coincidences. The classical Chinese texts did not ask what *causes* what, but rather what "likes" to *occur with* what. One can see much the same underlying theme in astrology, and in the way various civilizations have depended on consulting oracles and paying attention to omens. All of these are attempts to provide an explanation of coincidence that is different from one that depends on straightforward cause and effect.

In creating the concept of synchronicity, Dr. Jung sketched a way in which we might penetrate deeper into the inter-relation of psyche and matter. And it is precisely toward such a relation that the symbol of the stone seems to point. But this is still a completely open and insufficiently explored matter, with which future generations of psychologists and physicists must deal.

It may seem that my discussion of synchronicity has led me away from my main theme, but I feel it is necessary to make at least a brief introductory reference to it because it is a Jungian hypothesis that seems to be pregnant with future possibilities of investigation and application. Synchronistic events, moreover, almost invariably accompany the crucial phases of the process of individuation. But too often they pass unnoticed, because the individual has not learned to watch for such coincidences and to make them meaningful in relation to the symbolism of his dreams.



A painting by the modern artist Hans Haffenrichter resembles the pattern of a crystal—like ordinary stone, a symbol of wholeness.

The relation to the Self

Nowadays more and more people, especially those who live in large cities, suffer from a terrible emptiness and boredom, as if they were waiting for something that never arrives. Movies and television, spectator sports and political excitements may divert them for a while, but again and again, exhausted and disenchanted, they have to return to the wasteland of their own lives.

The only adventure that is still worthwhile for modern man lies in the inner realm of the unconscious psyche. With this idea vaguely in mind, many now turn to Yoga and other Eastern practices. But these offer no genuine new adventure, for in them one only takes over what is already known to the Hindus or the Chinese without directly meeting one's own inner life center. While it is true that Eastern methods serve to concentrate the mind and direct it inward (and that this procedure is in a sense similar to the introversion of an analytical treatment), there is a very important difference. Jung evolved a way of getting to one's inner center and making contact with the living mystery of the unconscious, alone and unaided. That is utterly different from following a well-worn path.

Trying to give the living reality of the Self a constant amount of daily attention is like trying to live simultaneously on two levels or in two different worlds. One gives one's mind, as before, to outer duties, but at the same time one remains alert for hints and signs, both in dreams and in external events, that the Self uses to symbolize its intentions—the direction in which the life-stream is moving.

Old Chinese texts that are concerned with this kind of experience often use the simile of the cat watching the mousehole. One text says that one should allow no other thoughts to intrude, but one's attention should not be too sharp—nor should it be too dull. There is exactly the right level of perception. "If the training is undergone in this manner . . . it will be effective as time goes on, and when the cause comes to fruition, like a ripe melon that automatically falls, anything it may happen to touch or make contact with will suddenly cause the individual's supreme awakening. This is the moment when the practitioner will be like one who drinks water and alone knows whether it is cold or warm. He becomes free of all doubts about himself and experiences a great happiness similar to that one feels in meeting one's own father at the crossroads."

Thus, in the midst of ordinary outer life, one is suddenly caught up in an exciting inner adventure; and because it is unique for each individual, it cannot be copied or stolen.

There are two main reasons why man loses contact with the regulating center of his soul. One of them is that some single instinctive drive

or emotional image can carry him into a one-sidedness that makes him lose his balance. This also happens to animals; for example, a sexually excited stag will completely forget hunger and security. This one-sidedness and consequent loss of balance are much dreaded by primitives, who call it "loss of soul." Another threat to the inner balance comes from excessive daydreaming, which in a secret way usually circles around particular complexes. In fact, daydreams arise just because they connect a man with his complexes; at the same time they threaten the concentration and continuity of his consciousness.

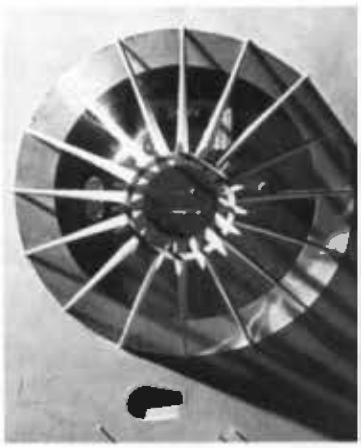
The second obstacle is exactly the opposite, and is due to an over-consolidation of ego-consciousness. Although a disciplined consciousness is necessary for the performance of civilized activities (we know what happens if a railway signalman lapses into daydreaming), it has the serious disadvantage that it is apt to block the reception of impulses and messages coming from the center. This is why so many dreams of civilized people are concerned with restoring this receptivity by attempting to correct the attitude of consciousness toward the unconscious center or Self.

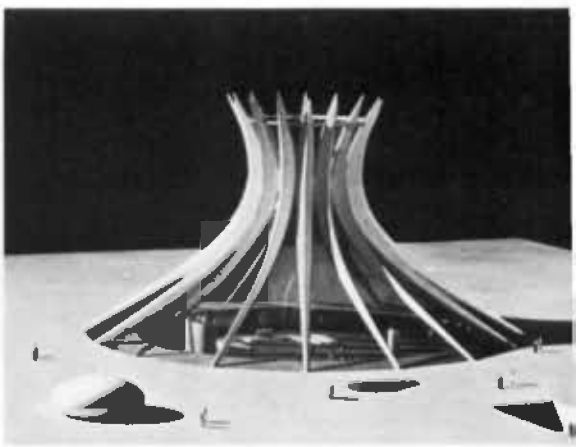
Among the mythological representations of the Self one finds much emphasis on the four corners of the world, and in many pictures the Great Man is represented in the center of a circle divided into four. Jung used the Hindu word *mandala* (magic circle) to designate a structure of this order, which is a symbolic representation of the "nuclear atom" of the human psyche—whose essence we do not know. In this connection it is interesting that a Naskapi hunter pictorially represented his Great Man not as a human being but as a mandala.

Whereas the Naskapi experience the inner center directly and naïvely, without the help of religious rites or doctrines, other communities use the mandala motif in order to restore a lost inner balance. For instance, the Navaho Indians try, by means of mandala-structured sand paintings, to bring a sick person back into harmony with himself and with the cosmos—and thereby to restore his health.

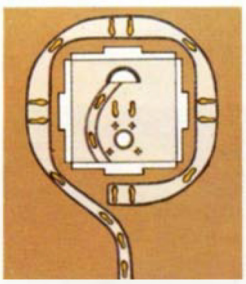
In Eastern civilizations similar pictures are used to consolidate the inner being, or to enable one to plunge into deep meditation. The contemplation of a mandala is meant to bring an inner peace, a feeling that life has again found its meaning and order. The mandala also conveys this feeling when it appears spontaneously in the dreams of modern men who are not influenced by any religious tradition of this sort and know nothing about it. Perhaps the positive effect is even greater in such cases because knowledge and tradition sometimes blur or even block the spontaneous experience.

An example of a spontaneously produced mandala occurs in the following dream of a 62-





The feelings of boredom and apathy from which city dwellers today often suffer is only temporarily offset by such artificial excitements as adventure films (far left) and time-killing "amusements" (left). Jung stressed that the only real adventure remaining for each individual is the exploration of his own unconscious. The ultimate goal of such a search is the forming of a harmonious and balanced relationship with the Self. The circular mandala images this perfect balance—embodied in the structure of the modern cathedral (right) of the city of Brasilia.



Top, a Navaho makes a sand painting (a mandala) in a healing ritual; the patient sits in the painting. Above, a plan of a sand painting; it must be circled by a patient before entering.

Left, a winter landscape by the German artist Kaspar Friedrich. Landscape paintings usually express indefinable "moods"—as do symbolic landscapes in dreams.

year-old woman. It emerged as a prelude to a new phase of life in which she became very creative:

I see a landscape in a dim light. In the background I see the rising and then evenly continuing crest of a hill. Along the line where it rises moves a quadrangular disk that shines like gold. In the foreground I see dark plowed earth that is beginning to sprout. Now I suddenly perceive a round table with a gray stone slab as its top, and at the same moment the quadrangular disk suddenly stands upon the table. It has left the hill, but how and why it has changed its place I do not know.

Landscapes in dreams (as well as in art) frequently symbolize an inexpressible mood. In this dream, the dim light of the landscape indicates that the clarity of daytime consciousness is dimmed. "Inner nature" may now begin to reveal itself in its own light, so we are told that the quadrangular disk becomes visible on the horizon. Hitherto the symbol of the Self, the disk, had been largely an intuitive idea on the dreamer's mental horizon, but now in the dream it shifts its position and becomes the center of the landscape of her soul. A seed, sown long ago, begins to sprout: for a long time previously the dreamer had paid careful attention to her dreams, and now this work bears fruit. (One is reminded of the relation between the symbol of the Great Man and plant life, which I mentioned before.) Now the golden disk suddenly moves to the "right" side—the side where things become conscious. Among other things "right" often means, psychologically, the side of consciousness, of adaptation, of being "right," while "left" signifies the sphere of unadapted, unconscious reactions or sometimes even of something "sinister." Then, finally, the golden disk stops its movement and comes to rest on—significantly—a round stone table. It has found a permanent base.

As Aniela Jaffé observes later in this book, roundness (the mandala motif) generally symbolizes a natural wholeness, whereas a quadrangular formation represents the realization of this in consciousness. In the dream the square disk and the round table meet, and thus a conscious realization of the center is at hand. The round table, incidentally, is a well-known symbol of wholeness and plays a role in mythology—for instance, King Arthur's round table, which itself is an image derived from the table of the Last Supper.

In fact, whenever a human being genuinely turns to the inner world and tries to know himself—not by ruminating about his subjective thoughts and feelings, but by following the expressions of his own objective nature such as dreams and genuine fantasies—then sooner or later the Self emerges. The ego will then find an inner power that contains all the possibilities of renewal.

In the paintings, left, of the dream quoted on this page (painted by the dreamer), the mandala motif appears as a quadrangle rather than a circle. Usually quadrangular forms symbolize conscious realization of inner wholeness; the wholeness itself is most often represented in circular forms, such as the round table that also appears in the dream. Right, the legendary Round Table of King Arthur (from a 15th-century manuscript), at which the Holy Grail appeared in a vision and started the knights on the famous quest. The Grail itself symbolizes the inner wholeness for which men have always been searching.

But there is a great difficulty that I have mentioned only indirectly up till now. This is that every personification of the unconscious -- the shadow, the anima, the animus, and the Self -- has both a light and a dark aspect. We saw before that the shadow may be base or evil, an instinctive drive that one ought to overcome. It may, however, be an impulse toward growth that one should cultivate and follow. In the same way the anima and animus have dual aspects: They can bring life-giving development and creativeness to the personality, or they can cause petrification and physical death. And even the Self, the all-embracing symbol of the unconscious, has an ambivalent effect, as for instance in the Eskimo tale (page 196), when the "little woman" offered to save the heroine from the Moon Spirit but actually turned her into a spider.

The dark side of the Self is the most dangerous thing of all, precisely because the Self is the greatest power in the psyche. It can cause people to "spin" megalomaniac or other delusory fantasies that catch them up and "possess" them. A person in this state thinks with mounting excitement that he has grasped and solved the great cosmic riddles; he therefore loses all touch with human reality. A reliable symptom of this condition is the loss of one's sense of humor and of human contacts.

Thus the emerging of the Self may bring great danger to a man's conscious ego. The double aspect of the Self is beautifully illustrated by this old Iranian fairy tale, called "The Secret of the Bath Bâdgerd":

The great and noble Prince Hâtim Tâi receives orders from his king to investigate the mysterious Bath Bâdgerd [castle of nonexistence]. When he approaches it, having gone through many dangerous adventures, he hears that nobody ever returned from it, but he insists on going on. He is received at a round building by a barber with a mirror who leads him into the bath, but as soon as the prince enters the water, a thunderous noise breaks out, it gets completely dark, the barber disappears, and slowly the water begins to rise.

Hâtim swims desperately round until the water finally reaches the top of the round cupola, which forms the roof of the bath. Now he fears he is lost, but he says a prayer and grabs the centerstone of the cupola. Again a thunderous noise, everything changes, and Hâtim stands alone in a desert.

After long and painful wandering, he comes to a beautiful garden in the middle of which is a circle of stone statues. In the center of the statues, he sees a parrot in its cage, and a voice from above says to him: "Oh, hero, you probably will not escape alive from this bath. Once Gayomart [the First Man] found an enormous diamond that shone more brightly than sun and moon. He decided to hide it where no one can find it, and therefore he built this magical bath in order to

protect it. The parrot that you see here forms part of the magic. At its feet lie a golden bow and arrow on a golden chain, and with them you may try three times to shoot the parrot. If you hit him the curse will be lifted; if not, you will be petrified, as were all these other people."

Hâtim tries once, and fails. His legs turn to stone. He fails once more and is petrified up to his chest. The third time he just shuts his eyes, exclaiming "God is great," shoots blindly, and this time hits the parrot. An outbreak of thunder, clouds of dust. When all this has subsided, in place of the parrot is an enormous, beautiful diamond, and all the statues have come to life again. The people thank him for their redemption.

The reader will recognize the symbols of the Self in this story—the First Man Gayomart, the round mandala-shaped building, the centerstone, and the diamond. But this diamond is surrounded by danger. The demonic parrot signifies the evil spirit of imitation that makes one miss the target and petrify psychologically. As I pointed out earlier, the process of individuation excludes any parrot-like imitation of others. Time and again in all countries people have tried to copy in "outer" or ritualistic behavior the original religious experience of their great religious teachers—Christ or Buddha or some other master—and have therefore become "petrified." To follow in the steps of a great spiritual leader does not mean that one should copy and act out the pattern of the individuation process made by his life. It means that we should try with a sincerity and devotion equal to his to live our own lives.

The barber with the mirror, who vanishes, symbolizes the gift of reflection that Hâtim loses when he wants it most; the rising waters represent the risk that one may drown in the unconscious and get lost in one's own emotions. In order to understand the symbolic indications of the unconscious, one must be careful not to get outside oneself or "beside oneself," but to stay emotionally within oneself. Indeed, it is vitally important that the ego should continue to function in normal ways. Only if I remain an ordinary human being, conscious of my incompleteness, can I become receptive to the significant contents and processes of the unconscious. But how can a human being stand the tension of feeling himself at one with the whole universe, while at the same time he is only a miserable earthly human creature? If, on the one hand, I despise myself as merely a statistical cipher, my life has no meaning and is not worth living. But if, on the other hand, I feel myself to be part of something much greater, how am I to keep my feet on the ground? It is very difficult indeed to keep these inner opposites united within oneself without toppling over into one or the other extreme.

Far left, the torrential waters of the river Heraclitos overwhelm a Greek temple, in a painting by the modern French artist André Masson. The painting can be seen as an allegory of the results of imbalance: Greek overemphasis on logic and reason (the temple) leading to a destructive eruption of instinctual forces. Left, a more direct allegory, from a 15th-century illustration to the French allegorical poem *Le Roman de la Rose*: the figure of Logic (on the right) is thrown into confusion when confronted by Nature.

Right, the repentant St. Mary Magdalen gazes into a mirror (in a painting by the 17th-century French artist Georges de la Tour). Here, as in the tale of the Bath Bâdgerd, the mirror symbolizes the much-needed faculty of true, inward-looking "reflection."

The social aspect of the Self

Today the enormous growth of population, especially obvious in large cities, inevitably has a depressing effect on us. We think, "Oh, well, I am only so-and-so living at such-and-such an address, like thousands of other people. If a few of them get killed, what difference can it make? There are far too many people in any case." And when we read in the paper about the deaths of innumerable unknown people who personally mean nothing to us, the feeling that our lives count for nothing is further increased. This is the moment when attention to the unconscious brings the greatest help, for dreams show the dreamer how each detail of his life is interwoven with the most significant realities.

What we all know theoretically—that every thing depends on the individual—becomes through dreams a palpable fact that everyone can experience for himself. Sometimes we have a strong feeling that the Great Man wants something from us and has set us very special tasks. Our response to this experience can help us to acquire the strength to swim against the stream of collective prejudice by taking our own soul seriously into account.

Naturally this is not always an agreeable task. For instance, you want to make a trip with friends next Sunday; then a dream forbids it and demands that you do some creative work instead. If you listen to your unconscious and obey it, you must expect constant interference with your conscious plans. Your will is crossed by other intentions—intentions that you must submit to, or at any rate must seriously consider. This is partly why the obligation attached to the process of individuation is often felt to be a burden rather than an immediate blessing.

St. Christopher, the patron of all travelers, is a fitting symbol for this experience. According to the legend, he felt an arrogant pride in his tremendous physical strength, and was willing to serve only the strongest. First he served a king; but when he saw that the king feared the devil, he left him and became the devil's servant. Then one day he discovered that the devil feared the crucifix, and so he decided to serve Christ if he could find him. He followed the advice of a priest who told him to wait for Christ at a ford. In the years that passed he carried many people across the river. But once, on a dark, stormy night, a small child called out that he wanted to be carried over the river. With the greatest ease, St. Christopher lifted the child on to his shoulders, but he walked

The achievement of psychological maturity is an individual task—and so is increasingly difficult today when man's individuality is threatened by widespread conformity. Far left, a British housing development with its stereotyped dwellings; left, a Swiss athletics display provides an image of mass regimentation.

more slowly with every step, for his burden became heavier and heavier. When he arrived in midstream, he felt "as if he carried the whole universe." He realized then that he had taken Christ upon his shoulders—and Christ gave him remission of his sins and eternal life.

This miraculous child is a symbol of the Self that literally "depresses" the ordinary human being, even though it is the only thing that can redeem him. In many works of art the Christ child is depicted as, or with, the sphere of the world, a motif that clearly denotes the Self, for a child and a sphere are both universal symbols of totality.

When a person tries to obey the unconscious, he will often, as we have seen, be unable to do just as he pleases. But equally he will often be unable to do what other people want him to do. It often happens, for instance, that he must separate from his group—from his family, his partner, or other personal connections—in order to find himself. That is why it is sometimes said that attending to the unconscious makes people antisocial and egocentric. As a rule this is not true, for there is a little-known factor that enters into this attitude: the collective (or, we could even say, social) aspect of the Self.

Above, a page from William Blake's *Songs of Innocence and Experience,* in which the poems reveal Blake's concept of the "divine child"—a well-known symbol of the Self. Right, a 16th-century painting of St. Christopher carrying Christ as a divine child (who is encircled by a world sphere—a mandala and a symbol of the Self). This burden symbolizes the "weight" of the task of individuation—just as St. Christopher's role as the patron of travelers (far right, a St. Christopher medallion on a car's ignition key) reflects his link with man's need to travel the path to psychological wholeness.

The conscious realization of the Self can create a bond among people that ignores more obvious, natural groups like the family (above left). A mental kinship on a conscious level can often be the nucleus of cultural development: above, the 18th-century French encyclopedists (including Voltaire, with raised hand); below, a painting by Max Ernst of the early 20th-century "Dadaist" artists; and research physicists at Britain's Wills Laboratory.

From a practical angle this factor reveals itself in that an individual who follows his dreams for a considerable time will find that they are often concerned with his relationships with other people. His dreams may warn him against trusting a certain person too much, or he may dream about a favorable and agreeable meeting with someone whom he may previously have never consciously noticed. If a dream does pick up the image of another person for us in some such fashion, there are two possible interpretations. First, the figure may be a projection, which means that the dream-image of this person is a symbol for an inner aspect of the dreamer himself. One dreams, for instance, of a dishonest neighbor, but the neighbor is used by the dream as a picture of one's own dishonesty. It is the task of dream interpretation to find out in which special areas one's own dishonesty comes into play. (This is called dream interpretation on the subjective level.)

But it also happens at times that dreams genuinely tell us something about other people. In this way, the unconscious plays a role that is far from being fully understood. Like all the higher forms of life, man is in tune with the living beings around him to a remarkable degree. He perceives their sufferings and problems, their positive and negative attributes and values, instinctively—quite independently of his conscious thoughts about other people.

Our dream life allows us to have a look at these subliminal perceptions and shows us that they have an effect upon us. After having an agreeable dream about somebody, even without interpreting the dream, I shall involuntarily look at that person with more interest. The dream image may have deluded me, because of my projections; or it may have given me objective information. To find out which is the

The psychological balance and unity that man needs today have been symbolized in many modern dreams by the union of the French girl and the Japanese man in the widely popular French film *Hiroshima Mon Amour* (1959), above. And in the same dreams, the opposite extreme from wholeness (i.e. complete psychological dissociation, or madness) has been symbolized by a related 20th-century image—a nuclear explosion (right).

correct interpretation requires an honest, attentive attitude and careful thought. But, as is the case with all inner processes, it is ultimately the Self that orders and regulates one's human relationships, so long as the conscious ego takes the trouble to detect the delusive projections and deals with these inside himself instead of outside. It is in this way that spiritually attuned and similarly oriented people find their way to one another, to create a group that cuts across all the usual social and organizational affiliations of people. Such a group is not in conflict with others; it is merely different and independent. The consciously realized process of individuation thus changes a person's relationships. The familiar bonds such as kinship or common interests are replaced by a different type of unity—a bond through the Self.

All activities and obligations that belong exclusively to the outer world do definite harm to the secret activities of the unconscious. Through these unconscious ties those who belong together come together. That is one reason why attempts to influence people by advertisements and political propaganda are destructive, even when inspired by idealistic motives.

This raises the important question of whether the unconscious part of the human psyche can be influenced at all. Practical experience and accurate observation show that one cannot influence one's own dreams. There are people, it is true, who assert that they can influence them. But if you look into their dream material, you find that they do only what I do with my disobedient dog; I order him to do those things I notice he wants to do anyhow, so that I can preserve my illusion of authority. Only a long process of interpreting one's dreams and confronting oneself with what they have to say can gradually transform the unconscious. And conscious attitudes also must change in this process.

If a man who wants to influence public opinion misuses symbols for this purpose, they will naturally impress the masses in so far as they are true symbols, but whether or not the mass unconscious will be emotionally gripped by them is something that cannot be calculated in advance, something that remains completely irrational. No music publisher, for instance, can tell in advance whether a song will become a hit or not, even though it may draw on popular images and melodies. No deliberate attempts to influence the unconscious have yet produced any significant results, and it seems that the mass unconscious preserves its autonomy just as much as the individual unconscious.

At times, in order to express its purposes, the unconscious may use a motif from our external world and thus may seem to have been influenced by it. For instance, I have come across many dreams of modern people that have to do with Berlin. In these dreams Berlin stands as a symbol of the psychic weak spot—the place of danger—and for this reason is the place where the Self is apt to appear. It is the point where the dreamer is torn by conflict and where he might, therefore, be able to unite the inner opposites. I have also encountered an extraordinary number of dream reactions to the film *Hiroshima Mon Amour*. In most of these dreams the idea was expressed that either the two lovers in the film must unite (which symbolizes the union of inner opposites) or there would be an atomic explosion (a symbol of complete dissociation, equivalent to madness).

Only when the manipulators of public opinion add commercial pressure or acts of violence to their activities do they seem to achieve a temporary success. But in fact this merely causes a repression of the genuine unconscious reactions. And mass repression leads to the same result as individual repression; that is, to neurotic dissociation and psychological illness. All such attempts to repress the reactions of the unconscious must fail in the long run, for they are basically opposed to our instincts.

We know from studying the social behavior of the higher animals that small groups (from approximately 10 to 50 individuals) create the

As in the dream quoted on p. 223, positive anima figures often assist and guide men. Top of page, from a 10th-century psalter, David inspired by the muse. Above, a goddess saves a shipwrecked sailor (in a 16th-century painting). Right, on an early 20th-century postcard from Monte Carlo, gamblers' "Lady Luck"—also a helpful anima.

Right, Liberty leading the French revolutionaries (in a painting by Delacroix) images the anima's function of assisting individuation by liberating unconscious contents. Far right, in a scene from the 1925 fantasy film *Metropolis*, a woman urges robot-like workers to find spiritual "liberation."

best possible living conditions for the single animal as well as for the group, and man seems to be no exception in this respect. His physical well-being, his spiritual psychic health, and, beyond the animal realm, his cultural efficiency seem to flourish best in such a social function. As far as we at present understand the process of individuation, the Self apparently tends to produce such small groups by creating at the same time sharply defined ties of feeling between certain individuals and feelings of relatedness to all people. Only if these connections are created by the Self can one feel any assurance that envy, jealousy, fighting, and all manner of negative projections will not break up the group. Thus an unconditional devotion to one's own process of individuation also brings about the best possible adaptation.

This does not mean, of course, that there will not be collisions of opinion and conflicting obligations, or disagreement about the "right" way, in the face of which one must constantly withdraw and listen to one's inner voice in order to find the individual standpoint that the Self intends one to have.

Fanatical political activity (but not the performance of essential duties) seems somehow incompatible with individuation. A man who devoted himself entirely to freeing his country from foreign occupation had this dream:

With some of my compatriots I go up a stairway to the attic of a museum, where there is a hall painted black and looking like a cabin on a ship. A distinguished-looking middle-aged lady opens the door; her name is X, daughter of X. [X was a famous national hero of the dreamer's country who attempted some centuries ago to free it. He might be compared to Joan of Arc or William Tell. In reality X had no children.] In the hall we see the portraits of two aristocratic ladies dressed in flowery brocaded garments. While Miss X is explaining these pictures to us, they suddenly come to life; first the eyes begin to live, and then the chest seems to breathe. People are surprised and go to a lecture room where Miss X will speak to them about the phenomenon. She says that through her intuition and feeling these portraits came alive; but some of the people are indignant and say that Miss X is mad; some even leave the lecture room.

The important feature of this dream is that the anima figure, Miss X, is purely a creation of the dream. She has, however, the name of a famous national hero-liberator (as if she were, for instance, Wilhelmina Tell, the daughter of William Tell). By the implications contained in the name, the unconscious is pointing to the fact that today the dreamer should not try, as X did long ago, to free his country in an outer way. Now, the dream says, liberation is accomplished by the anima (by the dreamer's soul), who accomplishes it by bringing the images of the unconscious to life.

That the hall in the attic of the museum looks partly like a ship's cabin painted black is very meaningful. The black color hints at darkness, night, a turning inward, and if the hall is

a cabin, then the museum is somehow also a ship. This suggests that when the mainland of collective consciousness becomes flooded by unconsciousness and barbarism, this museum-ship, filled with living images, may turn into a saving ark that will carry those who enter it to another spiritual shore. Portraits hanging in a museum are usually the dead remains of the past, and often the images of the unconscious are regarded in the same way until we discover that they are alive and meaningful. When the anima (who appears here in her rightful role of soul-guide) contemplates the images with intuition and feeling, they begin to live.

The indignant people in the dream represent the side of the dreamer that is influenced by collective opinion—something in him that distrusts and rejects the bringing to life of psychic images. They personify a resistance to the unconscious that might express itself something like this: "But what if they begin dropping atom bombs on us? Psychological insight won't be much help then!"

This resistant side is unable to free itself from statistical thinking and from extraverted rational prejudices. The dream, however, points out that in our time genuine liberation can start only with a psychological transformation. To what end does one liberate one's country if afterward there is no meaningful goal of life—no goal for which it is worthwhile to be free? If man no longer finds any meaning in his life, it makes no difference whether he wastes away under a Communist or a capitalist regime. Only if he can use his freedom to create something meaningful is it relevant that he should be free. That is why finding the inner meaning of life is more important to the individual than anything else, and why the process of individuation must be given priority.

Attempts to influence public opinion by means of newspapers, radio, television, and advertising are based on two factors. On the one hand, they rely on sampling techniques that reveal the trend of "opinion" or "wants"—that is, of collective attitudes. On the other, they express prejudices, projections, and unconscious complexes (mainly the power complex) of those who manipulate public opinion. But statistics do no justice to the individual. Although the average size of stones in a heap may be five centimeters, one will find very few stones of exactly this size in the heap.

That the second factor cannot create anything positive is clear from the start. But if a single individual devotes himself to individuation, he frequently has a positive contagious effect on the people around him. It is as if a spark leaps from one to another. And this usually occurs when one has no intention of influencing others and often when one uses no words. It is onto this inner path that Miss X tried to lead the dreamer.

Nearly all religious systems on our planet contain images that symbolize the process of individuation, or at least some stages of it. In Christian countries the Self is projected, as I said before, onto the second Adam: Christ. In the East the relevant figures are those of Krishna and Buddha.

For people who are contained in a religion (that is, who still really believe in its content and teachings), the psychological regulation of their lives is effected by religious symbols, and even their dreams often revolve around them. When the late Pope Pius XII issued the declaration of the Assumption of Mary, a Catholic woman dreamed, for instance, that she was a Catholic priestess. Her unconscious seemed to extend the dogma in this way: "If Mary is now almost a goddess, she should have priestesses." Another Catholic woman, who had resistances to some of the minor and outer aspects of her creed, dreamed that the church of her home city had been pulled down and rebuilt, but that the tabernacle with the consecrated host and the statue of the Virgin Mary were to be transferred from the old to the new church. The dream showed her that some of the man-made aspects of her religion needed renewal, but that its basic symbols—God's having become Man, and the Great Mother, the Virgin Mary—would survive the change.

Such dreams demonstrate the living interest that the unconscious takes in the conscious religious representations of an individual. This

raises the question whether it is possible to detect a general trend in all the religious dreams of contemporary people. In the manifestations of the unconscious found in our modern Christian culture, whether Protestant or Catholic, Dr. Jung often observed that there is an unconscious tendency at work to round off our trinitarian formula of the Godhead with a fourth element, which tends to be feminine, dark, and even evil. Actually this fourth element has always existed in the realm of our religious representations, but it was separated from the image of God and became his counterpart, in the form of matter itself (or the lord of matter—i.e. the devil). Now the unconscious seems to want to reunite these extremes, the light having become too bright and the darkness too somber. Naturally it is the central symbol of religion, the image of the Godhead, that is most exposed to unconscious tendencies toward transformation.

A Tibetan abbot once told Dr. Jung that the most impressive mandalas in Tibet are built up by imagination, or directed fantasy, when the psychological balance of the group is disturbed or when a particular thought cannot be rendered because it is not yet contained in the sacred doctrine and must therefore be searched for. In these remarks, two equally important basic aspects of mandala symbolism emerge. The mandala serves a conservative purpose—namely, to restore a previously existing order. But it also serves the creative purpose of giving expression and form to something that does not yet exist, something new and unique. The second aspect is perhaps even more important than the first, but does not contradict it. For, in most cases, what restores the old order simultaneously involves some element of new creation. In the new order the older pattern returns on a higher level. The process is that of the ascending spiral, which grows upward while simultaneously returning again and again to the same point.

A painting by a simple woman who was brought up in Protestant surroundings shows a mandala in the form of a spiral. In a dream this woman received an order to paint the Godhead. Later (also in a dream) she saw it in a book. Of God himself she saw only his wafting cloak, the drapery of which made a beautiful display of light and shadow. This contrasted impressively with the stability of the spiral in the deep blue sky. Fascinated by the cloak and the spiral, the dreamer did not look closely at the other figure on the rocks. When she awoke and thought about who these divine figures were, she suddenly realized that it was "God himself." This gave her a frightful shock, which she felt for a long time.

Usually the Holy Ghost is represented in Christian art by a fiery wheel or a dove, but here it has appeared as a spiral. This is a new thought, "not yet contained in the doctrine,"

This 15th-century statue of Mary contains within it images of both God and Christ—a clear expression of the fact that the Virgin Mary can be said to be a representation of the "Great Mother" archetype.

A miniature from the 15th-century French *Book of Hours*, showing Mary with the Holy Trinity. The Catholic Church's dogma of the Assumption of the Virgin—in which Mary, as *domina rerum*, Queen of Nature, was declared to have entered heaven with soul and body reunited—can be said to have made the Trinity fourfold, corresponding with the basic archetype of completeness.

which has spontaneously arisen from the unconscious. That the Holy Ghost is the power that works for the further development of our religious understanding is not a new idea, of course, but its symbolic representation in the form of a spiral is new.

The same woman then painted a second picture, also inspired by a dream, showing the dreamer with her positive animus standing above Jerusalem when the wing of Satan descends to darken the city. The satanic wing strongly reminded her of the wafting cloak of God in the first painting, but in the former dream the spectator is high up, somewhere in heaven, and sees in front of her a terrific split between the rocks. The movement in the cloak of God is an attempt to reach Christ, the figure on the right, but it does not quite succeed. In the second painting, the same thing is seen from below—from a human angle. Looking at it from a higher angle, what is moving and spreading is a part of God; above that rises the spiral as a symbol of possible further development. But seen from the basis of our human reality, this same thing in the air is the dark, uncanny wing of the devil.

In the dreamer's life these two pictures became real in a way that does not concern us here, but it is obvious that they also contain a collective meaning that reaches beyond the personal. They may prophesy the descent of a divine darkness upon the Christian hemisphere, a darkness that points, however, toward the possibility of further evolution. Since the axis of the spiral does not move upward but into the background of the picture, the further evolution will lead neither to greater spiritual height nor down into the realm of matter, but to another dimension, probably into the background of these divine figures. And that means into the unconscious.

When religious symbols that are partly different from those we know emerge from the unconscious of an individual, it is often feared that these will wrongfully alter or diminish the officially recognized religious symbols. This fear even causes many people to reject analytical psychology and the entire unconscious.

If I look at such a resistance from a psychological point of view, I should have to comment that as far as religion is concerned, human beings can be divided into three types. First, there are those who still genuinely believe their religious doctrines, whatever they may be. For these people, the symbols and doctrines "click" so satisfyingly with what they feel deep inside themselves that serious doubts have no chance to sneak in. This happens when the views of consciousness and the unconscious background are in relative harmony. People of this sort can afford to look at new psychological discoveries and facts without prejudice and need not fear that they may be caused to lose their faith. Even if their dreams should bring up some relatively unorthodox details, these can be integrated into their general view.

The second type consists of those people who have completely lost their faith and have replaced it with purely conscious, rational opinions. For these people, depth psychology simply means an introduction into newly discovered areas of the psyche, and it should cause no trouble when they embark on the new adventure and investigate their dreams to test the truth of them.

Then there is a third group of people who in one part of themselves (probably the head) no longer believe in their religious traditions, whereas in some other part they still do believe. The French philosopher Voltaire is an illustration of this. He violently attacked the Catholic Church with rational argument (*écrasez l'infâme*), but on his deathbed, according to some reports, he begged for extreme unction. Whether this is true or not, his head was certainly unreligious, whereas his feelings and emotions seem still to have been orthodox. Such people remind one of a person getting stuck in the automatic doors of a bus; he can neither get out into free space nor re-enter the bus. Of course the dreams of such persons could probably help them out of their dilemma, but such people frequently have trouble turning toward the unconscious because they themselves do not know what they think and want. To take the unconscious seriously is ultimately a matter of personal courage and integrity.

The complicated situation of those who are caught in a no-man's-land between the two states of mind is partly created by the fact that all official religious doctrines actually belong to the collective consciousness (what Freud called the super-ego); but once, long ago, they sprang from the unconscious. This is a point that many historians of religion and theologians challenge. They choose to assume that there was once some sort of "revelation." I have searched for many years for concrete evidence for the Jun-

Paintings of the dreams discussed on pp. 225-6: Left, the spiral (a form of mandala) represents the Holy Ghost; right, the dark wing of Satan, from the second dream. Neither motif would be a familiar religious symbol to most people (nor were they to the dreamer): Each emerged spontaneously from the unconscious.

gian hypothesis about this problem; but it has been difficult to find because most rituals are so old that one cannot trace their origin. The following example, however, seems to me to offer a most important clue:

Black Elk, a medicine man of the Oglala Sioux, who died not long ago, tells us in his autobiography *Black Elk Speaks* that, when he was nine years old, he became seriously ill and during a sort of coma had a tremendous vision. He saw four groups of beautiful horses coming from the four corners of the world, and then, seated within a cloud, he saw the Six Grandfathers, the ancestral spirits of his tribe, "the grandfathers of the whole world." They gave him six healing symbols for his people and showed him new ways of life. But when he was 16 years old, he suddenly developed a terrible phobia whenever a thunder storm was approaching, because he heard "thunder beings" calling to him "to make haste." It reminded him of the thundering noise made by the approaching horses in his vision. An old medicine man explained to him that his fear came from the fact that he was keeping his vision to himself, and said that he must tell it to his tribe. He did so, and later he and his people acted out the vision in a ritual, using real horses. Not merely Black Elk himself, but many other members of his tribe felt infinitely better after this play. Some were even cured of their diseases. Black Elk said: "Even the horses seemed to be healthier and happier after the dance."

The ritual was not repeated because the tribe was destroyed soon afterward. But here is a different case in which a ritual still survives. Several Eskimo tribes living near the Colville River in Alaska explain the origin of their eagle festival in the following way:

A young hunter shot dead a very unusual eagle and was so impressed by the beauty of the dead bird that he stuffed and made a fetish of him, honoring him by sacrifices. One day, when the hunter had traveled far inland during his hunting, two animal-men suddenly appeared in the role of messengers and led him to the land of the eagles. There he heard a dark drumming noise, and the messengers explained that this was the heartbeat of the dead eagle's mother. Then the eagle spirit appeared to the hunter as a woman clothed in black. She asked him to initiate an eagle festival among his people to honor her dead son. After the eagle people had shown him how to do this, he suddenly found himself, exhausted, back in the place where he had met the messengers. Returning home, he taught his people how to perform the great eagle festival—as they have done faithfully ever since.

From such examples we see how a ritual or religious custom can spring directly from an unconscious revelation experienced by a single individual. Out of such beginnings, people living in cultural groups develop their various religious activities with their enormous influence on the entire life of the society. During a long process of evolution the original material is shaped and reshaped by words and actions, is beautified, and acquires increasingly definite forms. This crystallizing process, however, has a great disadvantage. More and more people have no personal knowledge of the original experience and can only believe what their elders and teachers tell them about it. They no longer know that such happenings are real, and they are of course ignorant about how one feels during the experience.

In their present forms, worked over and exceedingly aged, such religious traditions often resist further creative alterations by the unconscious. Theologians sometimes even defend these "true" religious symbols and symbolic doctrines against the discovery of a religious function in the unconscious psyche, forgetting that the values they fight for owe their existence to that very same function. Without a human psyche to receive divine inspirations and utter them in words or shape them in art, no religious symbol has ever come into the reality of our human life. (We need only think of the prophets and the evangelists.)

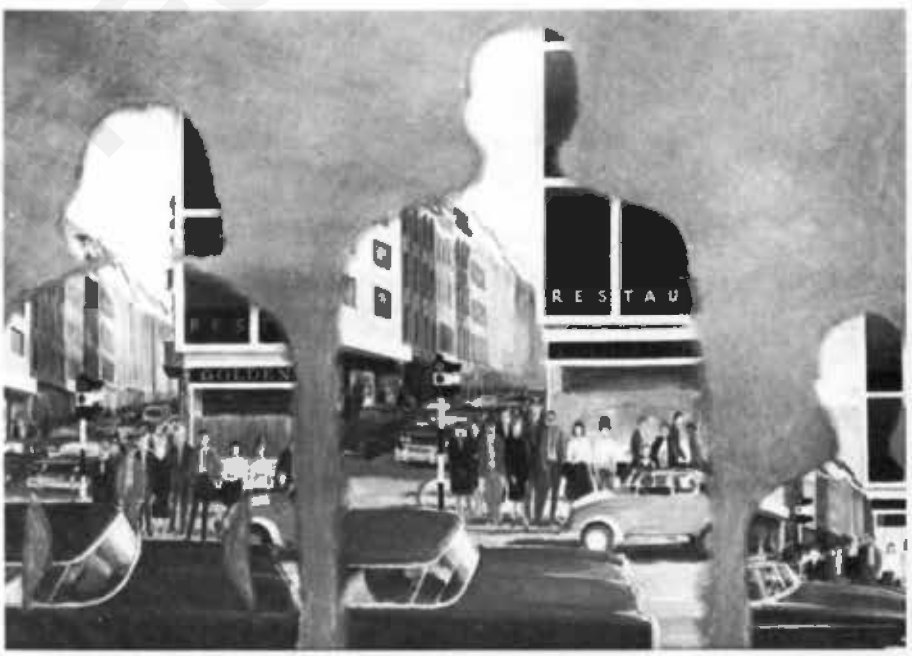
If someone objects that there is a religious reality in itself, independent of the human psyche, I can only answer such a person with this question: "Who says this, if not a human psyche?" No matter what we assert, we can

never get away from the existence of the psyche —for we are contained within it, and it is the only means by which we can grasp reality.

Thus the modern discovery of the unconscious shuts one door forever. It definitely excludes the illusory idea, so favored by some individuals, that a man can know spiritual reality in itself. In modern physics, too, a door has been closed by Heisenberg's "principle of indeterminacy," shutting out the delusion that we can comprehend an absolute physical reality. The discovery of the unconscious, however, compensates for the loss of these beloved illusions by opening before us an immense and unexplored new field of realizations, within which objective scientific investigation combines in a strange new way with personal ethical adventure.

But, as I said at the outset, it is practically impossible to impart the whole reality of one's experience in the new field. Much is unique and can be only partially communicated by language. Here, too, a door is shut against the illusion that one can completely understand another person and tell him what is right for him. Once again, however, one can find a compensation for this in the new realm of experience by the discovery of the social function of the Self, which works in a hidden way to unite separate individuals who belong together.

Intellectual chit-chat is thus replaced by meaningful events that occur in the reality of the psyche. Hence, for the individual to enter seriously into the process of individuation in the way that has been outlined means a completely new and different orientation toward life. For scientists it also means a new and different scientific approach to outer facts. How this will work out in the field of human knowledge and in the social life of human beings cannot be predicted. But to me it seems certain that Jung's discovery of the process of individuation is a fact that future generations will have to take into account if they want to avoid drifting into a stagnant or even regressive outlook.

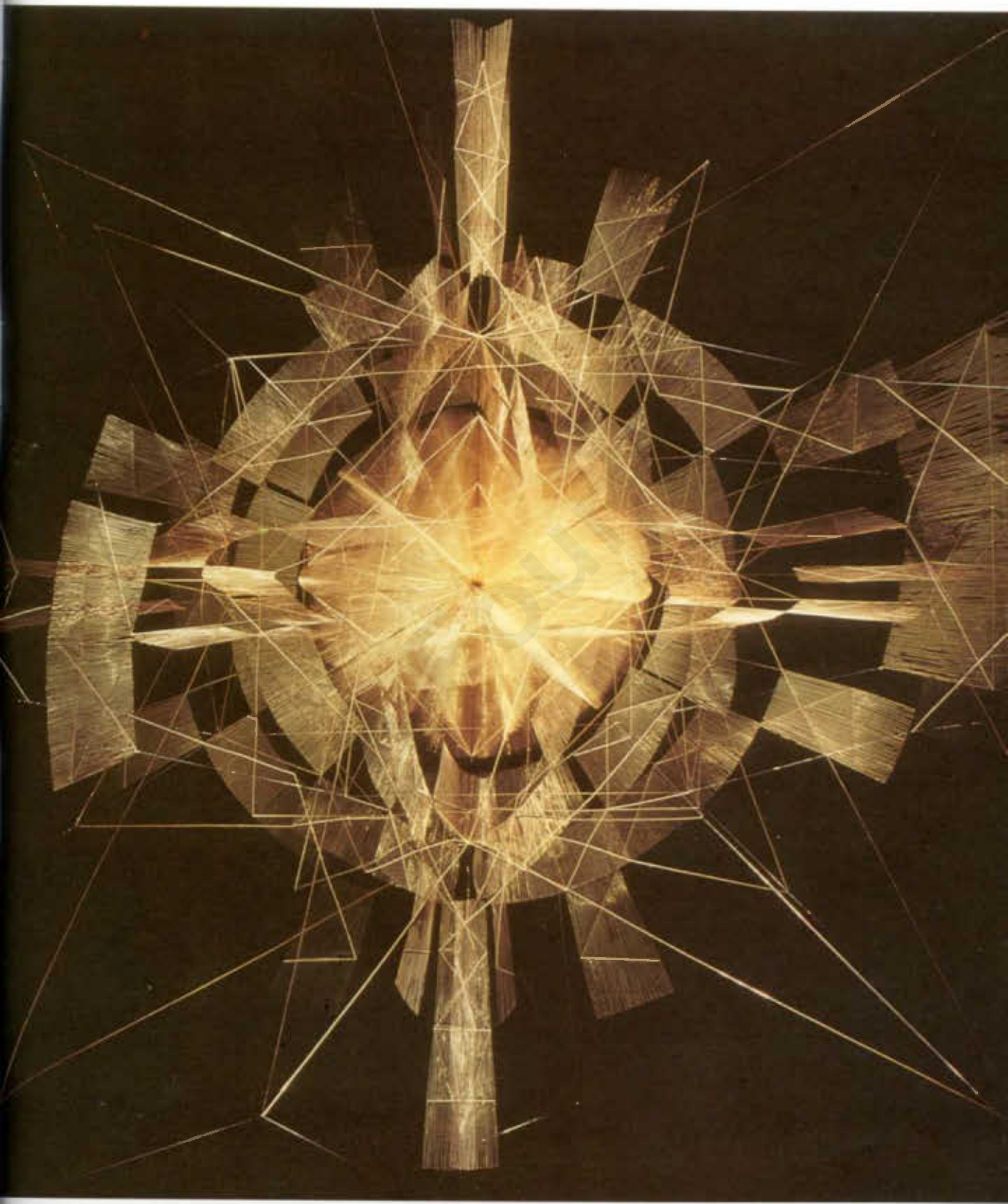


This painting (by Erhard Jacoby) illustrates the fact that each of us, perceiving the world through an individual psyche, perceives it in a slightly different way from others. The man, woman, and child are looking at the same scene; but, for each, different details become clear or obscured. Only by means of our conscious perception does the world exist "outside": We are surrounded by something completely unknown and unknowable (here represented by the painting's gray background).

4 Symbolism in the visual arts

Aniela Jaffé

Variation within a Sphere no. 10: The Sun, by Richard Lippold



Sacred symbols—the stone and the animal

The history of symbolism shows that everything can assume symbolic significance: natural objects (like stones, plants, animals, men, mountains and valleys, sun and moon, wind, water, and fire), or man-made things (like houses, boats, or cars), or even abstract forms (like numbers, or the triangle, the square, and the circle). In fact, the whole cosmos is a potential symbol.

Man, with his symbol-making propensity, unconsciously transforms objects or forms into symbols (thereby endowing them with great psychological importance) and expresses them in both his religion and his visual art. The intertwined history of religion and art, reaching back to prehistoric times, is the record that our ancestors have left of the symbols that were meaningful and moving to them. Even today, as modern painting and sculpture show, the interplay of religion and art is still alive.

For the first part of my discussion of symbolism in the visual arts, I intend to examine some of the specific motifs that have been universally sacred or mysterious to man. Then, for the remainder of the chapter, I wish to discuss the phenomenon of 20th-century art, not in terms of its use of symbols, but in terms of its significance as a *symbol itself*—a symbolic expression of the psychological condition of the modern world.

In the following pages, I have chosen three recurring motifs with which to illustrate the presence and nature of symbolism in the art of many different periods. These are the symbols of the stone, the animal, and the circle—each of which has had enduring psychological significance from the earliest expressions of human consciousness to the most sophisticated forms of 20th-century art.

We know that even unhewn stones had a highly symbolic meaning for ancient and primitive societies. Rough, natural stones were often believed to be the dwelling places of spirits or gods, and were used in primitive cultures as

tombstones, boundary stones, or objects of religious veneration. Their use may be regarded as a primeval form of sculpture—a first attempt to invest the stone with more expressive power than chance and nature could give it.

The Old Testament story of Jacob's dream is a typical example of how, thousands of years ago, man felt that a living god or a divine spirit was embodied in the stone and how the stone became a symbol:

> And Jacob . . . went toward Haran. And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of the place, and put them for his pillows and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven, and behold the angels of God ascending and descending on it. And, behold, the Lord stood above it, and said, I am the Lord God of Abraham thy father, and the God of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed.
>
> And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place; and I knew it not. And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven. And Jacob rose up early in the morning and took the stone that he had put for his pillows, and set it up for a pillar, and poured oil upon the top of it. And he called the name of that place Beth-el.

For Jacob, the stone was an integral part of the revelation. It was the mediator between himself and God.

In many primitive stone-sanctuaries, the deity is represented not by a single stone but by a great many unhewn stones, arranged in distinct patterns. (The geometrical stone alignments in Brittany and the stone circle at Stonehenge are famous examples.) Arrangements of rough natural stones also play a considerable part in the highly civilized rock gardens of Zen Buddhism. Their arrangement is not geometrical but seems to have come about by pure chance. In fact, however, it is the expression of a most refined spirituality.

Very early in history, men began trying to express what they felt to be the soul or spirit of a rock by working it into a recognizable form. In many cases, the form was a more or less definite approximation to the human figure—for instance, the ancient menhirs with their crude outlines of faces, or the herms that developed out of boundary stones in ancient Greece, or the

Above left, the stone alignments at Carnac in Brittany, dating from *c.* 2000 B.C.—crude stones set upright in rows that are thought to have been used in sacred rituals and religious processions. Left, rough stones resting on raked sand in a Zen Buddhist rock garden (in the Ryoanji temple, Japan). Though apparently haphazard, the stones' arrangement in fact expresses a highly refined spirituality.

Right, a prehistoric *menhir*—a rock that has been slightly carved into a female form (probably a mother goddess). Far right, a sculpture by Max Ernst (born 1891) has also hardly altered the natural shape of the stone.

many primitive stone idols with human features. The animation of the stone must be explained as the projection of a more or less distinct content of the unconscious into the stone.

The primitive tendency to give merely a hint of a human figure, and to retain much of the stone's natural form, can also be seen in modern sculpture. Many examples show the artists' concern with the "self-expression" of the stone; to use the language of myth, the stone is allowed to "speak for itself." This can be seen, for instance, in the work of the Swiss sculptor Hans Aeschbacher, the American sculptor James Rosati, and the German-born artist Max Ernst. In a letter from Maloja in 1935, Ernst wrote: "Alberto [the Swiss artist Giacometti] and I are afflicted with sculpturitis. We work on granite boulders, large and small, from the moraine of the Forno glacier. Wonderfully polished by time, frost, and weather, they are in themselves fantastically beautiful. No human hand can do that. So why not leave the spade-work to the elements, and confine ourselves to scratching on them the runes of our own mystery?"

What Ernst meant by "mystery" is not explained. But later in this chapter I shall try to show that the "mysteries" of the modern artist are not very different from those of the old masters who knew the "spirit of the stone."

The emphasis on this "spirit" in much sculpture is one indication of the shifting, indefinable borderline between religion and art. Sometimes one cannot be separated from the other. The same ambivalence can also be seen in another symbolic motif, as it appears in age-old works of art: the symbol of the animal.

Animal pictures go back to the last Ice Age (between 60,000 and 10,000 B.C.). They were discovered on the walls of caves in France and Spain at the end of the last century, but it was not until early in the present century that archaeologists began to realize their extreme importance and to inquire into their meaning. These inquiries revealed an infinitely remote prehistoric culture whose existence had never even been suspected.

Even today, a strange music seems to haunt the caves that contain the rock engravings and paintings. According to the German art historian Herbert Kühn, inhabitants of the areas in Africa, Spain, France, and Scandinavia where such paintings are found could not be induced to go near the caves. A kind of religious awe, or perhaps a fear of spirits hovering among the rocks and the paintings, held them back. Passing nomads still lay their votive offerings before the old rock paintings in North Africa. In the 15th century, Pope Calixtus II prohibited religious ceremonies in the "cave with the horse-pictures." Which cave the pope meant is not known, but there can be no doubt that it was a cave of the Ice Age containing animal pictures. All this goes to prove that the caves and rocks

Far left, animal paintings on cave walls at Lascaux. The paintings were not simply decorative; they had a magical function. Left, a drawing of a bison covered with arrow and spear marks: The cave dwellers believed that by ritually "killing" the image, they would be more likely to kill the animal.

Even today the destruction of an effigy or statue is a symbolic killing of the person depicted. Right, a statue of Stalin destroyed by Hungarian rebels in 1956; far right, rebels hang a bust of the former Stalinist Hungarian premier Matyas Rakosi.

with the animal paintings have always been instinctively felt to be what they originally were—religious places. The *numen* of the place has outlived the centuries.

In a number of caves the modern visitor must travel through low, dark, and damp passages till he reaches the point where the great painted "chambers" suddenly open out. This arduous approach may express the desire of the primitive men to safeguard from common sight all that was contained and went on in the caves, and to protect their mystery. The sudden and unexpected sight of the paintings in the chambers, coming after the difficult and awe-inspiring approach, must have made an overwhelming impression on primitive man.

The paleolithic cave paintings consist almost entirely of figures of animals, whose movements and postures have been observed in nature and rendered with great artistic skill. There are, however, many details that show that the figures were intended to be something more than naturalistic reproductions. Kühn writes: "The strange thing is that a good many primitive paintings have been used as targets. At Montespan there is an engraving of a horse that is being driven into a trap; it is pitted with the marks of missiles. A clay model of a bear in the same cave has 42 holes."

These pictures suggest a hunting-magic like that still practiced today by hunting tribes in Africa. The painted animal has the function of a "double"; by its symbolic slaughter, the hunters attempt to anticipate and ensure the death of the real animal. This is a form of sympathetic magic, which is based on the "reality" of a double represented in a picture: What happens to the picture will happen to the original. The underlying psychological fact is a strong identification between a living being and its image, which is considered to be the being's soul. (This is one reason why a great many primitive people today will shrink from being photographed.)

Other cave pictures must have served magic fertility rites. They show animals at the moment of mating; an example can be seen in the figures of a male and female bison in the Tuc d'Audubert cave in France. Thus the realistic picture of the animals was enriched by overtones of magic and took on a symbolic significance. It became the image of the living essence of the animal.

The most interesting figures in the cave paintings are those of semihuman beings in animal disguise, which are sometimes to be found besides the animals. In the Trois Frères cave in France, a man wrapped in an animal hide is playing a primitive flute as if he meant to put a spell on the animals. In the same cave, there is a dancing human being, with antlers, a horse's head, and bear's paws. This figure, dominating a medley of several hundred animals, is unquestionably the "Lord of the Animals."

The customs and usages of some primitive African tribes today can throw some light on the meaning of these mysterious and doubtless symbolic figures. In initiations, secret societies, and even the institution of monarchy in these tribes, animals and animal disguises often play an important part. The king and chief are animals too—generally lions or leopards. Vestiges of this custom may be discerned in the title of the last emperor of Ethiopia, Haile Selassie (Lion of Judah), or the honorific name of Dr. Hastings Banda (The Lion of Malawi).

The further back we go in time, or the more primitive and close to nature the society is, the more literally such titles must be taken. A primitive chief is not only disguised as the animal; when he appears at initiation rites in full animal disguise, he *is* the animal. Still more, he is an animal spirit, a terrifying demon who performs circumcision. At such moments he incorporates or represents the ancestor of the tribe and the clan, and therefore the primal god himself. He represents, and is, the "totem" animal. Thus we probably should not go far wrong in seeing in the figure of the dancing animal-man in the Trois Frères cave a kind of chief who has been transformed by his disguise into an animal demon.

In the course of time, the complete animal disguise was superseded in many places by animal and demon masks. Primitive men lavished all their artistic skill on these masks, and many of them are still unsurpassed in the power and intensity of their expression. They are often the objects of the same veneration as the god or demon himself. Animal masks play a part in the folk arts of many modern countries, like Switzerland, or in the magnificently expressive masks of the ancient Japanese *No* drama, which is still performed in modern Japan. The symbolic function of the mask is the same as that of the original animal disguise. Individual human expression is submerged, but in its place the wearer assumes the dignity and the beauty (and also the horrifying expression) of an animal demon. In psychological terms, the mask transforms its wearer into an archetypal image.

Dancing, which was originally nothing more than a completion of the animal disguise by appropriate movements and gestures, was probably supplementary to the initiation or other rites. It was, so to speak, performed by demons in honor of a demon. In the soft clay of the Tuc d'Audubert cave, Herbert Kühn found footprints that led around animal figures. They show that dancing was part of even the Ice Age rites. "Only heel prints can be seen," Kühn writes. "The dancers had moved like bisons. They had danced a bison dance for the fertility and increase of the animals and for their slaughter."

In his introductory chapter, Dr. Jung has pointed out the close relation, or even identifi-

Far left, a prehistoric painting from Trois Frères cave includes (lower right corner) a human figure, perhaps a shaman, with horns and hoofs. As examples of "animal" dances: left, a Burmese buffalo dance in which masked dancers are possessed by the buffalo spirit; right, a Bolivian devil dance in which the dancers wear demonic animal masks; far right, an old southwest German folk dance in which the dancers are disguised as witches and as animal-like "wild men."

cation, between the native and his totem animal (or "bush-soul"). There are special ceremonies for the establishment of this relationship, especially the initiation rites for boys. The boy enters into possession of his "animal soul," and at the same time sacrifices his own "animal being" by circumcision. This dual process admits him to the totem clan and establishes his relationship to his totem animal. Above all, he becomes a man, and (in a still wider sense) a human being.

East Coast Africans described the uncircumcised as "animals." They had neither received an animal soul nor sacrificed their "animality." In other words, since neither the human nor the animal aspect of an uncircumcised boy's soul had become conscious, his animal aspect was regarded as dominant.

The animal motif is usually symbolic of man's primitive and instinctual nature. Even civilized men must realize the violence of their instinctual drives and their powerlessness in face of the autonomous emotions erupting from the unconscious. This is still more the case with primitive men, whose consciousness is not highly developed and who are still less well equipped to weather the emotional storm. In the first chapter of this book, when Dr. Jung is discussing the ways in which man developed the power of reflection, he takes an example of an African who fell into a rage and killed his beloved little son. When the man recovered himself, he was overwhelmed with grief and remorse for what he had done. In this case a negative impulse broke loose and did its deadly work regardless of the conscious will. The animal demon is a highly expressive symbol for such an impulse. The vividness and concreteness of the image enables man to establish a relationship with it as a representative of the overwhelming power in himself. He fears it and seeks to propitiate it by sacrifice and ritual.

A large number of myths are concerned with a primal animal, which must be sacrificed in the cause of fertility or even creation. One example of this is the sacrifice of a bull by the Persian sun-god Mithras, from which sprang the earth with all wealth and fruitfulness. In the Christian legend of St. George slaying the dragon, the primeval rite of sacrificial slaughter again appears.

In the religions and religious art of practically every race, animal attributes are ascribed to the supreme gods, or the gods are represented as animals. The ancient Babylonians translated their gods into the heavens in the shape of the Ram, the Bull, the Crab, the Lion, the Scorpion, the Fish, and so on—the signs of the Zodiac. The Egyptians represented the goddess Hathor as cow-headed, the god Amon as ram-headed, and Thoth as ibis-headed or in the shape of a baboon. Ganesha, the Hindu god of good fortune, has a human body but the head

of an elephant, Vishnu is a boar, Hanuman is an ape-god, etc. (The Hindus, incidentally, do not assign the first place in the hierarchy of being to man: The elephant and lion stand higher.)

Greek mythology is full of animal symbolism. Zeus, the father of the gods, often approaches a girl whom he desires in the shape of a swan, a bull, or an eagle. In Germanic mythology, the cat is sacred to the goddess Freya, while the boar, the raven, and the horse are sacred to Wotan.

Even in Christianity, animal symbolism plays a surprisingly great part. Three of the Evangelists have animal emblems: St. Luke has the ox, St. Mark the lion, and St. John the eagle. Only one, St. Matthew, is represented as a man or as an angel. Christ himself symbolically appears as the Lamb of God or the Fish, but he is also the serpent exalted on the cross, the lion, and in rarer cases the unicorn. These animal attributes of Christ indicate that even the Son of God (the supreme personification of man) can no more dispense with his animal nature than with his higher, spiritual nature. The subhuman as well as the superhuman is felt to belong to the realm of the divine; the relationship of these two aspects of man is beautifully symbolized in the Christmas picture of the birth of Christ, in a stable among animals.

The boundless profusion of animal symbolism in the religion and art of all times does not

Left, a mask used in the ancient *No* drama of Japan, in which the players often portray gods, spirits, or demons. Above right, masked performers in Japanese dance theater. Below right, an actor in Japan's Kabuki drama, dressed as a medieval hero, with mask-like make-up.

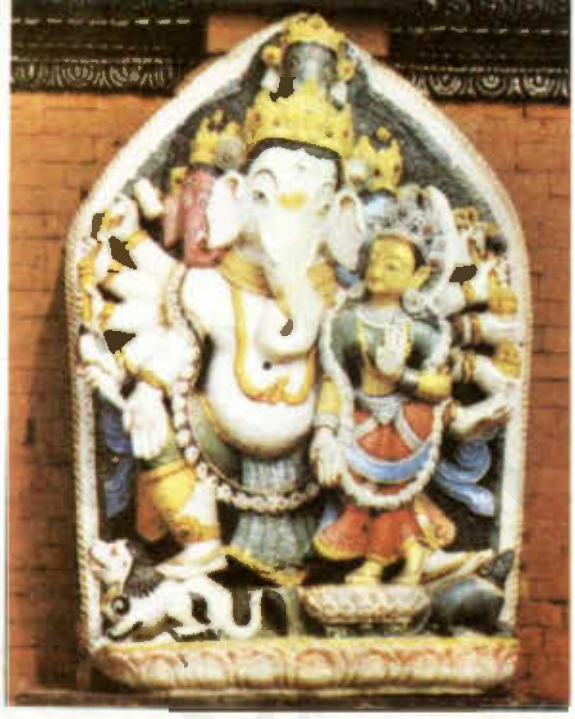
merely emphasize the importance of the symbol; it shows how vital it is for men to integrate into their lives the symbol's psychic content—instinct. In itself, an animal is neither good nor evil; it is a piece of nature. It cannot desire anything that is not in its nature. To put this another way, it obeys its instincts. These instincts often seem mysterious to us, but they have their parallel in human life: The foundation of human nature is instinct.

But in man, the "animal being" (which lives in him as his instinctual psyche) may become dangerous if it is not recognized and integrated in life. Man is the only creature with the power to control instinct by his own will, but he is also able to suppress, distort, and wound it—and an animal, to speak metaphorically, is never so wild and dangerous as when it is wounded. Suppressed instincts can gain control of a man; they can even destroy him.

The familiar dream in which the dreamer is pursued by an animal nearly always indicates that an instinct has been split off from consciousness and ought to be (or is trying to be) readmitted and integrated into life. The more dangerous the behavior of the animal in the dream, the more unconscious is the primitive and instinctual soul of the dreamer, and the more imperative is its integration into his life if some irreparable evil is to be forestalled.

Suppressed and wounded instincts are the dangers threatening civilized man; uninhibited drives are the dangers threatening primitive man. In both cases the "animal" is alienated from its true nature; and for both, the acceptance of the animal soul is the condition for wholeness and a fully lived life. Primitive man must tame the animal in himself and make it his helpful companion: civilized man must heal the animal in himself and make it his friend.

Other contributors to this book have discussed the importance of the stone and animal motifs in terms of dream and myth; I have used them here only as general examples of the appearance of such living symbols throughout the history of art (and especially religious art). Let us now examine in the same way a most powerful and universal symbol: the circle.



Examples of animal symbols of divinities from three religions: Top of page, the Hindu god Ganesha (a painted sculpture from the Royal Palace of Nepal), god of prudence and wisdom; above, the Greek god Zeus in the form of a swan (with Leda); right, on opposite sides of a medieval coin, the crucified Christ shown as a man and as a serpent.

The symbol of the circle

Dr. M.-L. von Franz has explained the circle (or sphere) as a symbol of the Self. It expresses the totality of the psyche in all its aspects, including the relationship between man and the whole of nature. Whether the symbol of the circle appears in primitive sun worship or modern religion, in myths or dreams, in the mandalas drawn by Tibetan monks, in the ground plans of cities, or in the spherical concepts of early astronomers, it always points to the single most vital aspect of life—its ultimate wholeness.

An Indian creation myth relates that the god Brahma, standing on a huge, thousand-petaled lotus, turned his eyes to the four points of the compass. This fourfold survey from the circle of the lotus was a kind of preliminary orientation, an indispensable taking of bearings, before he began his work of creation.

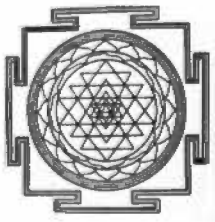
A similar story is told of Buddha. At the moment of his birth, a lotus flower rose from the earth and he stepped into it to gaze into the 10 directions of space. (The lotus in this case was eight-rayed; and Buddha also gazed upward and downward, making 10 directions.) This symbolic gesture of survey was the most concise method of showing that from the moment of his birth, the Buddha was a unique personality, predestined to receive illumination. His personality and his further existence were given the imprint of wholeness.

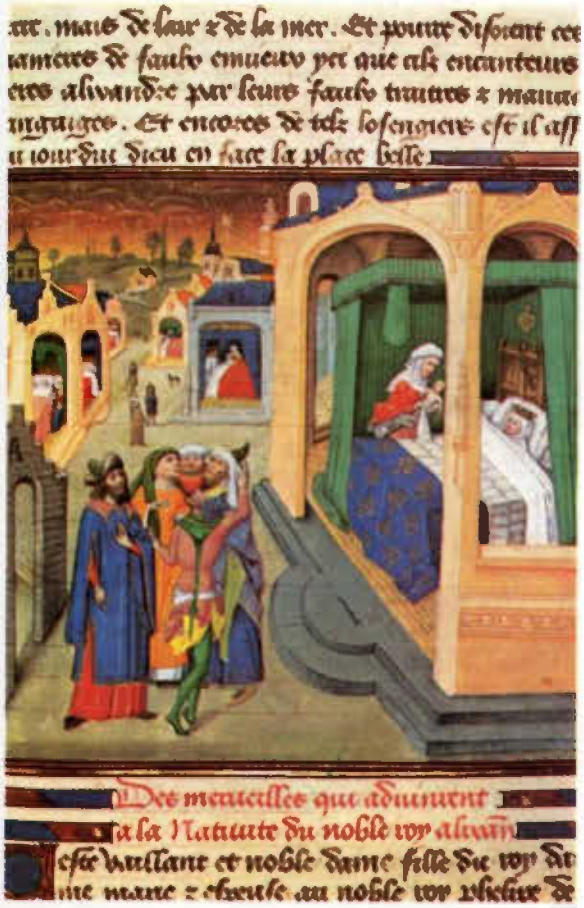
The spatial orientation performed by Brahma and Buddha may be regarded as symbolic of the human need for psychic orientation. The four functions of consciousness described by Dr. Jung in his chapter, p. 61—thought, feeling, intuition, and sensation—equip man to deal with the impressions of the world he receives from within and without. It is by means of these functions that he comprehends and assimilates his experience; it is by means of them that he can respond. Brahma's four-fold survey of the universe symbolizes the necessary integration of these four functions that man must achieve. (In art, the circle is often eight-rayed. This expresses a reciprocal overlapping of the four functions of consciousness, so that four further intermediate functions come about—for instance, thought colored by feeling or intuition, or feeling tending toward sensation.)

In the visual art of India and the Far East, the four- or eight-rayed circle is the usual pattern of the religious images that serve as instruments of meditation. In Tibetan Lamaism especially, richly figured mandalas play an important part. As a rule, these mandalas represent the cosmos in its relation to divine powers.

But a great many of the eastern meditation figures are purely geometrical in design; these are called *yantras*. Aside from the circle, a very common yantra motif is formed by two interpenetrating triangles, one point-upward, the other point-downward. Traditionally, this shape symbolizes the union of Shiva and Shakti, the male and female divinities, a subject that also appears in sculpture in countless variations. In terms of psychological symbolism, it expresses the union of opposites—the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. Ultimately, this union is the fulfillment and goal of all religions: It is the union of the soul with God. The two interpenetrating triangles have a symbolic meaning similar to that of the more

Right, a *yantra* (a form of mandala), composed of nine linked triangles. The mandala, symbolizing wholeness, is often connected with exceptional beings of myth or legend. Far right, a Tibetan painting of the birth of Buddha; in the lower left corner, Buddha takes his first steps on a cross formed of circular blossoms. Above right, the birth of Alexander the Great (a 16th-century manuscript illustration) heralded by comets—in circular or mandala form.





common circular mandala. They represent the wholeness of the psyche or Self, of which consciousness is just as much a part as the unconscious.

In both the triangle yantras and the sculptural representations of the union of Shiva and Shakti, the emphasis lies on a tension between the opposites. Hence the marked erotic and emotional character of many of them. This dynamic quality implies a process—the creation, or coming into being, of wholeness—while the four- or eight-rayed circle represents wholeness as such, as an existing entity.

The abstract circle also figures in Zen painting. Speaking of a picture entitled *The Circle*, by the famous Zen priest Sangai, another Zen master writes: "In the Zen sect, the circle represents enlightenment. It symbolizes human perfection."

Abstract mandalas also appear in European Christian art. Some of the most splendid examples are the rose windows of the cathedrals. These are representations of the Self of man transposed onto the cosmic plane. (A cosmic mandala in the shape of a shining white rose was revealed to Dante in a vision.) We may regard as mandalas the haloes of Christ and the Christian saints in religious paintings. In many cases, the halo of Christ is alone divided into four, a significant allusion to his sufferings as the Son of Man and his death on the Cross, and at the same time a symbol of his differentiated wholeness. On the walls of early Romanesque churches, abstract circular figures can sometimes be seen; they may go back to pagan originals.

In non-Christian art, such circles are called "sun wheels." They appear in rock engravings that date back to the neolithic epoch before the wheel was invented. As Jung has pointed out, the term "sun wheel" denotes only the external aspect of the figure. What really mattered at all times was the experience of an archetypal,

Left, an example of the mandala in religious architecture: the Angkor Wat Buddhist temple in Cambodia, a square building with entrances at the four corners. Right, the ruins of a fortified camp in Denmark (*c.* A.D. 1000), which was laid out in a circle—as is the fortress town (center right) of Palmanova, Italy (built in 1593), with its star-shaped fortifications. Far right, the streets that meet at L'Étoile, Paris, to form a mandala.

inner image, which Stone Age man rendered in his art as faithfully as he depicted bulls, gazelles, or wild horses.

Many pictorial mandalas are to be found in Christian art: for example, the rather rare picture of the Virgin in the center of a circular tree, which is the God-symbol of the burning bush. The most widely current mandalas in Christian art are those of Christ surrounded by the four Evangelists. These go back to the ancient Egyptian representations of the god Horus and his four sons.

In architecture the mandala also plays an important part—but one that often passes unnoticed. It forms the ground plan of both secular and sacred buildings in nearly all civilizations; it enters into classical, medieval, and even modern town planning. A classical example appears in Plutarch's account of the foundation of Rome. According to Plutarch, Romulus sent for builders from Etruria who instructed him by sacred usages and written rules about all the ceremonies to be observed—in the same way "as in the mysteries." First they dug a round pit where the Comitium, or Court of Assembly, now stands, and into this pit they threw symbolic offerings of the fruits of the earth. Then each man took a small piece of earth of the land from which he came, and these were all thrown into the pit together. The pit was given the name of *mundus* (which also meant the cosmos). Around it Romulus drew the boundary of the city in a circle with a plow drawn by a bull and a cow. Wherever a gate was planned, the plowshare was taken out and the plow carried over.

The city founded in this solemn ceremony was circular in shape. Yet the old and famous description of Rome is *urbs quadrata*, the square city. According to one theory that attempts to reconcile this contradiction, the word *quadrata* must be understood to mean "quadripartite"; that is, the circular city was divided into four parts by two main arteries running from north to south and west to east. The point of intersection coincided with the *mundus* mentioned by Plutarch.

According to another theory, the contradiction can be understood only as a symbol, namely as a visual representation of the mathematically insoluble problem of the squaring of the circle, which had greatly preoccupied the Greeks and was to play so great a part in alchemy. Strangely enough, before describing the circle ceremony of the foundation of the city by Romulus, Plutarch also speaks of Rome as *Roma quadrata*, a square city. For him, Rome was both a circle and a square.

In each theory a true mandala is involved, and that links up with Plutarch's statement that the foundation of the city was taught by the Etruscans "as in the mysteries," as a secret rite. It was more than a mere outward form. By its mandala ground plan, the city, with its inhabitants, is exalted above the purely secular realm. This is further emphasized by the fact that the city has a center, the *mundus*, which established the city's relationship to the "other" realm, the abode of the ancestral spirits. (The *mundus* was covered by a great stone, called the "soul stone." On certain days the stone was removed, and then, it was said, the spirits of the dead rose from the shaft.)

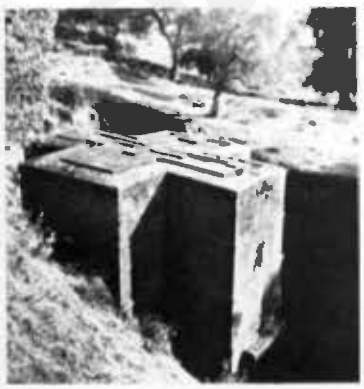
A number of medieval cities were founded on the ground plan of a mandala and were

surrounded by an approximately circular wall. In such a city, as in Rome, two main arteries divided it into "quarters" and led to the four gates. The church or cathedral stood at the point of intersection of these arteries. The inspiration of the medieval city with its quarters was the Heavenly Jerusalem (in the Book of Revelation), which had a square ground plan and walls with three times four gates. But Jerusalem had no temple at its center, for God's immediate presence was the center of it. (The mandala ground plan for a city is by no means outmoded. A modern example is the city of Washington, D.C.)

Whether in classical or in primitive foundations, the mandala ground plan was never dictated by considerations of aesthetics or economics. It was a transformation of the city into an ordered cosmos, a sacred place bound by its center to the other world. And this transformation accorded with the vital feelings and needs of religious man.

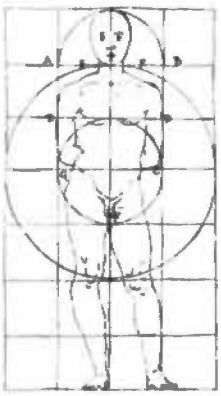
Every building, sacred or secular, that has a mandala ground plan is the projection of an archetypal image from within the human unconscious onto the outer world. The city, the fortress, and the temple become symbols of psychic wholeness, and in this way exercise a specific influence on the human being who enters or lives in the place. (It need hardly be emphasized that even in architecture the projection of the psychic content was a purely unconscious process. "Such things cannot be thought up," Dr. Jung has written, "but must grow again from the forgotten depths if they are to express the deepest insights of consciousness and the loftiest intuitions of the spirit, thus amalgamating the uniqueness of present-day consciousness with the age-old past of humanity.")

The central symbol of Christian art is not the mandala, but the cross or crucifix. Up to Carolingian times, the equilateral or Greek cross was the usual form, and therefore the mandala was indirectly implied. But in the course of time the



Medieval religious architecture was usually based on the shape of the cross. Left, a 13th-century church (in Ethiopia) cut from the rock.

Renaissance religious art shows a reorientation to the earth and the body: Right, a plan for a circular church or basilica based on the body's proportions, drawn by the 15th-century Italian artist and architect Francesco di Giorgio.



center moved upward until the cross took on the Latin form, with the stake and the crossbeam, that is customary today. This development is important because it corresponds to the inward development of Christianity up to the high Middle Ages. In simple terms, it symbolized the tendency to remove the center of man and his faith from the earth and to "elevate" it into the spiritual sphere. This tendency sprang from the desire to put into action Christ's saying: "My kingdom is not of this world." Earthly life, the world, and the body were therefore forces that had to be overcome. Medieval man's hopes were thus directed to the beyond, for it was only from paradise that the promise of fulfillment beckoned.

This endeavor reached its climax in the Middle Ages and in medieval mysticism. The hopes of the beyond found expression not only in the raising of the center of the cross; it can also be seen in the increasing height of the Gothic cathedrals, which seem to set the laws of gravity at defiance. Their cruciform ground plan is that of the elongated Latin cross (though the baptisteries, with the font in the center, have a true mandala ground plan).

With the dawning of the Renaissance, a revolutionary change began to occur in man's conception of the world. The "upward" movement (which reached its climax in the late Middle Ages) went into reverse; man turned back to the earth. He rediscovered the beauties of nature and the body, made the first circumnavigation of the globe, and proved the world to be a sphere. The laws of mechanics and causality became the foundations of science. The world of religious feeling, of the irrational, and of mysticism, which had played so great a part in medieval times, was more and more submerged by the triumphs of logical thought.

Similarly, art became more realistic and sensuous. It broke away from the religious subjects of the Middle Ages and embraced the whole visible world. It was overwhelmed by the manifoldness of the earth, by its splendor and horror, and became what Gothic art had been before it: a true symbol of the spirit of the age. Thus it can hardly be regarded as accidental that

a change also came over ecclesiastical building. In contrast to the soaring Gothic cathedrals, there were more circular ground plans. The circle replaced the Latin cross.

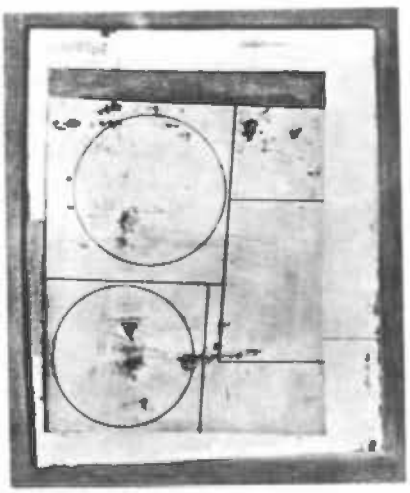
This change in form, however—and this is the important point for the history of symbolism—must be attributed to aesthetic, and not to religious, causes. That is the only possible explanation for the fact that the center of these round churches (the truly "holy" place) is empty, and that the altar stands in a recess in a wall away from the center. For that reason the plan cannot be described as a true mandala. An important exception is St. Peter's in Rome, which was built to the plans of Bramante and Michelangelo. Here the altar stands in the center. One is tempted, however, to attribute this exception to the genius of the architects, for great genius is always both of and beyond its time.

In spite of the far-reaching changes in art, philosophy, and science brought about by the Renaissance, the central symbol of Christianity remained unchanged. Christ was still represented on the Latin cross, as he is today. That meant that the center of religious man remained anchored on a higher, more spiritual plane than that of earthly man, who had turned back to nature. Thus a rift arose between man's traditional Christianity and his rational or intellectual mind. Since that time, these two sides of modern man have never been brought together. In the course of the centuries, with man's growing insight into nature and its laws, this division has gradually grown wider; and it still splits the psyche of the western Christian in the 20th century.

Of course, the brief historical summary given here has been over-simplified. Moreover, it omits the secret religious movements within Christianity that took account, in their beliefs, of what was usually ignored by most Christians: the question of evil, the chthonic (or earthly) spirit. Such movements were always in a minority and seldom had any very visible influence, but in their way they fulfilled the important role of a contrapuntal accompaniment to Christian spirituality.

The Renaissance interest in outer reality produced the Copernican sun-centered universe (left) and turned artists away from "imaginative" art to nature: Below left, Leonardo's study of the human heart.

Renaissance art—with its sensuous concern with light, nature, and the body (far left, a Tintoretto, 16th century)—set a pattern that lasted until the Impressionists. Below, a painting by Renoir (1841-1919).



Far left, the symbolic alchemical concept of the squared circle—symbol of wholeness and of the union of opposites (note the male and female figures). Left, a modern squared circle by the British artist Ben Nicholson (born 1894): It is a strictly geometrical, empty form possessing aesthetic harmony and beauty but without symbolic meaning.

Right, a "sun wheel" in a painting by the modern Japanese artist Sofu Teshigahara (born 1900) follows the tendency of many modern painters, when using "circular" shapes, to make them asymmetrical.

Among the many sects and movements that arose about A.D. 1000, the alchemists played a very important part. They exalted the mysteries of matter and set them alongside those of the "heavenly" spirit of Christianity. What they sought was a wholeness of man encompassing mind and body, and they invented a thousand names and symbols for it. One of their central symbols was the *quadratura circuli* (the squaring of the circle), which is no more than the true mandala.

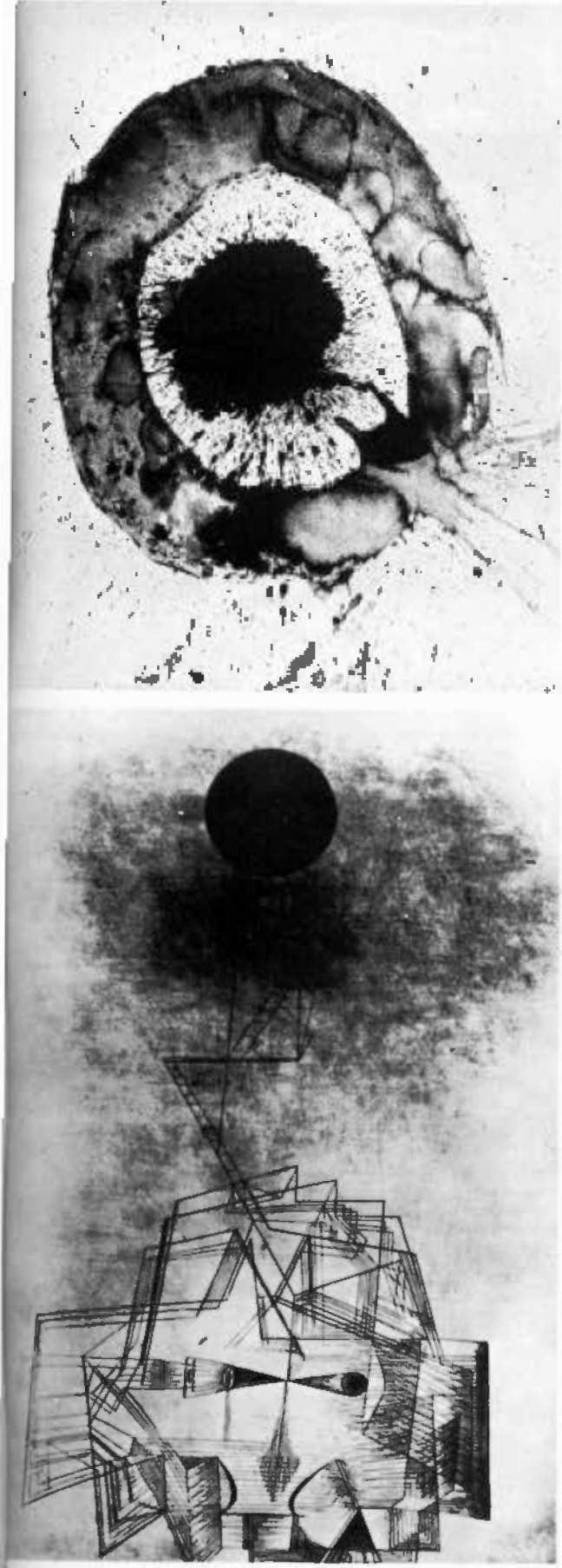
The alchemists not only recorded their work in their writings; they created a wealth of pictures of their dreams and visions—symbolic pictures that are still as profound as they are baffling. They were inspired by the dark side of nature—evil, the dream, the spirit of earth. The mode of expression was always fabulous, dreamlike, and unreal, in both word and picture. The great 15th-century Flemish painter Hieronymus Bosch may be regarded as the most important representative of this kind of imaginative art.

But at the same time, more typical Renaissance painters (working in the full light of day, so to speak) were producing the most splendid works of sensuous art. Their fascination with earth and nature went so deep that it practically determined the development of visual art for the next five centuries. The last great representatives of sensuous art, the art of the passing moment, of light and air, were the 19th-century impressionists.

We may here discriminate between two radically different modes of artistic representation. Many attempts have been made to define their characteristics. Recently Herbert Kühn (whose work on the cave-paintings I have already mentioned) has tried to draw a distinction between what he calls the "imaginative" and the "sensory" style. The "sensory" style generally depicts a direct reproduction of nature or of the picture-subject. The "imaginative," on the other hand, presents a fantasy or experience of the artist in an "unrealistic," even dreamlike, and sometimes "abstract" manner. Kühn's two conceptions seem so simple and so clear that I am glad to make use of them.

The first beginnings of imaginative art go back very far in history. In the Mediterranean basin, its efflorescence dates from the third millennium B.C. It has only recently been realized that these ancient works of art are not the results of incompetence or ignorance; they are modes of expression of a perfectly definite religious and spiritual emotion. And they have a special appeal today, for, during the last half-century, art has been passing once more through a phase that can be described by the term "imaginative."

Today the geometrical, or "abstract," symbol of the circle has again come to play a considerable role in painting. But with few exceptions the traditional mode of representation has undergone a characteristic transformation that corresponds to the dilemma of modern man's ex-



istence. The circle is no longer a single meaningful figure that embraces a whole world and dominates the picture. Sometimes the artist has taken it out of its dominant position, replacing it by a loosely organized group of circles. Sometimes the plane of the circle is asymmetrical.

An example of the asymmetrical circular plane may be seen in the famous sun disks of the French painter Robert Delaunay. A painting by the modern English painter Ceri Richards, now in Dr. Jung's collection, contains an entirely asymmetrical circular plane, while far to the left there appears a very much smaller and empty circle.

In the French painter Henri Matisse's *Still Life with Vase of Nasturtiums*, the focus of vision is a green sphere on a slanting black beam, which seems to gather into itself the manifold circles of the nasturtium leaves. The sphere overlaps a rectangular figure, the top left-hand corner of which is folded over. Given the artistic perfection of the painting it is easy to forget that in the past these two abstract figures (the circle and the square) would have been united, and would have expressed a world of thoughts and feelings. But anyone who does remember, and raises the question of meaning, will find food for thought: The two figures that from the beginning of time have formed a whole are in this painting torn apart or incoherently related. Yet both are there and are touching each other.

In a picture painted by the Russian-born artist Wassily Kandinsky there is a loose assembly of colored balls or circles that seem to be drifting like soap bubbles. They, too, are tenuously connected with a background of one large rectangle with two small, almost square rectangles contained in it. In another picture, which he called *A Few Circles*, a dark cloud (or is it a

Left, *Limits of Understanding* by Paul Klee (1879-1940) - one 20th-century painting in which the symbol of the circle retains a dominant position.

swooping bird?) again bears a loosely arranged group of bright balls or circles.

Circles often appear in unexpected connections in the mysterious compositions of the British artist Paul Nash. In the primeval solitude of his landscape *Event on the Downs*, a ball lies in the right foreground. Though it is apparently a tennis ball, the design on its surface forms the *Tai-gi-tu*, the Chinese symbol of eternity; thus it opens up a new dimension in the loneliness of the landscape. Something similar happens in Nash's *Landscape from a Dream*. Balls are rolling out of sight in an infinitely wide mirrored landscape, with a huge sun visible on the horizon. Another ball lies in the foreground, in front of the roughly square mirror.

In his drawing *Limits of Understanding*, the Swiss artist Paul Klee places the simple figure of a sphere or a circle above a complex struc-

Circles appear broken or loosely scattered in *The Sun and the Moon*, top, by Robert Delaunay (1885-1941); in *A Few Circles*, left, by Kandinsky (1866-1944), and in *Landscape from a Dream*, right, by Paul Nash (1889-1946). Below, *Composition* by Piet Mondrian (1872-1944) is dominated by squares.

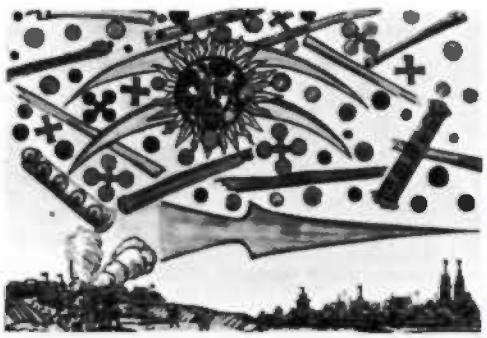
ture of ladders and lines. Dr. Jung has pointed out that a true symbol appears only when there is a need to express what thought cannot think or what is only divined or felt; that is the purpose of Klee's simple figure at the "limits of understanding."

It is important to note that the square, or groups of rectangles and squares, or rectangles and rhomboids, have appeared in modern art just as often as the circle. The master of harmonious (indeed, "musical") compositions with squares is the Dutch-born artist Piet Mondrian. As a rule there is no actual center in any of his pictures, yet they form an ordered whole in their own strict, almost ascetic fashion. Still more common are paintings by other artists with irregular quaternary compositions, or numerous rectangles combined in more or less loose groups.

The circle is a symbol of the psyche (even Plato described the psyche as a sphere). The square (and often the rectangle) is a symbol of earthbound matter, of the body and reality. In most modern art, the connection between these two primary forms is either nonexistent, or loose and casual. Their separation is another symbolic expression of the psychic state of 20th-century man: His soul has lost its roots and he is threatened by dissociation. Even in the world situation of today (as Dr. Jung pointed out in his opening chapter), this split has become evident: The western and eastern halves of the earth are separated by an Iron Curtain.

But the frequency with which the square and the circle appear must not be overlooked. There seems to be an uninterrupted psychic urge to bring into consciousness the basic factors of life that they symbolize. Also, in certain abstract pictures of our time (which merely represent a colored structure or a kind of "primal matter"), these forms occasionally appear as if they were germs of new growth.

The symbol of the circle has played a curious part in a very different phenomenon of the life of our day, and occasionally still does so. In the last years of the Second World War, there arose the "visionary rumor" of round flying bodies that became known as "flying saucers" or UFOs (unidentified flying objects). Jung has explained the UFOs as a projection of a psychic content (of wholeness) that has at all times been symbolized by the circle. In other words, this "visionary rumor," as can also be seen in many dreams of our time, is an attempt by the unconscious collective psyche to heal the split in our apocalyptic age by means of the symbol of the circle.



Above, an illustration from a 16th-century German broadsheet of some strange circular objects seen in the sky -- similar to the "flying saucers" that have been seen in recent years. Jung has suggested that such visions are projections of the archetype of wholeness.

Modern painting as a symbol

The terms "modern art" and "modern painting" are used in this chapter as the layman uses them. What I will be dealing with, to use Kühn's term, is modern *imaginative* painting. Pictures of this kind can be "abstract" (or rather "non-figurative") but they need not always be so. There will be no attempt to distinguish among such various forms as fauvism, cubism, expressionism, futurism, suprematism, constructivism, orphism, and so on. Any specific allusion to one or the other of these groups will be quite exceptional.

And I am not concerned with an aesthetic differentiation of modern paintings; nor, above all, with artistic evaluations. Modern imaginative painting is here taken simply as a phenomenon of our time. That is the only way in which the question of its symbolic content can be justified and answered. In this brief chapter it is possible to mention only a few artists, and to select a few of their works more or less at random. I must content myself with discussing modern painting in terms of a small number of its representatives.

My starting point is the psychological fact that the artist has at all times been the instrument and spokesman of the spirit of his age. His work can be only partly understood in terms of his personal psychology. Consciously or unconsciously, the artist gives form to the nature and values of his time, which in their turn form him.

The modern artist himself often recognizes the interrelation of the work of art and its time. Thus the French critic and painter Jean Bazaine writes in his *Notes on Contemporary Painting*: "Nobody paints as he likes. All a painter can do is to will with all his might the painting his age is capable of." The German artist Franz Marc, who died in the First World War, said: "The great artists do not seek their forms in the mist of the past, but take the deepest soundings they can of the genuine, profoundest center of gravity of their age." And, as far back as 1911, Kandinsky wrote in his famous essay "Concerning the Spiritual in Art": "Every epoch is given its own measure of artistic freedom, and even the most creative genius may not leap over the boundary of that freedom."

For the last 50 years, "modern art" has been a general bone of contention, and the discussion has lost none of its heat. The "yeas" are as passionate as the "nays"; yet the reiterated prophecy that "modern" art is finished has never come true. The new way of expression has been triumphant to an unimagined degree. If it is threatened at all, it will be because it has degenerated into mannerism and modishness. (In the Soviet Union, where non-figurative art has often been officially discouraged and produced only in private, figurative art is threatened by a similar degeneration.)

The general public, in Europe at any rate, is still in the heat of the battle. The violence of the discussion shows that feeling runs high in both camps. Even those who are hostile to modern art cannot avoid being impressed by the works they reject; they are irritated or repelled, but (as the violence of their feelings shows) they are moved. As a rule, the negative fascination is no less strong than the positive. The stream of visitors to exhibitions of modern art, wherever and whenever they take place, testifies to something more than curiosity. Curiosity would be satisfied sooner. And the fantastic prices that are paid for works of modern art are a measure of the status conferred upon them by society.

Fascination arises when the unconscious has been moved. The effect produced by works of modern art cannot be explained entirely by their visible form. To the eye trained in "classic" or "sensory" art, they are new and alien. Nothing in works of non-figurative art reminds the spectator of his own world — no objects in

their own everyday surroundings, no human being or animal that speaks a familiar language. There is no welcome, no visible accord in the cosmos created by the artist. And yet, without any question, there is a human bond. It may be even more intense than in works of sensory art, which make a direct appeal to feeling and empathy.

It is the aim of the modern artist to give expression to his inner vision of man, to the spiritual background of life and the world. The modern work of art has abandoned not only the realm of the concrete, "natural," sensuous world, but also that of the individual. It has become highly collective and therefore (even in the abbreviation of the pictorial hieroglyph) touches not only the few but the many. What remains individual is the manner of representation, the style and quality of the modern work of art. It is often difficult for the layman to recognize whether the artist's intentions are genuine and his expressions spontaneous, neither imitated nor aimed at effect. In many cases he must accustom himself to new kinds of line and color. He must learn them, as he would learn a foreign language, before he can judge their expressiveness and quality.

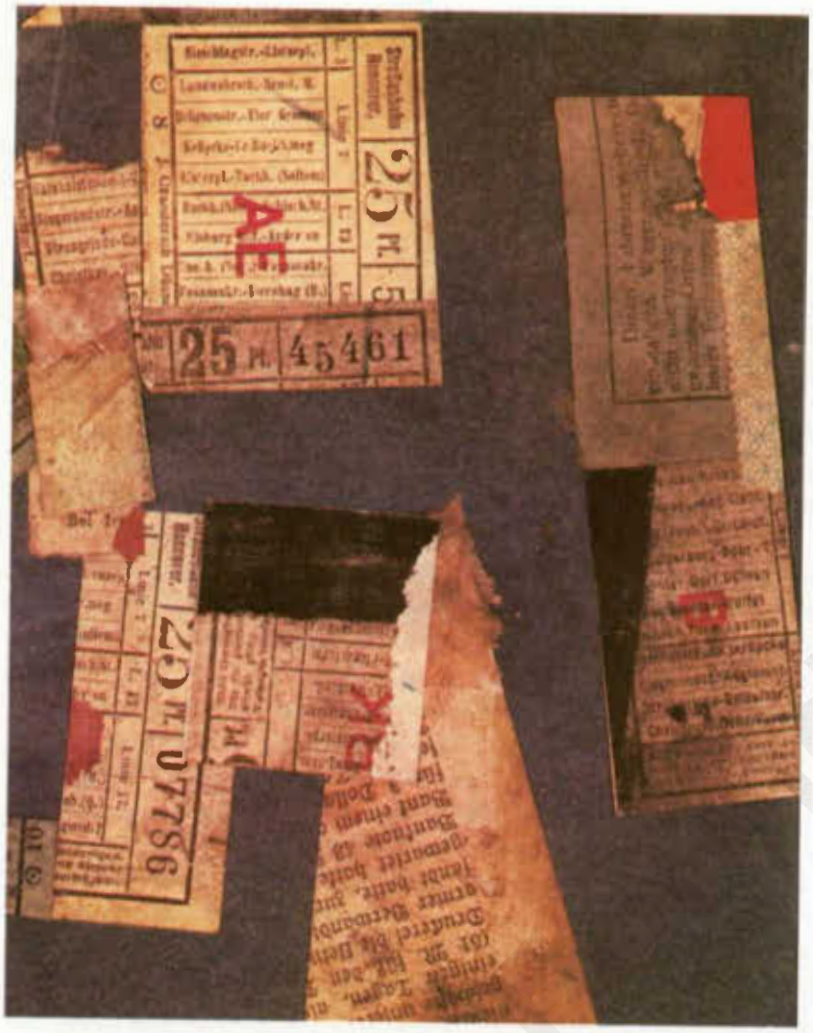
The pioneers of modern art have apparently understood how much they were asking of the public. Never have artists published so many "manifestoes" and explanations of their aims as in the 20th century. It is, however, not only to others that they are striving to explain and justify what they are doing; it is also to themselves. For the most part, these manifestoes are artistic confessions of faith—poetic and often confused or self-contradictory attempts to give clarity to the strange outcome of today's artistic activities.

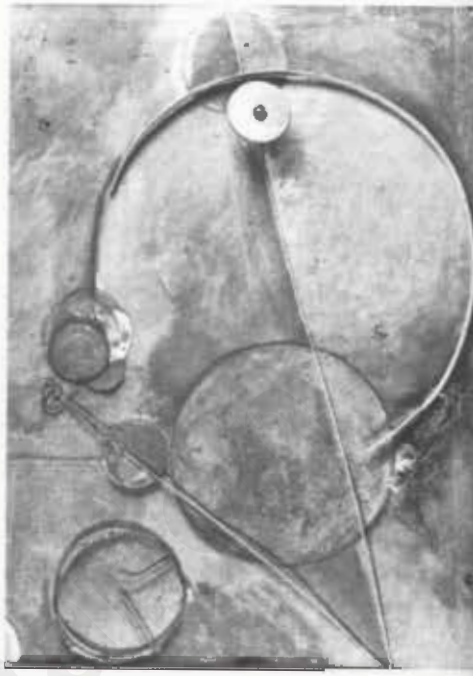
What really matters, of course, is (and always has been) the direct encounter with the work of art. Yet, for the psychologist who is concerned with the symbolic content of modern art, the study of these writings is most instructive. For that reason the artists, wherever possible, will be allowed in the following discussion to speak for themselves.

The beginnings of modern art appeared in the early 1900s. One of the most impressive personalities of that initiatory phase was Kandinsky, whose influence is still clearly traceable in the paintings of the second half of the century. Many of his ideas have proved prophetic. In his essay "Concerning Form," he writes: "The art of today embodies the spiritual matured to the point of revelation. The forms of this embodiment may be arranged between two poles: (1) great abstraction; (2) great realism. These two poles open two paths, which both lead to *one* goal in the end. These two elements have always been present in art; the first was expressed in the second. Today it looks as if they were about to carry on separate existences. Art seems to have put an end to the pleasant completion of the abstract by the concrete, and vice versa."

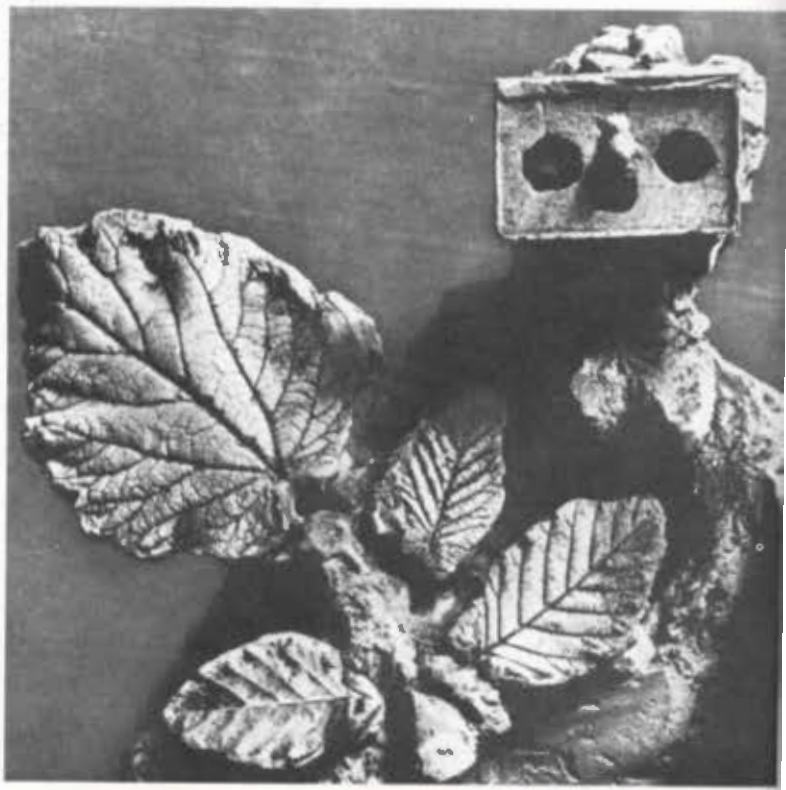
Supprematist Composition. White on White 1918.
Collection, The Museum of Modern Art, New York

Sensory (or representational) art *versus* imaginative (or "unrealistic") art: Right, a painting by the 19th-century British artist William Frith, part of a sequence depicting a gambler's downfall. This is one extreme of representational art: It has declined into mannerism and sentiment. Left, an extreme of imaginative (and, here, "abstract") art by Kasimir Malevich (1878-1935).





Left and above, two compositions by Kurt Schwitters (1887–1948). His kind of imaginative art uses (and transforms) ordinary *things*—in this case, old tickets, paper, metal, etc. Below left, pieces of wood similarly used by Hans Arp (1887–1966). Below, in a sculpture by Picasso (1881–1973), ordinary objects—leaves—are part of the subject rather than the material.



To illustrate Kandinsky's point that the two elements of art, the abstract and the concrete, have parted company: In 1913, the Russian painter Kasimir Malevich painted a picture that consisted only of a black square on a white ground. It was perhaps the first purely "abstract" picture ever painted. He wrote of it: "In my desperate struggle to liberate art from the ballast of the world of objects, I took refuge in the form of the square."

A year later, the French painter Marcel Duchamp set up an object chosen at random (a bottle rack) on a pedestal and exhibited it. Jean Bazaine wrote of it: "This bottle rack, torn from its utilitarian context and washed up on the beach, has been invested with the lonely dignity of the derelict. Good for nothing, there to be used, ready for anything, it is alive. It lives on the fringe of existence its own disturbing, absurd life. The disturbing object – that is the first step to art."

In its weird dignity and abandonment, the object was immeasurably exalted and given significance that can only be called magical. Hence its "disturbing, absurd life." It became an idol and at the same time an object of mockery. Its intrinsic reality was annihilated.

Both Malevich's square and Duchamp's bottle rack were symbolic gestures that had nothing to do with art in the strict sense of the word. Yet they mark the two extremes ("great abstraction" and "great realism") between which the imaginative art of the succeeding decades may be aligned and understood.

From the psychological standpoint, the two gestures toward the naked object (matter) and the naked non-object (spirit) point to a collective psychic rift that created its symbolic expression in the years before the catastrophe of the First World War. This rift had first appeared in the Renaissance, when it became manifest as a conflict between knowledge and faith. Meanwhile, civilization was removing man further and further from his instinctual foundation, so that a gulf opened between nature and mind, between the unconscious and consciousness. These opposites characterize the psychic situation that is seeking expression in modern art.

The secret soul of things

As we have seen, the starting point of "the concrete" was Duchamp's famous—or notorious—bottle rack. The bottle rack was not intended to be artistic in itself. Duchamp called himself an "anti-artist." But it brought to light an element that was to mean a great deal to artists for a long time to come. The name they gave to it was *objet trouvé* or "ready-made."

The Spanish painter Joan Miró, for instance, goes to the beach every dawn "to collect things washed up by the tide. Things lying there, waiting for someone to discover their personality." He keeps his finds in his studio. Now and then he assembles some of them and the most curious compositions result: "The artist is often surprised himself at the shapes of his own creation."

As far back as 1912, the Spanish-born artist Pablo Picasso and the French artist Georges Braque made what they called "collages" from scraps of rubbish. Max Ernst cut clippings from the illustrated papers of the so-called age of big business, assembled them as the fancy took him, and so transformed the stuffy solidity of the bourgeois age into a demonic, dreamlike unreality. The German painter Kurt Schwitters worked with the contents of his ash can: He used nails, brown paper, ragged scraps of newspaper, railway tickets, and remnants of cloth. He succeeded in assembling this rubbish with such seriousness and freshness that surprising effects of strange beauty came about. In Schwitters' obsession with things, however, this manner of composition occasionally became merely absurd. He made a construction of rubbish that he called "a cathedral built for things." Schwitters worked on it for 10 years, and three stories of his own house had to be demolished to give him the space he needed.

Schwitters' work, and the magical exaltation of the object, give the first hint of the place of modern art in the history of the human mind, and of its symbolic significance. They reveal

the tradition that was being unconsciously perpetuated. It is the tradition of the hermetic Christian brotherhoods of the Middle Ages, and of the alchemists, who conferred even on matter, the stuff of the earth, the dignity of their religious contemplation.

Schwitters' exaltation of the grossest material to the rank of art, to a "cathedral" (in which the rubbish would leave no room for a human being), faithfully followed the old alchemical tenet according to which the sought-for precious object is to be found in filth. Kandinsky expressed the same ideas when he wrote: "Everything that is *dead* quivers. Not only the things of poetry, stars, moon, wood, flowers, but even a white trouser button glittering out of a puddle in the street . . . . Everything has a secret soul, which is silent more often than it speaks."

What the artists, like the alchemists, probably did not realize was the psychological fact that they were projecting part of their psyche into matter or inanimate objects. Hence the "mysterious animation" that entered into such things, and the great value attached even to rubbish. They projected their own darkness, their earthly shadow, a psychic content that they and their time had lost and abandoned.

Unlike the alchemists, however, men like Schwitters were not contained in and protected by the Christian order. In one sense, Schwitters' work is opposed to it: A kind of monomania binds him to matter, while Christianity seeks to vanquish matter. And yet, paradoxically, it is Schwitters' monomania that robs the material in his creations of its inherent significance as concrete reality. In his pictures, matter is transformed into an "abstract" composition. Therefore it begins to discard its substantiality, and to dissolve. In that very process, these pictures become a symbolic expression of our time, which has seen the concept of the "absolute" concreteness of matter undermined by modern atomic physics.

Painters began to think about the "magic object" and the "secret soul" of things. The Italian painter Carlo Carrà wrote: "It is common things that reveal those forms of simplicity through which we can realize that higher, more significant condition of being where the whole splendor of art resides." Paul Klee said: "The object expands beyond the bounds of its appearance by our knowledge that the thing is more than its exterior presents to our eyes." And Jean Bazaine wrote: "An object awakens our love just because it seems to be the bearer of powers that are greater than itself."

Sayings of this kind recall the old alchemical concept of a "spirit in matter," believed to be the spirit in and behind inanimate objects like metal or stone. Psychologically interpreted, this spirit is the unconscious. It always manifests itself when conscious or rational knowledge has reached its limits and mystery sets in, for man tends to fill the inexplicable and mysterious with the contents of his unconscious. He projects them, as it were, into a dark, empty vessel.

The feeling that the object was "more than met the eye," which was shared by many artists, found a most remarkable expression in the work of the Italian painter Giorgio de Chirico. He was a mystic by temperament, and a tragic seeker who never found what he sought. On his self-portrait (1908) he wrote: *Et quid amabo nisi quod aenigma est* ("And what am I to love if not the enigma?").

Chirico was the founder of the so-called *pittura metafisica*. "Every object," he wrote, "has two aspects: The common aspect, which is the one we generally see and which is seen by everyone, and the ghostly and metaphysical aspect, which only rare individuals see at moments of clairvoyance and metaphysical meditation. A work of art must relate something that does not appear in its visible form."

Chirico's works reveal this "ghostly aspect" of things. They are dreamlike transpositions of reality, which arise as visions from the unconscious. But his "metaphysical abstraction" is expressed in a panic-stricken rigidity, and the atmosphere of the pictures is one of nightmare and of fathomless melancholy. The city squares of Italy, the towers and objects, are set in an over-acute perspective, as if they were in a vacuum, illuminated by a merciless, cold light

An example of "surrealist" art: *Les Souliers Rouges,* by the French painter René Magritte (1898-1967). Much of the disturbing effect of surrealist painting comes from its association and juxtaposition of unrelated objects—often absurd, irrational, and dreamlike.

from an unseen source. Antique heads or statues of gods conjure up the classical past.

In one of the most terrifying of his pictures, he has placed beside the marble head of a goddess a pair of red rubber gloves, a "magic object" in the modern sense. A green ball on the ground acts as a symbol, uniting the crass opposites; without it, there would be more than a hint of psychic disintegration. This picture was clearly not the result of over-sophisticated deliberation; it must be taken as a dream picture.

Chirico was deeply influenced by the philosophies of Nietzsche and Schopenhauer. He wrote: "Schopenhauer and Nietzsche were the first to teach the deep significance of the senselessness of life, and to show how this senselessness could be transformed into art . . . . The dreadful void they discovered is the very soulless and untroubled beauty of matter." It may be doubted whether Chirico succeeded in transposing the "dreadful void" into "untroubled beauty." Some of his pictures are extremely disturbing; many are as terrifying as nightmares. But in his effort to find artistic expression for the void, he penetrated to the core of the existential dilemma of contemporary man.

Nietzsche, whom Chirico quotes as his authority, has given a name to the "dreadful void" in his saying "God is dead." Without referring to Nietzsche, Kandinsky wrote in *On the Spiritual in Art*: "Heaven is empty. God is dead." A phrase of this kind may sound abominable. But it is not new. The idea of the "death of God" and its immediate consequence, the "metaphysical void," had troubled the minds of 19th-century poets, especially in France and Germany. It was a long development that, in the 20th century, reached the stage of open discussion and found expression in art. The cleavage between modern art and Christianity was finally accomplished.

Dr. Jung also came to realize that this strange and mysterious phenomenon of the death of God is a psychic fact of our time. In 1937 he wrote: "I know—and here I am expressing what countless other people know—that the present time is the time of God's disappearance and death." For years he had observed the Christian God-image fading in his patients' dreams—that is, in the unconscious of modern men. The loss of that image is the loss of the supreme factor that gives life a meaning.

It must be pointed out, however, that neither Nietzsche's assertion that God is dead, nor Chirico's "metaphysical void," nor Jung's deductions from unconscious images, have anything final to say about the reality and existence of God or of a transcendental being or not-being. They are human assertions. In each case they are based, as Jung has shown in *Psychology and Religion*, on contents of the unconscious psyche that have entered consciousness in tangible form as images, dreams, ideas, or intuitions. The origin of these contents, and the cause of such a transformation (from a living to a dead God), must remain unknown, on the frontier of mystery.

Chirico never came to a solution of the problem presented to him by the unconscious. His failure may be seen most clearly in his representation of the human figure. Given the present religious situation, it is man himself to whom

Both Giorgio de Chirico (born 1888) and Marc Chagall (born 1887) have sought to look behind the outward appearances of things; their work seems to have risen from the depths of the unconscious. But Chirico's vision (below, his *Philosopher and Poet*) was gloomy, melancholy, even nightmarish. Chagall's has always been rich, warm, and alive. Right, one of his great stained-glass windows created in 1962 for a Jerusalem synagogue.

In Chirico's *Song of Love* (left), the marble head of the goddess and the rubber glove are crass opposites. The green ball seems to act as a uniting symbol.

Right, *Metaphysical Muse* by — Carlo Carrà (1881-1966). The faceless manikin was a frequent theme of Chirico's as well.

should be accorded a new, if impersonal, dignity and responsibility. (Jung described it as a responsibility to consciousness.) But in Chirico's work, man is deprived of his soul; he becomes a *manichino*, a puppet without a face (and therefore also without consciousness).

In the various versions of his *Great Metaphysician*, a faceless figure is enthroned on a pedestal made of rubbish. The figure is a consciously or unconsciously ironical representation of the man who strives to discover the "truth" about metaphysics, and at the same time a symbol of ultimate loneliness and senselessness. Or perhaps the *manichini* (which also haunt the works of other contemporary artists) are a premonition of the faceless mass man.

When he was 40, Chirico, abandoned his *pittura metafisica*; he turned back to traditional modes, but his work lost depth. Here is certain proof that there is no "back to where you came from" for the creative mind whose unconscious has been involved in the fundamental dilemma of modern existence.

A counterpart to Chirico might be seen in the Russian-born painter Marc Chagall. His quest in his work is also a "mysterious and lonely poetry" and "the ghostly aspect of things that only rare individuals may see." But Chagall's rich symbolism is rooted in the piety of Eastern Jewish Hassidism and in a warm feeling for life. He was faced with neither the problem of the void nor the death of God. He wrote: "Everything may change in our demoralized world except the heart, man's love, and his striving to know the divine. Painting, like all poetry, has its part in the divine; people feel this today just as much as they used to."

The British author Sir Herbert Read once wrote of Chagall that he never quite crossed the threshold into the unconscious, but "has always kept one foot on the earth that had nourished him." This is exactly the "right" relation to the unconscious. It is all the more important that, as Read emphasizes, "Chagall has remained one of the most influential artists of our time."

With the contrast between Chagall and Chirico, a question arises that is important for the understanding of symbolism in modern art: How does the relationship between consciousness and the unconscious take shape in the work of modern artists? Or, to put it another way, where does man stand?

One answer may be found in the movement called surrealism, of which the French poet André Breton is regarded as the founder. (Chirico too may be described as a surrealist.) As a student of medicine, Breton had been introduced to the work of Freud. Thus dreams came to play an important part in his ideas. "Can dreams not be used to solve the fundamental problems of life?" he wrote. "I believe that the apparent antagonism between dream and reality will be resolved in a kind of absolute reality—in surreality."

Breton grasped the point admirably. What he sought was a reconciliation of the opposites, consciousness and the unconscious. But the way he took to reach his goal could only lead him astray. He began to experiment with Freud's method of free association as well as with automatic writing, in which the words and phrases arising from the unconscious are set down without any conscious control. Breton called it: "thought's dictation, independent of any aesthetic or moral preoccupation."

But that process simply means that the way is opened to the stream of unconscious images, and the important or even decisive part to be played by consciousness is ignored. As Dr. Jung has shown in his chapter, it is consciousness that holds the key to the values of the unconscious, and that therefore plays the decisive part. Consciousness alone is competent to determine the meaning of the images and to recognize their significance for man here and now, in the concrete reality of the present. Only in an *interplay* of consciousness and the unconscious can the unconscious prove its value, and perhaps even show a way to overcome the melancholy of the void. If the unconscious, once in action, is left to itself, there is a risk that its contents will become overpowering or will manifest their negative, destructive side.

If we look at surrealist pictures (like Salvador Dali's *The Burning Giraffe*) with this in mind,

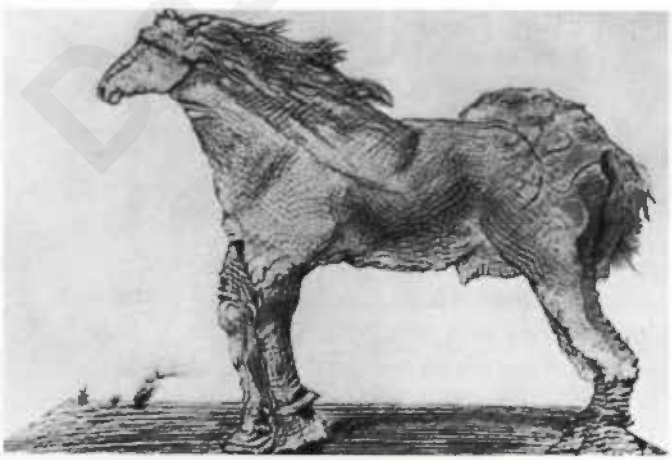
we may feel the wealth of their fantasy and the overwhelming power of their unconscious imagery, but we realize the horror and the symbolism of the end of all things that speaks from many of them. The unconscious is pure nature, and, like nature, pours out its gifts in profusion. But left to itself and without the human response from consciousness, it can (again like nature) destroy its own gifts and sooner or later sweep them into annihilation.

The question of the role of consciousness in modern painting also arises in connection with the use of *chance* as a means of composing paintings. In *Beyond Painting* Max Ernst wrote: "The association of a sewing machine and an umbrella on a surgical table [he is quoting from the poet Lautréamont] is a familiar example, which has now become classical, of the phenomenon discovered by the surrealists, that the association of two (or more) apparently alien elements on a plane alien to both is the most potent ignition of poetry."

That is probably as difficult for the layman to comprehend as the comment Breton made to the same effect: "The man who cannot visualize a horse galloping on a tomato is an idiot."

One of the best-known of modern "surrealist" painters is Salvador Dali (born 1904). Above, his famous painting *The Burning Giraffe*. Below, one of Max Ernst's *frottages* (usually rubbings taken from scratches on tiles), from his *Natural History*.

Ernst's *Natural History* resembles the interest taken in the past in "accidental" patterns in nature. Below, an engraving of an 18th-century Dutch museum exhibit that is also a kind of surrealist "natural history" with its inclusion of coral, stones, and skeletons.



(We might recall here the "chance" association of a marble head and red rubber gloves in Chirico's picture.) Of course, many of these associations were intended as jokes and nonsense. But most modern artists have been concerned with something radically different from jokes.

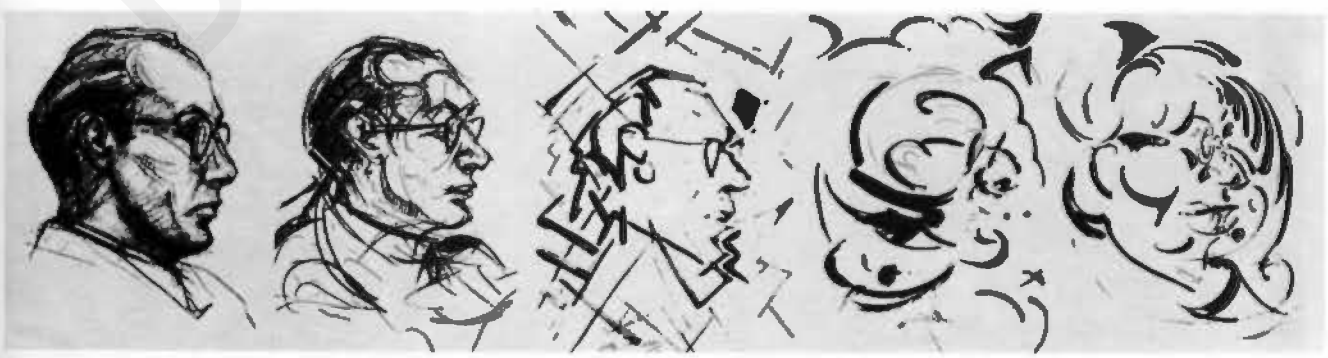
Chance plays a significant part in the work of the French sculptor Jean (or Hans) Arp. His woodcuts of leaves and other forms, thrown together at random, were another expression of the quest for, as he put it, "a secret, primal meaning slumbering beneath the world of appearances." He called them *Leaves arranged according to the laws of chance* and *Squares arranged according to the laws of chance*. In these compositions it is chance that gives depth to the work of art; it points to an unknown but active principle of order and meaning that becomes manifest in *things* as their "secret soul."

It was above all the desire to "make chance essential" (in Paul Klee's words) that underlay the surrealists' efforts to take the grain of wood, cloud formations, and so on as a starting point for their visionary painting. Max Ernst, for instance, went back to Leonardo da Vinci, who wrote an essay on Botticelli's remark that if you throw a paint-soaked sponge at a wall, in the splashes it makes you will see heads, animals, landscapes, and a host of other configurations.

Ernst has described how a vision pursued him in 1925. It forced itself on him as he was staring at a tiled floor marked by thousands of scratches. "In order to give foundation to my powers of meditation and hallucination, I made a series of drawings of the tiles by laying sheets of paper on them at random and then taking graphite rubbings. When I fixed my eyes on the result, I was astounded by a suddenly sharpened sense of a hallucinatory series of contrasting and superposed pictures. I made a collection of the first results obtained from these 'frottages' and called it *Histoire Naturelle*."

It is important to note that Ernst placed over or behind some of these *frottages* a ring or circle, which gives the picture a peculiar atmosphere and depth. Here the psychologist can recognize the unconscious drive to oppose the chaotic hazards of the image's natural language by the symbol of a self-contained psychic whole, thus establishing equilibrium. The ring or circle dominates the picture. Psychic wholeness rules nature, itself meaningful and giving meaning.

Right, Roman coins used in places progressively farther away from Rome. On the last coin (farthest from the controlling center) the face has disintegrated. This strangely corresponds to the psychic disintegration that such drugs as LSD-25 can induce. Below, drawings done by an artist who took this drug in a test held in Germany in 1951. The drawings grow more abstract as conscious control is overcome by the unconscious.



In Max Ernst's efforts to pursue the secret pattern in things, we may detect an affinity with the 19th-century Romantics. They spoke of nature's "handwriting," which can be seen everywhere, on wings, eggshells, in clouds, snow, ice crystals, and other "strange conjunctions of chance" just as much as in dreams or visions. They saw everything as the expression of one and the same "pictorial language of nature." Thus it was a genuinely romantic gesture when Max Ernst called the pictures produced by his experiments "natural history." And he was right, for the unconscious (which had conjured up the pictures in the chance configuration of things) *is* nature.

It is with Ernst's *Natural History* or Arp's compositions of chance that the reflections of the psychologist begin. He is faced with the question of what meaning a chance arrangement—wherever and whenever it comes about—can have for the man who happens on it. With this question, man and consciousness come into the matter, and with them the possibility of meaning.

The chance-created picture may be beautiful or ugly, harmonious or discordant, rich or poor in content, well- or ill-painted. These factors determine its artistic value, but they cannot satisfy the psychologist (often to the distress of the artist or of anyone who finds supreme satisfaction in the contemplation of form). The psychologist seeks further and tries to understand the "secret code" of chance arrangement—in so far as man can decipher it at all. The number and form of the objects thrown together at random by Arp raise as many questions as any detail of Ernst's fantastic *frottages*. For the psychologist, they are symbols; and therefore they can not only be felt but (up to a certain point) can also be interpreted.

The apparent or actual retreat of man from many modern works of art, the lack of reflection, and the predominance of the unconscious over consciousness offer critics frequent points of attack. They speak of pathological art or compare it with pictures by the insane, for it is characteristic of psychosis that consciousness and the ego-personality are submerged and "drowned" by floods of contents from the unconscious regions of the psyche.

It is true that the comparison is not so odious today as it was even a generation ago. When Dr. Jung first pointed out a connection of this kind in his essay on Picasso (1932), it provoked a storm of indignation. Today, the catalogue of a well-known Zürich art gallery speaks of the "almost schizophrenic obsession" of a famous artist, and the German writer Rudolf Kassner described Georg Trakl as "one of the greatest German poets," continuing: "There was something schizophrenic about him. It can be felt in his work; there is a touch of schizophrenia in it too. Yes, Trakl is a great poet."

It is now realized that a state of schizophrenia and the artistic vision are not mutually exclusive. To my mind, the famous experiments with mescalin and similar drugs have contributed to this change of attitude. These drugs create a condition accompanied by intense visions of colors and forms—not unlike schizophrenia. More than one artist of today has sought inspiration in such a drug.

The retreat from reality

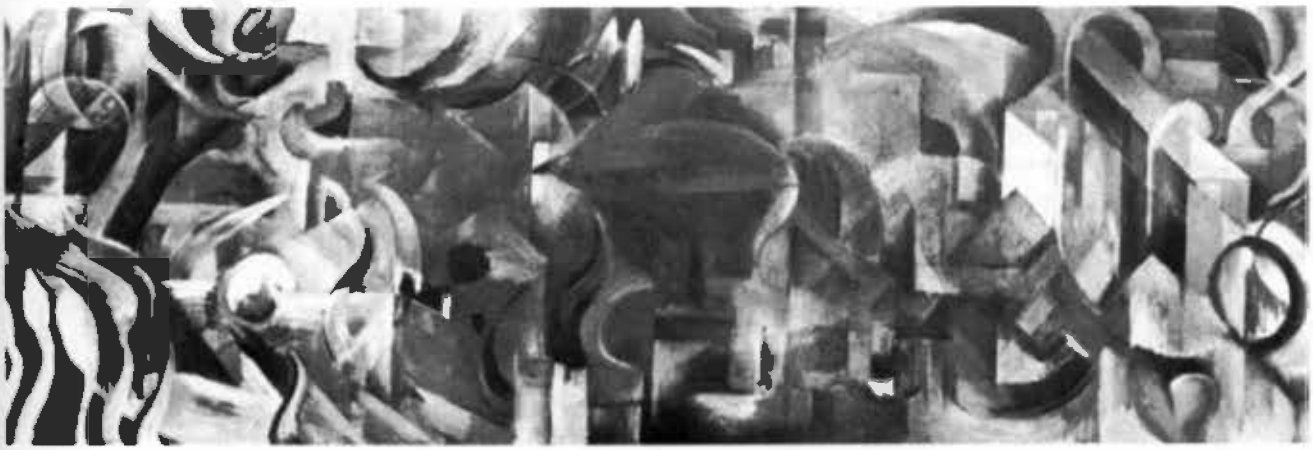
Franz Marc once said: "The art that is coming will give formal expression to our scientific conviction." This was a truly prophetic saying. We have traced the influence on artists of Freud's psychoanalysis and of the discovery (or rediscovery) of the unconscious in the early years of the 20th century. Another important point is the connection between modern art and the results of research in nuclear physics.

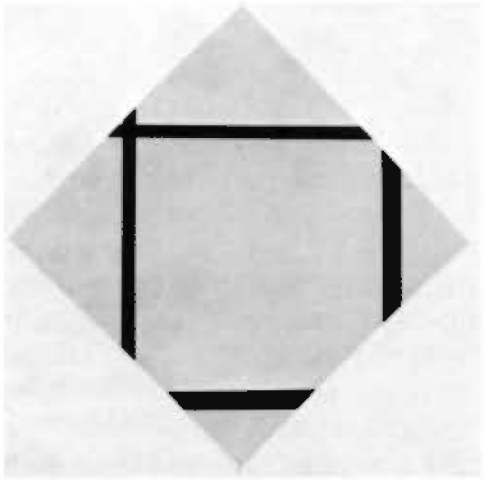
To put it in simple, nonscientific terms, nuclear physics has robbed the basic units of matter of their absolute concreteness. It has made matter mysterious. Paradoxically, mass and energy, wave and particle, have proved to be interchangeable. The laws of cause and effect have become valid only up to a certain point. It does not matter at all that these relativities, discontinuities, and paradoxes hold good only on the margins of our world – only for the infinitely small (the atom) and the infinitely great (the cosmos). They have caused a revolutionary change in the concept of reality, for a new, totally different, and irrational reality has dawned behind the reality of our "natural" world, which is ruled by the laws of classical physics.

Corresponding relativities and paradoxes were discovered in the domain of the psyche. Here, too, another world dawned on the margin of the world of consciousness, governed by new and hitherto unknown laws that are strangely akin to the laws of nuclear physics. The parallelism between nuclear physics and the psychology of the collective unconscious was often a subject of discussion between Jung and Wolfgang Pauli, the Nobel prizewinner in physics. The space-time continuum of physics and the collective unconscious can be seen, so to speak, as the outer and inner aspects of one and the same reality behind appearances. (The relationship between physics and psychology will be discussed by Dr. M.-L. von Franz in her concluding essay.)

It is characteristic of this one world behind the worlds of physics and the psyche that its laws, processes, and contents are unimaginable. That is a fact of outstanding importance for the understanding of the art of our time. For the main subject of modern art is, in a certain sense, unimaginable too. Therefore much modern art has become "abstract." The great artists of this century have sought to give visible form to the "life behind things" and so their works are a symbolic expression of a world behind

The paintings on these pages, all by Franz Marc (1880-1916), show his gradual development away from a concern with outward things, toward a more completely "abstract" art. Far left, *Blue Horses* (1911); center, *Roes in a Wood* (1913-14); below, *Play of Forms* (1914).





Painting No. 1, 1926. *Collection, The Museum of Modern Art, New York*

Left, Piet Mondrian's *Painting No. 1*—an example of the modern approach to "pure form" (Mondrian's term) through the use of wholly abstract, geometrical shapes.

The art of Paul Klee is a visual exploration and expression of the spirit in and behind nature—the unconscious or, as he termed it, the "secretly perceived." Sometimes his vision can be disturbing and demonic, as in his *Death and Fire*, right; or it can be a more poetic kind of fantasy, as in his *Sinbad the Sailor* (far right).

consciousness (or, indeed, behind dreams, for dreams are only rarely non-figurative). Thus they point to the "one" reality, the "one" life, which seems to be the common background of the two domains of physical and psychic appearances.

Only a few artists realized the connection between their form of expression and physics and psychology. Kandinsky is one of the masters who expressed the deep emotion he felt at the early discoveries of modern physical research. "In my mind, the collapse of the atom was the collapse of the whole world: Suddenly the stoutest walls fell. Everything turned unstable, insecure, and soft. I would not have been surprised if a stone had melted into thin air before my eyes. Science seemed to have been annihilated." What resulted from this disillusion was the artist's withdrawal from the "realm of nature," from the "populous foreground of things." "It seemed," Kandinsky added, "as if I saw art steadily disengaging itself from nature."

This separation from the world of things happened more or less at the same time to other artists, too. Franz Marc wrote: "Have we not learned from a thousand years of experience that things cease to speak the more we hold up to them the visual mirror of their appearance? Appearance is eternally flat . . . ." For Marc, the goal of art was "to reveal unearthly life dwelling behind everything, to break the mirror of life so that we may look being in the face." Paul Klee wrote: "The artist does not ascribe to the natural form of appearance the same convincing significance as the realists who are his critics. He does not feel so intimately bound to that reality, because he cannot see in the formal products of nature the essence of the creative process. He is more concerned with formative powers than with formal products." Piet Mondrian accused cubism of not having pursued abstraction to its logical end, "the expression of pure reality." That can only be attained by the "creation of pure form," unconditioned by subjective feelings and ideas. "Behind changing natural forms there lies changeless pure reality."

A great number of artists were seeking to get past appearances into the "reality" of the background or the "spirit in matter" by a transmutation of things—through fantasy, surrealism, dream pictures, the use of chance, etc. The "abstract" artists, however, turned their backs on things. Their paintings contained no identifiable concrete objects; they were, in Mondrian's words, simply "pure form."

But it must be realized that what these artists were concerned with was something far greater than a problem of form and the distinction between "concrete" and "abstract," figurative and non-figurative. Their goal was the center of life and things, their changeless background, and an inward certitude. Art had become mysticism.

The spirit in whose mystery art was submerged was an earthly spirit, which the medieval alchemists had called Mercurius. He is a symbol of the spirit that these artists divined or sought behind nature and things, "behind the

appearance of nature." Their mysticism was alien to Christianity, for that "Mercurial" spirit is alien to a "heavenly" spirit. Indeed, it was Christianity's dark adversary that was forging its way in art. Here we begin to see the real historical and symbolic significance of "modern art." Like the hermetic movements in the Middle Ages, it must be understood as a mysticism of the spirit of earth, and therefore as an expression of our time compensatory to Christianity.

No artist sensed this mystic background of art more clearly or spoke of it with greater passion than Kandinsky. The importance of the great works of art of all time did not lie, in his eyes, "on the surface, in externals, but in the root of all roots—in the mystical content of art." Therefore he says: "The artist's eye should always be turned in upon his inner life, and his ear should be always alert for the voice of inward necessity. This is the only way of giving expression to what the mystic vision commands."

Kandinsky called his pictures a spiritual expression of the cosmos, a music of the spheres, a harmony of colors and forms. "Form, even if it is quite abstract and geometrical, has an inward clang; it is a spiritual being with effects that coincide absolutely with that form." "The impact of the acute angle of a triangle on a circle is actually as overwhelming in effect as the finger of God touching the finger of Adam in Michelangelo."

In 1914, Franz Marc wrote in his *Aphorisms:* "Matter is a thing that man can at best tolerate; he refuses to recognize it. The contemplation of the world has become the penetration of the world. There is no mystic who, in his moments of sublimest rapture, ever attained the perfect abstraction of modern thought, or took his soundings with a deeper plummet."

Paul Klee, who may be regarded as the poet among modern painters, says: "It is the artist's mission to penetrate as far as may be toward that secret ground where primal law feeds growth. Which artist would not wish to dwell at the central organ of all motion in space-time (be it the brain or the heart of creation) from which all functions derive their life? In the womb of nature, in the primal ground of creation, where the secret key to all things lies hidden? . . . Our beating heart drives us downward, far down to the primal ground." What is encountered on this journey "must be taken most seriously when it is perfectly fused with the appropriate artistic means in visible form," because, as Klee adds, it is not a question of merely reproducing what is seen; "the secretly perceived is made visible." Klee's work is rooted in that primal ground. "My hand is entirely the instrument of a more distant sphere. Nor is it my head that functions in my work; it is something else . . . ." In his work the spirit of nature and the spirit of the unconscious became inseparable. They have drawn him and draw us, the onlookers, into their magic circle.

Klee's work is the most complex expression —now poetic, now demonic—of the chthonic spirit. Humor and bizarre ideas build a bridge from the realm of the dark underworld to the

human world; the bond between his fantasy and the earth is the careful observation of the laws of nature and the love for all creatures. "For the artist," he once wrote, "the dialogue with nature is the *conditio sine qua non* of his work."

A different expression of the hidden unconscious spirit can be found in one of the most notable of the younger "abstract" painters, Jackson Pollock, an American who was killed in a car accident when he was 44. His work has had a great influence on the younger artists of our time. In *My Painting*, he revealed that he painted in a kind of trance: "When I am in my painting I am not aware of what I am doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well."

Pollock's pictures, which were painted practically unconsciously, are charged with boundless emotional vehemence. In their lack of structure they are almost chaotic, a glowing lava stream of colors, lines, planes, and points. They may be regarded as a parallel to what the alchemists called the *massa confusa*, the *prima materia*, or chaos—all ways of defining the precious prime matter of the alchemical process, the starting point of the quest for the essence of being. Pollock's pictures represent the nothing that is everything—that is, the unconscious itself. They seem to live in a time before the emergence of consciousness and being, or to be fantastic landscapes of a time after the extinction of consciousness and being.

In the middle of our century, the purely abstract picture without any regular order of forms and colors has become the most frequent expression in painting. The deeper the dissolution of "reality," the more the picture loses its symbolic content. The reason for this lies in the nature of the symbol and its function. The symbol is an object of the known world hinting at something unknown; it is the known expressing the life and sense of the inexpressible. But in merely abstract paintings, the world of the known has completely vanished. Nothing is left to form a bridge to the unknown.

On the other hand, these paintings reveal an unexpected background, a hidden sense. They often turn out to be more or less exact images of nature itself, showing an astounding similarity with the molecular structure of organic and inorganic elements of nature. This is a perplexing fact. Pure abstraction has become an image of concrete nature. But Jung may give us the key to understanding:

"The deeper layers of the psyche," he has said, "lose their individual uniqueness as they retreat farther and farther into darkness. 'Lower down,' that is to say, as they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e. in chemical substances. The body's carbon is simply carbon. Hence 'at bottom' the psyche is simply 'world.' "

A comparison of abstract paintings and microphotographs shows that utter abstraction of imaginative art has in a secret and surprising way become "naturalistic," its subject being elements of matter. The "great abstraction" and the "great realism," which parted at the beginning of our century, have come together again. We remember Kandinsky's words: "The poles open two paths, which both lead to *one* goal at the end." This "goal," the point of union, is reached in modern abstract paintings. But it is attained completely unconsciously. The artist's intention plays no part in the process.

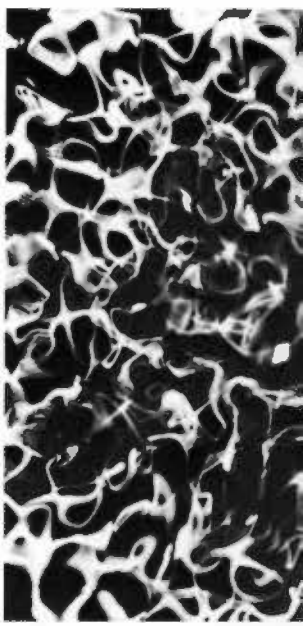
This point leads to a most important fact about modern art: The artist is, as it were, not so free in his creative work as he may think he is. If his work is performed in a more or less unconscious way, it is controlled by laws of nature that, on the deepest level, correspond to the laws of the psyche, and vice versa.

The great pioneers of modern art gave clearest expression to its true aims and to the depths from which the spirit rose that left its imprint on them. This point is important, though later artists, who may have failed to realize it, did not always plumb the same depths. Yet neither Kandinsky, nor Klee, nor any other of the early masters of modern painting, was ever aware of the grave psychological danger he was undergoing with the mystical submersion in the chthonic spirit and the primal ground of nature. That danger must now be explained.

As a starting point we may take another aspect of abstract art. The German writer Wilhelm Worringer interpreted abstract art as the expression of a metaphysical unease and anxiety that seemed to him to be more pronounced among northern peoples. As he explained, they suffer from reality. The naturalness of the southern peoples is denied to them and they long for a super-real and super-sensual world to which they give expression in imaginative or abstract art.

But, as Sir Herbert Read remarks in his *Concise History of Modern Art*, metaphysical anxiety is no longer only Germanic and northern; it now characterizes the whole of the modern world. Read quotes Klee, who wrote in his *Diary* at the beginning of 1915: "The more horrifying this world becomes (as it is in these days) the more art becomes abstract; while a world at peace produces realistic art." To Franz Marc, abstraction offered a refuge from the evil and ugliness in this world. "Very early in life I felt that man was ugly. The animals seemed to be more lovely and pure, yet even among them I discovered so much that was revolting and hideous that my painting became more and more schematic and abstract."

A good deal may be learned from a conversation that took place in 1958 between the Italian sculptor Marino Marini and the writer Edouard Roditi. The dominant subject that Marini treated for years in many variations is the nude figure of a youth on a horse. In the early versions, which he described in the conversation as "symbols of hope and gratitude" (after the end of the Second World War), the rider sits his horse with outstretched arms, his



The paintings of Jackson Pollock (left, his *No. 23*) were painted in a trance (unconsciously) as are the works of other modern artists—such as the French "action" painter Georges Mathieu (far left). The chaotic but powerful result may be compared to the *massa confusa* of alchemy, and strangely resembles the hitherto hidden forms of matter as revealed in microphotographs (see p. 22). Right, a similar configuration: a vibration pattern made by sound waves in glycerine.

body bending slightly backward. In the course of years the treatment of the subject became more "abstract." The more or less "classical" form of the rider gradually dissolved.

Speaking of the feeling underlying this change, Marini said: "If you look at my equestrian statues of the last 12 years in order of time, you will notice that the animal's panic steadily increases, but that it is frozen with terror and stands paralyzed rather than rearing or taking flight. That is all because I believe that we are approaching the end of the world. In every figure, I strove to express a deepening fear and despair. In this way I am attempting to symbolize the last stage of a dying myth, the myth of the individual, victorious hero, of the humanist's man of virtue."

In fairy tale and myth, the "victorious hero" is a symbol of consciousness. His defeat, as Marini says himself, means the death of the individual, a phenomenon that appears in a social context as the submergence of the individual in the mass, and in art as the decline of the human element.

When Roditi asked whether Marini's style was abandoning the classical canon on its way to becoming "abstract," Marini replied, "As soon as art has to express fear, it must of itself depart from the classical ideal." He found subjects for his work in the bodies excavated at Pompeii. Roditi called Marini's art a "Hiroshima style," for it conjures up visions of the end of a world. Marini admitted it. He felt, he said, as if he had been expelled from an earthly paradise. "Until recently, the sculptor aimed at full sensual and powerful forms. But for the last 15 years, sculpture prefers forms in disintegration."

The conversation between Marini and Roditi explains the transformation of "sensory" art into abstraction that should be clear to anyone who has ever walked open-eyed through an exhibition of modern art. However much he may appreciate or admire its formal qualities, he can scarcely fail to sense the fear, despair, aggression, and mockery that sounds like a cry from many works. The "metaphysical anxiety" that is expressed by the distress in these pictures

and sculptures may have arisen from the despair of a doomed world, as it did with Marini. In other cases, the emphasis may lie on the religious factor, on the feeling that God is dead. There is a close connection between the two.

At the root of this inner distress lies the defeat (or rather the retreat) of consciousness. In the upsurge of mystical experience, everything that once bound man to the human world, to earth, to time and space, to matter and the natural living of life, has been cast aside or dissolved. But unless the unconscious is balanced by the experience of consciousness, it will implacably reveal its contrary or negative aspect. The wealth of creative sound that made the harmony of the spheres, or the wonderful mysteries of the primal ground, have yielded to destruction and despair. In more than one case the artist has become the passive victim of the unconscious.

In physics, too, the world of the background has revealed its paradoxical nature; the laws of the inmost elements of nature, the newly discovered structures and relations in its basic unit, the atom, have become the scientific foundation for unprecedented weapons of destruction, and opened the way to annihilation. Ultimate knowledge and the destruction of the world are the two aspects of the discovery of the primal ground of nature.

Jung, who was as familiar with the dangerous dual nature of the unconscious as with the importance of human consciousness, could offer mankind only one weapon against catastrophe: the call for individual consciousness, which seems so simple and yet is so arduous. Consciousness is not only indispensable as a counterpoise to the unconscious, and not only gives the possibility of meaning to life. It has also an eminently practical function. The evil witnessed in the world outside, in neighbors or neighboring peoples, can be made conscious as evil contents of our own psyche as well, and this insight would be the first step to a radical change in our attitude to our neighbors.

Envy, lust, sensuality, lies, and all known vices are the negative, "dark" aspect of the unconscious, which can manifest itself in two ways. In the positive sense, it appears as a "spirit of nature," creatively animating man, things, and the world. It is the "chthonic spirit" that has been mentioned so often in this chapter. In the negative sense, the unconscious (that same spirit) manifests itself as a spirit of evil, as a drive to destroy.

As has already been pointed out, the alchemists personified this spirit as "the spirit Mercurius" and called it, with good reason, *Mercurius duplex* (the two-faced, dual Mercurius). In the religious language of Christianity, it is called the devil. But, however improbable it may seem, the devil too has a dual aspect. In the positive sense, he appears as Lucifer—literally, the light-bringer.

Looked at in the light of these difficult and paradoxical ideas, modern art (which we have recognized as symbolic of the chthonic spirit) also has a dual aspect. In the positive sense it is the expression of a mysteriously profound nature-mysticism; in the negative, it can only be interpreted as the expression of an evil or destructive spirit. The two sides belong together, for the paradox is one of the basic qualities of the unconscious and its contents.

To prevent any misunderstanding, it must once more be emphasized that these considerations have nothing to do with artistic and aesthetic values, but are solely concerned with the interpretation of modern art as a symbol of our time.

Top left and center, two sculptures by Marino Marini (1901-66), from 1945 and 1951 respectively, show how the theme of horse and rider was altered from an expression of tranquility to one of tortured fear and despair, while the sculptures themselves grew correspondingly more and more abstract. Marini's later work was influenced by the equally panic-stricken shapes of bodies found at Pompeii (left).

There is one more point to be made. The spirit of the age is in constant movement. It is like a river that flows on, invisibly but surely, and given the momentum of life in our century, even 10 years is a long time.

About the middle of this century a change began to come over painting. It was nothing revolutionary, nothing like the change that happened about 1910, which meant the reconstruction of art to its very foundations. But there were groups of artists who formulated their aims in ways not heard before. This transformation is going on within the frontiers of abstract painting.

The representation of concrete reality, which springs from the primal human need of catching the passing moment on the wing, has become a truly concrete sensuous art in the photography of such men as France's Henri Cartier-Bresson, Switzerland's Werner Bischof, and others. We can therefore understand why artists continued on their own way of inwardness and imagination. For a good many of the young artists, however, abstract art as it had been practiced for many years offered no adventure, no field of conquest. Seeking the new, they found it in what lay nearest, yet had been lost —in nature and man. They were not and are not concerned with the reproduction of nature in pictures, but with the expression of their own emotional experience of nature.

The French painter Alfred Manessier defined the aims of his art in these words: "What we have to reconquer is the weight of lost reality. We must make for ourselves a new heart, a new spirit, a new soul, in the measure of man. The painter's true reality lies neither in abstraction nor in realism, but in the reconquest of his weight as a human being. At present non-figurative art seems to me to offer the one opportunity for the painter to approach the inward reality of himself and to grasp the consciousness of his essential self, or even of his being. It is only by the reconquest of his position, I believe, that the painter will be able, in the time to come, to return slowly to himself, to rediscover his own weight and so to strengthen it that it can even reach the outward reality of the world."

Jean Bazaine speaks in similar terms: "It is a great temptation for the painter of today to paint the pure rhythm of his feeling, the most secret pulse of his heart, instead of embodying it in a concrete form. That, however, leads only to a desiccated mathematics or a kind of abstract expressionism, which ends in monotony and a progressive impoverishment of form. . . . But a form that can reconcile man with his world is an 'art of communion' by which man, at any moment, can recognize his own unformed countenance in the world."

What in fact artists now have at heart is a conscious reunion of their own inward reality with the reality of the world or of nature; or, in the last resort, a new union of body and soul, matter and spirit. That is their way to the "reconquest of their weight as human beings." Only now is the great rift that set in with modern art (between "great abstraction" and "great realism") being made conscious and on the way to being healed.

For the onlooker, this first becomes evident in the changed atmosphere in the works of these artists. There radiates from the pictures of such artists as Alfred Manessier or the Belgian-born painter Gustave Singier, in spite of all abstraction, a belief in the world, and, in spite of all intensity of feeling, a harmony of forms and colors that often attains serenity. In the French painter Jean Lurçat's famous tapestries of the

In this century the depiction of actuality—once the province of the painter and sculptor—has been taken over by the photographer, whose camera can not only record but (like any landscape painting of past centuries) can express the photographer's own emotional experience of the subject. Right, a Japanese scene photographed by Werner Bischof (1916-54).

1950s the exuberance of nature pervades the picture. His art could be called sensuous as well as imaginative.

We find a serene harmony of forms and colors also in the work of Paul Klee. This harmony was what he had always been striving for. Above all, he had realized the necessity of not denying evil. "Even evil must not be a triumphant or degrading enemy, but a power collaborating in the whole." But Klee's starting point was not the same. He lived near "the dead and the unborn" at an almost cosmic distance from this world, while the younger generation of painters can be said to be more firmly rooted in earth.

An important point to notice is that modern painting, just when it has advanced far enough to discern the union of the opposites, has taken up religious themes. The "metaphysical void" seems to have been overcome. And the utterly unexpected has happened: The Church has become a patron of modern art. We need only mention here All Saints at Basle, with windows by Alfred Manessier; Assy church, with pictures by a large number of modern artists; the Matisse chapel at Vence; and the church at Audincourt, which has works by Jean Bazaine and the French artist Fernand Léger.

The admission of modern art to the Church means more than an act of broadmindedness on the part of its patrons. It is symbolic of the fact that the part played by modern art in relation to Christianity is changing. The compensatory function of the old hermetic movements has made way for the possibility of collaboration. In discussing the animal symbols of Christ, it was pointed out that the light and the chthonic spirits belonged to each other. It seems as if the moment had come today when a new stage in the solution of this millennial problem might be reached.

What the future will yield we cannot know—whether the bridging of the opposites will give positive results, or whether the way will lead through yet more unimaginable catastrophes. There is too much anxiety and too much dread at work in the world, and this is still the predominant factor in art and society. Above all, there is still too much unwillingness on the part of the individual to apply to himself and his life the conclusions that can be drawn from art, although he might be ready to accept them in art. The artist can often express many things, unconsciously and without awakening hostility, which are resented when they are expressed by a psychologist (a fact that could be demonstrated even more conclusively in literature than in the visual arts). Confronted by the statements of the psychologist, the individual feels directly challenged; but what the artist has to say, particu-

larly in our century, usually remains in an impersonal sphere.

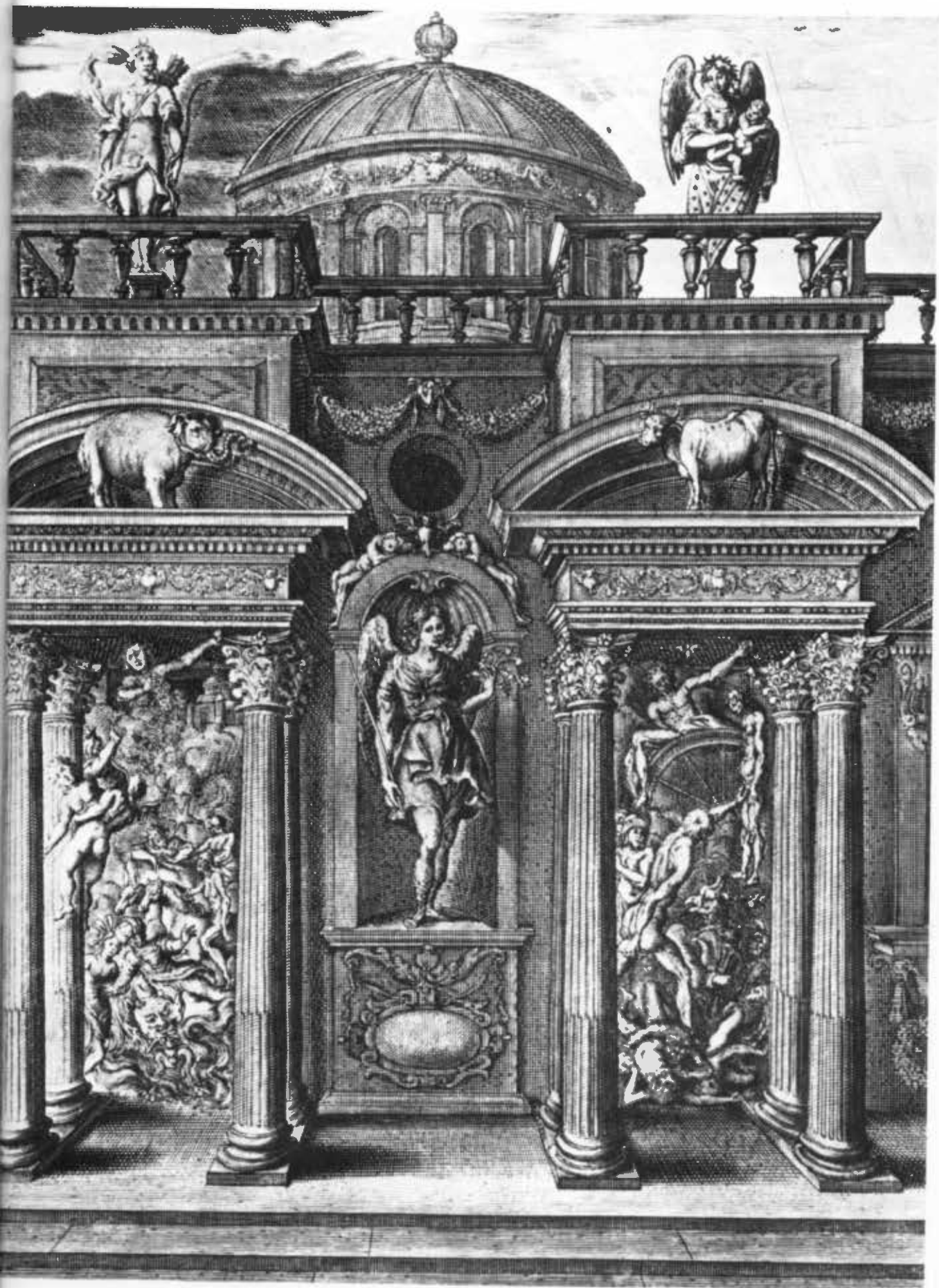
And yet it seems important that the suggestion of a more whole, and therefore more human, form of expression should have become visible in our time. It is a glimmer of hope, symbolized for me (at the time of writing: 1961) by a number of paintings by the French artist Pierre Soulages. Behind a cataract of huge, black rafters there glimmers a clear, pure blue or a radiant yellow. Light is dawning behind darkness.

Mid-20th-century art seems to be moving away from a Marini-like despair—as is seen in the gesture of Jean Lurçat, who exhibited his work in a field (top left), a link with nature and the earth. Above, *Dédicace à Sainte Marie Madeleine* by Alfred Manessier (born 1911). Top right, *Pour la Naissance du Surhomme* by France's Pierre-Yves Trémois (born 1921). Both works indicate a tendency toward life and wholeness. The painting, right, by Pierre Soulages (born 1919) might be understood as a symbol of hope: Behind the cataclysmic darkness can be seen a glimmer of light.

5 Symbols in an individual analysis

Jolande Jacobi

A 17th-century engraving of "The Palace of Dreams."



The beginning of the analysis

There is a widespread belief that the methods of Jungian psychology are applicable only to middle-aged people. True, many men and women reach middle age without achieving psychological maturity, and it is therefore necessary to help them through the neglected phases of their development. They have not completed the first part of the process of individuation that Dr. M.-L. von Franz has described. But it is also true that a young person can encounter serious problems as he grows up. If a young person is afraid of life and finds it hard to adjust to reality, he might prefer to dwell in his fantasies or to remain a child. In such a young person (especially if he is introverted) one can sometimes discover unexpected treasures in the unconscious, and by bringing them into consciousness strengthen his ego and give him the psychic energy he needs to grow into a mature person. That is the function of the powerful symbolism of our dreams.

Other contributors to this book have described the nature of these symbols and the role they play in man's psychological nature. I wish to show how analysis can aid the individuation process by taking the example of a young engineer, aged 25, whom I shall call Henry.

Henry came from a rural district in eastern Switzerland. His father, of Protestant peasant stock, was a general practitioner: Henry described him as a man with high moral standards, but a rather withdrawn person who found it difficult to relate to other people. He was more of a father to his patients than to his children. At home, Henry's mother was the dominant personality. "We were raised by the strong hand of our mother," he said on one occasion. She came from a family with an academic background and wide artistic interests. She herself, in spite of her strictness, had a broad spiritual horizon; she was impulsive and romantic (she had a great love for Italy). Though she was by birth a Catholic, her children had been brought up in the Protestantism of their father. Henry had a sister, older than himself, with whom he had a good relationship.

Henry was introverted, shy, finely drawn, and very tall, with light hair, a high pale forehead, and blue eyes with dark shadows. He did not think that neurosis (the most usual reason) had brought him to me, but rather an inner urge to work on his psyche. A strong mother-tie, however, and a fear of committing himself to life were hidden behind this urge; but these were only discovered during the analytical work with me. He had just completed his studies and taken a position in a large factory, and he was facing the many problems of a young man on the threshold of manhood. "It appears to me," he wrote in a letter asking for an interview, "that this phase of my life is particularly important and meaningful. I must decide either to remain unconscious in a well-protected security, or else to venture on a yet unknown way of which I have great hopes." The choice thus confronting him was whether to remain a lonely, vacillating, and unrealistic youth or to become a self-sufficient and responsible adult.

Henry told me that he preferred books to society; he felt inhibited among people, and was often tormented by doubts and self-criticism. He was well read for his age and had a leaning toward aesthetic intellectualism. After an earlier atheistic stage, he became rigorously Protestant, but finally his religious attitude became completely neutral. He had chosen a technical education because he felt his talents lay in mathematics and geometry. He possessed a logical mind, trained in the natural sciences, but he also had a propensity toward the irrational and mystical that he did not want to admit even to himself.

About two years before his analysis began, Henry had become engaged to a Catholic girl from the French part of Switzerland. He described her as charming, efficient, and full of

initiative. Nevertheless, he was uncertain whether he should undertake the responsibility of marriage. Since he had so little acquaintance with girls, he thought it might be better to wait, or even to remain a bachelor dedicated to a scholarly life. His doubts were strong enough to prevent his reaching a decision; he needed a further step toward maturity before he could feel sure of himself.

Although qualities of both his parents were combined in Henry, he was markedly mother-bound. In his consciousness, he was identified with his real (or "light") mother, who represented high ideals and intellectual ambitions. But in his unconscious he was deeply in the power of the dark aspects of his mother-bound condition. His unconscious still held his ego in a strangle-hold. All his clear-cut thinking and his efforts to find a firm standpoint in the purely rational remained nothing more than an intellectual exercise.

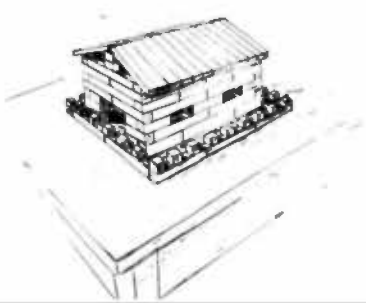
The need to escape from this "mother-prison" was expressed in hostile reactions to his real mother and a rejection of the "inner mother" as a symbol of the feminine side of the unconscious. But an inner power sought to hold him back in the condition of childhood, resisting everything that attracted him to the outside world. Even the attractions of his fiancée were not enough to free him from his mother-ties, and thus help him find himself. He was not aware that his inner urge for growth (which he felt strongly) included the need to detach himself from his mother.

My analytical work with Henry lasted nine months. Altogether, there were 35 sessions in which he presented 50 dreams. So short an analysis is rare. It is only possible when energy-laden dreams like Henry's speed up the process of development. Of course, from the Jungian point of view, there is no rule for the length of time required for a successful analysis. All depends on the individual's readiness to realize inner facts and on the material presented by his unconscious.

Like most introverts, Henry led a rather monotonous outer life. During the day he was completely involved in his job. In the evenings he sometimes went out with his fiancée or with friends, with whom he liked to have literary discussions. Quite often he sat in his lodgings absorbed in a book or in his own thoughts. Though we regularly discussed the happenings of his daily life, and also his childhood and youth, we usually got fairly quickly to the investigation of his dreams and the problems his inner life presented to him. It was extraordinary to see how strongly his dreams emphasized his "call" to spiritual development.

But I must make it clear that not everything described here was told to Henry. In analysis one must always remain conscious of how ex-

Left, the palace and monastery of Escorial, Spain, built by Philip II about 1563. Its fortress structure images the introvert's withdrawal from the world. Below, a drawing by Henry of a barn he built as a child with fortress-like battlements.



plosive the dreamer's dream symbols may be for him. The analyst can hardly be too careful and reserved. If too bright a light is thrown on the dream-language of symbols, the dreamer can be driven into anxiety, and thus led into rationalization as a defense mechanism. Or he can no longer assimilate them, and can fall into a severe psychic crisis. Also, the dreams reported and commented on here are by no means all the dreams that Henry had during his analysis. I can discuss only an important few that influenced his development.

In the beginning of our work, childhood memories with important symbolic meanings came up. The oldest dated back to Henry's fourth year. He said: "One morning I was allowed to go with my mother to the baker's shop and there I received a crescent roll from the baker's wife. I did not eat the roll but carried it proudly in my hand. Only my mother and the baker's wife were present, so I was the only man." Such crescents are popularly called "moon-teeth," and this symbolic allusion to the moon underlines the dominating power of the feminine—a power to which the little boy may have felt exposed and which, as the "only man," he was proud of being able to confront.

Another childhood memory came from his fifth year. It concerned Henry's sister, who came home after her examinations at school and found him constructing a toy barn. The barn was made with blocks of wood arranged in the form of a square and surrounded with a kind of hedge that looked like the battlements of a castle. Henry was pleased with his achievement, and said teasingly to his sister: "You have started school but you're already on holiday." Her reply, that he was on holiday all year, upset him terribly. He felt deeply hurt that his "achievement" was not taken seriously.

Even years later Henry had not forgotten the bitter hurt and injustice that he had felt when his construction was rejected. His later problems concerning the assertion of his masculinity and the conflict between rational and fantasy values are already visible in this early experience. And these problems are also to be seen in the images of his first dream.

The initial dream

The day after Henry's first visit to me, he had the following dream:

I was on an excursion with a group of people I did not know. We were going to the Zinalrothorn. We had started from Samaden. We only walked about an hour because we were to camp and have some theatricals. I was not given an active part. I especially remember one performer —a young woman in a pathetic role wearing a long flowing robe.

It was midday and I wanted to go on to the pass. As all the others preferred to remain, I went up alone, leaving my equipment behind. However, I found myself right back in the valley and completely lost my orientation. I wanted to return to my party but did not know which mountainside I should climb. I was hesitant about asking. Finally, an old woman showed me the way I must go.

Then I ascended from a different starting point than our group had used in the morning. It was a matter of making a turn at the right altitude and then following the mountain slope to return to the party. I climbed along a cog-wheel mountain railway on the right side. On my left little cars constantly passed me, each containing one hidden bloated little man in a blue suit. It is said they are dead. I was afraid of other cars coming from behind and kept turning around to look, so as not to be run over. My anxiety was needless.

At the point where I had to turn off to the right, there were people awaiting me. They took me to an inn. A cloudburst came up. I regretted that my equipment—my rucksack, and my motor bike—were not there, but I was told not to get them till next morning. I accepted the advice.

One of Henry's childhood memories involved a crescent roll, which he drew (top left). Center, the same shape on a modern Swiss bakery sign. The crescent shape has long been linked with the moon and thus with the feminine principle, as in the crown (left) of the goddess Ishtar of third-century B.C. Babylon.

Dr. Jung assigned great importance to the first dream in an analysis, for, according to him, it often has anticipatory value. A decision to go into analysis is usually accompanied by an emotional upheaval that disturbs the deep psychic levels from which archetypal symbols arise. The first dreams therefore often present "collective images" that provide a perspective for the analysis as a whole and can give the therapist insight into the dreamer's psychic conflicts.

What does the above dream tell us of Henry's future development? We must first examine some of the associations that Henry himself supplied. The village of Samaden had been the home of Jürg Jenatsch, a famous 17th-century Swiss freedom-fighter. The "theatricals" called up the thought of Goethe's *Wilhelm Meisters Lehrjahre*, which Henry liked very much. In the woman he saw a resemblance to the figure in a painting called *The Island of the Dead* by the 19th-century Swiss artist Arnold Böcklin. The "wise old woman," as he called her, seemed to be associated on the one hand to his analyst, on the other to the charwoman in J. B. Priestley's play *They Came to a City*. The cog-wheel railway reminded him of the barn (with battlements) that he had built as a child.

The dream describes an "excursion" (a sort of "walking tour"), which is a striking parallel to Henry's decision to undertake analysis. The individuation process is often symbolized by a voyage of discovery to unknown lands. Such a voyage takes place in John Bunyan's *Pilgrim's Progress*, or in Dante's *Divina Commedia*. The "traveler" in Dante's poem, searching for a way, comes to a mountain that he decides to climb. But because of three strange animals (a motif that will also appear in one of Henry's later dreams) he is forced to descend into the valley and even into hell. (Later he ascends again to purgatory and finally reaches paradise.) From this parallel one could deduce that

The initial stage of the process of individuation can sometimes be a period of disorientation—as was the case with Henry. Left, the first woodcut from the 15th-century book *The Dream of Poliphilo* shows the dreamer fearfully entering a dark wood—perhaps representing his entrance into the unknown.

Associations produced by Henry to his first dream: right, *Island of the Dead* by the 19th-century Swiss artist Arnold Böcklin. Far right, a scene from the 1944 London production of J. B. Priestley's *They Came to a City*, which concerns the reactions of a group of people from many walks of life to an "ideal city." One of the central characters is a charwoman, left of picture.

there might be a similar period of disorientation and lonely seeking in store for Henry. The first part of this life-journey, represented as climbing a mountain, offers ascent from the unconscious to an elevated point of view of the ego—i.e. to an increased consciousness.

Samaden is named as the starting point of the excursion. This is where Jenatsch (whom we may take as embodying the "freedom-seeking" sense within Henry's unconscious) started his campaign for the liberation of the Veltlin region of Switzerland from the French. Jenatsch had other characteristics in common with Henry: He was a Protestant who fell in love with a Catholic girl; and, like Henry, whose analysis was to free him from his mother-ties and from fear of life, Jenatsch also fought for liberation. One could interpret this as a favorable augury for the success of Henry's own fight for freedom. The goal of the excursion is the Zinalrothorn, a mountain in western Switzerland that he did not know. The word *rot* ("red") in Zinal*rot*horn touches on Henry's emotional problem. Red is usually symbolic of feeling or passion; here it points to the value of the feeling-function, which was insufficiently developed in Henry. And the word "horn" reminds one of the crescent roll in the baker's shop of Henry's childhood.

After a short walk, a halt is called, and Henry can return to a state of passivity. This also belongs to his nature. The point is underlined by the "theatricals." Attending the theatre (which is an imitation of real life) is a popular way of evading an active part in life's drama. The spectator can identify with the play, yet continue to pander to his fantasies. This kind of identification permitted the Greeks to experience catharsis, much as the psycho-drama initiated by the American psychiatrist J. L. Moreno is now used as a therapeutic aid. Some such process may have enabled Henry to undergo an inner development when his associations raised memories of *Wilhelm Meister*, Goethe's story of the maturing of a young man.

That Henry should have been impressed by the romantic appearance of a woman is also not surprising. This figure resembles Henry's mother and is at the same time a personification of his own unconscious feminine side. The connection Henry makes between her and Böcklin's *Island of the Dead* points to his depressive mood, so well expressed by the painting, which shows a white-robed priest-like figure steering a boat bearing a coffin toward an island. We have here a significant double paradox: The keel of the boat seems to suggest a contrary course, away from the island; and the "priest" is a figure of uncertain sex. In Henry's associations, this figure is certainly hermaphroditic. The double paradox coincides with Henry's ambivalence: The opposites in

his soul are still too undifferentiated to be clearly separated.

After this interlude in the dream, Henry suddenly becomes aware that it is noon and he must go on. So he again starts for the pass. A mountain pass is a well-known symbol for a "situation of transition" that leads from an old attitude of mind to a new one. Henry must go alone; it is essential for his ego to surmount the test unaided. Thus he leaves his kit behind —an action that signifies that his mental equipment has become a burden, or that he must change his normal way of going about things.

But he does not reach the pass. He loses his bearings and finds himself back in the valley. This failure shows that while Henry's ego decides on activity, his other psychic entities (represented by the other members of the party) remain in the old state of passivity and refuse to accompany the ego. (When the dreamer himself appears in a dream, he usually represents only his conscious ego; the other figures stand for his more or less unknown, unconscious qualities.)

Henry is in a situation where he is helpless, yet ashamed to admit it. At this moment he meets an old woman who indicates the right way to him. He can do nothing but accept her advice. The helpful "old woman" is a well-known symbol in myths and fairy tales for the wisdom of the eternal female nature. The rationalist Henry hesitates to accept her help because such acceptance requires a *sacrificium intellectus*—a sacrifice, or discarding, of a rational way of thought. (This demand will often be made of Henry in later dreams.) Such a sacrifice is unavoidable; it applies to his relationship with the analysis as well as with everyday life.

He associated the figure of the "old woman" to the charwoman in Priestley's play about a new "dream" city (perhaps an analogy to the New Jersusalem of the Apocalypse) into which the characters can enter only after a kind of initiation. This association seems to show that Henry had intuitively recognized this confrontation as something decisive for him. The charwoman in Priestley's play says that in the city "they have promised me a room of my own." There she will be self-reliant and independent, as Henry seeks to be.

If such a technically minded young man as Henry is consciously to choose the way of psychic development, he must be prepared for a reversal of his old attitudes. Therefore, on the advice of the woman, he must start his climb from a different spot. Only then will it be possible for him to judge at what level he must deviate to reach the group – the other qualities of his psyche—that he had left behind.

He climbs a cog-wheel railway track (a motif perhaps reflecting his technical education) and

keeps to the right side of the track—which is the conscious side. (In the history of symbolism, the right side generally represents the realm of consciousness; the left, the unconscious.) From the left, little cars are coming down, and in each a little man is hidden. Henry is afraid that an unnoticed upward-bound car might hit him from the rear. His anxiety proves groundless, but it reveals that Henry is afraid of what, so to speak, lies behind his ego.

The bloated, blue-clothed men might symbolize sterile intellectual thoughts that are being brought down mechanically. Blue often denotes the function of thinking. Thus the men might be symbols of ideas or attitudes that have died on the intellectual heights where the air is too thin. They could also represent lifeless inner parts of Henry's psyche.

A comment on these men is made in the dream: "It is said they are dead." But Henry is alone. Who makes this statement? It is a voice—and when a voice is heard in a dream it is a most meaningful occurrence. Dr. Jung identified the appearance of a voice in dreams with an intervention of the Self. It stands for a knowledge that has its roots in the collective fundaments of the psyche. What the voice says cannot be disputed.

The insight Henry has gained about the "dead" formulas, to which he has been too committed, marks a turning point in the dream. He has at last reached the right place for taking a new direction, to the right (the conscious direction), toward the conscious and the outer world. There he finds the people he left behind waiting for him; and thus he can become conscious of previously unknown aspects of his personality. Since his ego has surmounted the dangers it confronted alone (an accomplishment that could make him more mature and stable), he can rejoin the group or "collective" and get shelter and food.

Then comes the rain, a cloudburst that relaxes tension and makes the earth fertile. In mythology, rain was often thought to be a "love-union" between heaven and earth. In the Eleusinian mysteries, for instance, after everything had been purified by water, the call went up to heaven: "Let it rain!" and down to

Left, the Greek maiden Danae, who was impregnated by Zeus in the form of a shower of gold (from a painting by the 16th century Flemish artist Jan Gossaert). Like Henry's dream, this myth reflects the symbolism of the cloudburst as a sacred marriage between heaven and earth.

In another of Henry's dreams a doe appears—an image of shy femininity as is the fawn in the painting, right, by the 19th-century British artist Edwin Landseer.

earth: "Be fruitful!" This was understood as a sacred marriage of the gods. In this way rain can be said to represent a "solution" in the literal sense of the word.

Coming down, Henry again meets the collective values symbolized by the rucksack and motorcycle. He has passed through a phase in which he has strengthened his ego-consciousness by proving he can hold his own, and he has a renewed need for social contact. However, he accepts the suggestion of his friends that he should wait and fetch his things the next morning. Thus he submits for the second time to advice that comes from elsewhere: the first time, to the advice of the old woman, to a subjective power, an archetypal figure; the second time, to a collective pattern. With this step Henry has passed a milestone on the road to maturity.

As an anticipation of the inner development that Henry could hope to achieve through analysis, this dream was extraordinarily promising. The conflicting opposites that kept Henry's soul in tension were impressively symbolized. On the one hand, there was his conscious urge to ascend, and on the other his tendency to passive contemplation. Also, the image of the pathetic young woman in her white robes (representing Henry's sensitive and romantic feelings) contrasts with the bloated corpses in blue suits (representing his sterile intellectual world). However, to overcome these obstacles and bring about a balance between them would be possible for Henry only after the most severe trials.

Fear of the unconscious

The problems we encountered in Henry's initial dream showed up in many others—problems like vacillation between masculine activity and feminine passivity, or a tendency to hide behind intellectual asceticism. He feared the world, yet was attracted to it. Fundamentally, he feared the obligations of marriage, which demanded that he form a responsible relationship with a woman. Such an ambivalence is not unusual for someone on the threshold of manhood. Though in terms of age Henry had left that phase behind him, his inner maturity did not match his years. This problem is often met in the introvert, with his fear of reality and outer life.

The fourth dream that Henry recounted provided a striking illustration of his psychological state:

> It seems to me that I have had this dream endless times. Military service, long-distance race. Alone I go on my way. I never reach the goal. Will I be the last? The course is well known to me, all of it *déjà vu*. The start is in a little wood, and the ground is covered with dry leaves. The terrain slopes gently to an idyllic little brook that invites one to tarry. Later, there is a dusty country road. It leads toward Hombrechtikon, a small village near the upper lake of Zurich. A brook bordered by willows similar to a painting of Böcklin's in which a dreamy female figure follows the course of the water. Night falls. In a village I ask for directions to the road. I am told the road leads on for seven hours over a pass. I gather myself together and go on.
>
> However, this time the end of the dream differs. After the willow-bordered brook I get into a wood. There I discover a doe that runs away. I am proud of this observation. The doe has appeared on the left side and now I turn to the right. Here I see three strange creatures, half pig, half dog, with the legs of a kangaroo. The faces are quite undifferentiated, with large drooping dog ears. Maybe they are costumed people. As a boy, I once masqueraded in the circus costume of a donkey.

The beginning of the dream is conspicuously like Henry's initial dream. A dreamlike female figure again appears, and the setting of the dream is associated with another painting by Böcklin. This painting, called *Autumn Thoughts*, and the dry leaves mentioned earlier in the dream underline the autumnal mood. A romantic atmosphere also reappears in this dream. Apparently this inner landscape, representing Henry's melancholy, is very familiar to him. Again he is in a collective of people, but this time with military comrades on a long-distance race.

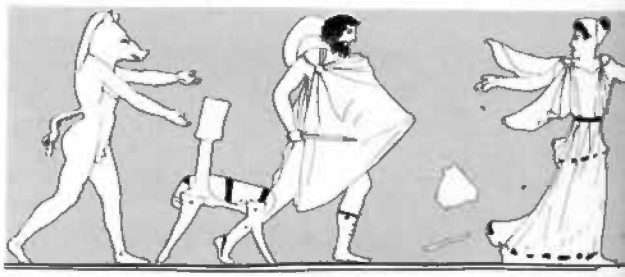
This whole situation (as the military service also suggests) might be regarded as a representation of an average man's fate. Henry himself said: "It's a symbol of life." But the dreamer does not want to adjust to it. He goes on alone—which was probably always the case with Henry. That is why he has the impression that everything is *déjà vu*. His thought ("I never reach the goal") indicates strong feelings of inferiority and a belief that he cannot win the "long-distance race."

His way leads to Hombrechtikon, a name that reminds him of his secret plans to break away from home (*Hom* = home, *brechen* = to break). But because this breaking away does not occur, he again (as in the initial dream) loses his sense of orientation and must ask for directions.

Dreams compensate more or less explicitly for the dreamer's conscious attitude of mind. The romantic, maidenly figure of Henry's conscious ideal is balanced by the appearance of the strange, female-like animals. Henry's world of instincts is symbolized by something feminine. The wood is a symbol of an unconscious area, a dark place where animals live. At first a doe—a symbol of shy, fugitive, innocent womanliness—emerges, but only for a moment. Then Henry sees three mixed-up animals of a strange and repulsive appearance. They seem to represent undifferentiated instinctuality—a sort of confused mass of his instincts, containing the raw material for a later development. Their most striking characteristic is that they are all virtually faceless, and thus without the slightest glimmerings of consciousness.

In the minds of many people, the pig is closely associated to dirty sexuality. (Circe, for example, changed the men who desired her into swine.) The dog may stand for loyalty, but also for promiscuity, because it shows no discrimination in its choice of partners. The kangaroo, however, is often a symbol for motherliness and tender carrying capacity.

All these animals present only rudimentary traits, and even these are senselessly contaminated. In alchemy, the "prime material" was often represented by such monstrous and fabulous creatures—mixed forms of animals. In psychological terms, they would probably symbolize the original total unconsciousness, out of which the individual ego can rise and begin to develop toward maturity.



Left, Henry's drawing of the strange animals of his dream. They are mute and blind, unable to communicate, and so represent his unconscious state. The animal on the ground (which he colored green, the color of vegetation and nature, and in folklore a symbol of hope) hints at possibilities of growth and a chance of differentiation.

Henry's fear of the monsters becomes evident by his attempt to make them seem harmless. He wants to convince himself that they are only dressed-up people, like himself in a boyhood masquerade. His anxiety is natural. A man discovering such inhuman monsters in his inner self, as symbols of certain traits of his unconscious, has every reason to be afraid.

Another dream also shows Henry's fear of the depths of the unconscious:

I am a cabin boy in a sailing boat. Paradoxically, the sails are spread, though there is a complete calm. My task consists of holding a rope that serves to fasten a mast. Strangely enough, the railing is a wall covered with stone slabs. This whole structure lies exactly on the border between the water and the sailing boat that floats there alone. I hold fast to the rope (not to the mast) and I am forbidden to look into the water.

In this dream Henry is in a psychological borderline situation. The railing is a wall that protects him but at the same time obstructs his view. He is forbidden to look into the water (where he might discover unknown powers). All these images reveal his doubt and fear.

The man who fears the communications of his inner depths (like Henry) is as much afraid of the feminine element in himself as he is of real women. At one moment he is fascinated by her, at another he tries to escape; fascinated and terrified, he flees so as not to become her "prey." He does not dare to approach a beloved (and therefore idealized) partner with his animal-like sexuality.

As a typical result of his mother-tie, Henry had difficulty in giving both feeling and sensuality to the same woman. Again and again his dreams brought proof of his desire to free himself from this dilemma. In one dream he was a "monk on a secret mission." In another, his instincts tempted him into a brothel:

Together with a military comrade who has had many erotic adventures I find myself waiting in front of a house on a dark street in an unknown city. Entrance is permitted only to women. Therefore, in the hall, my friend puts on a little carnival mask of a woman's face and goes up the stairs. Possibly I did the same as he, but I do not remember clearly.

What this dream proposes would satisfy Henry's curiosity—but only at the price of a fraud. As a man he lacks the courage to enter the house, which is obviously a brothel. But if he divests himself of his masculinity, he might gain an insight into this forbidden world—forbidden by his conscious mind. The dream, however, does not tell us whether he decides to enter. Henry had not yet overcome his inhibitions – an understandable failure if we consider the implications of going into the brothel.

The above dream seemed to me to reveal a homoerotic strain in Henry: He appeared to feel that a feminine "mask" would make him

The pig-like animal of the dream connotes bestiality and lustfulness – as in the myth of Circe, who turned men into swine. Above left, from a Greek vase, a pig-man, Odysseus, and Circe. Right, in one of the cartoons by George Grosz attacking pre-war German society, a man (with a prostitute) is given a pig's head to show his vulgarity.

attractive to men. This hypothesis was supported by the following dream:

I find myself back in my fifth or sixth year. My playmate of those days tells me how he participated in an obscene act with the director of a factory. My friend laid his right hand on the man's penis to keep it warm and at the same time to warm his own hand. The director was an intimate friend of my father's whom I venerated for his broad and varied interests. But he was laughed at by us as an "eternal youth."

For children of that age homoerotic play is not unusual. That Henry still came to it in his dream suggests that it was loaded with guilt feelings, and therefore strongly repressed. Such feelings were linked to his deep fear about forming a lasting tie with a woman. Another dream and its associations illustrated this conflict:

I take part in the wedding of an unknown couple. At one in the morning the little wedding party returns from the festivities—the bridal couple, the best man, and the maid of honor. They enter a large courtyard where I await them. It seems that the newlyweds have already had a quarrel, as well as the other couple. They finally find the solution by having the two men and the two women retire separately.

Henry explained: "You see here the war of the sexes as Giraudoux describes it." And then he added: "The palace in Bavaria, where I remember seeing this dream-courtyard, has until lately been disfigured by emergency housing for poor people. When I visited there, I asked myself if it would not be preferable to eke out a poor existence in the ruins of classic beauty than to lead an active life surrounded by the ugliness of a great city. I also asked myself when I was a witness at the wedding of a comrade whether his marriage would last, for his bride made an unfavorable impression on me."

The longing to withdraw into passivity and introversion, the fear of an unsuccessful marriage, the dream's separation of the sexes—all these are unmistakable symptoms of the secret doubts hidden beneath Henry's consciousness.

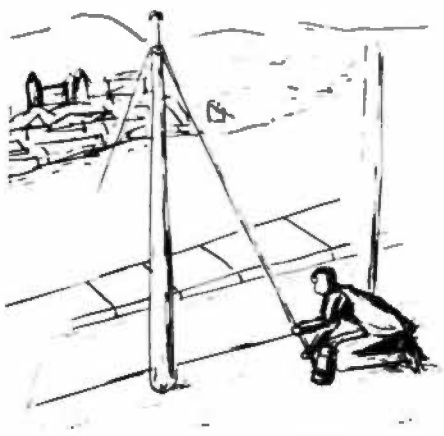
The saint and the prostitute

Henry's psychic condition was most impressively depicted in the following dream, which exposed his fear of primitive sensuality and his desire to escape into a kind of asceticism. In it one can see the direction his development was taking. For this reason the dream will be interpreted at greater length.

I find myself on a narrow mountain road. On the left (going down) there is a deep abyss, on the right a wall of rock. Along the road there are several caves, shelters, cut out of the rock, as protection from the weather for lonely wanderers. In one of these caves, half hidden, a prostitute has taken refuge. Strangely, I see her from behind, from the rock side. She has a formless, spongy body. I look at her with curiosity and touch her buttocks. Perhaps, it suddenly seems to me, she is not a woman but a kind of male prostitute.

This same creature comes then to the fore as a saint with a short crimson coat thrown around his shoulders. He strides down the road and goes into another, much larger cave fitted with roughhewn chairs and benches. With a haughty look he drives out all those already present, also me. Then he and his followers move in and establish themselves.

The personal association that Henry contributed to the prostitute was the "Venus of Willendorf," a little carved figure (from the paleo-



lithic age) of a fleshy woman, probably a nature or fertility goddess. Then he added:

"I first heard that touching the buttocks is a fertility rite when I was on a tour through the Wallis [a canton in French Switzerland], where I visited ancient Celtic graves and excavations. There I was told that there was once a smooth sloping surface of tiles smeared with all kinds of substances. Infertile women had to slide down on their bare buttocks in order to cure their sterility."

To the coat of the "saint," Henry associated this: "My fiancée owns a jacket of similar shape, but it's white. On the evening before the dream we were out dancing, and she was wearing this white jacket. Another girl, who is her friend, was with us. She had a crimson jacket that I liked better."

If dreams are not wish-fulfillments (as Freud taught) but rather, as Jung assumed, "self-representations of the unconscious," then we must admit that Henry's psychic condition could hardly be better represented than in the description given in the "saint" dream.

Henry is a "lonely wanderer" on the narrow path. But (perhaps thanks to analysis) he is already on his way down from inhospitable heights. To the left, on the side of the unconscious, his road is bordered by the terrifying depths of an abyss. On the right side, the side of consciousness, the way is blocked by the rigid rock wall of his conscious views. However, in the caves (which might represent, so to speak, unconscious areas in Henry's field of consciousness) there are places where refuge can be found when bad weather comes—in other words, when outside tensions become too threatening.

The caves are the result of purposeful human work: cut into the rock. In a way they resemble the gaps that occur in our consciousness when our power of concentration has reached its limits and is broken, so that the stuff of fantasy can penetrate without restraint. At such times something unexpected can reveal itself and allow a deep insight into the background of the psyche—a glimpse into the unconscious regions where our imagination has free play. Moreover, rock caves may be symbols of the womb of Mother Earth, appearing as mysterious caverns in which transformation and rebirth can come about.

Thus the dream seems to represent Henry's introverted withdrawal—when the world becomes too difficult for him—into a "cave" within his consciousness where he can succumb to subjective fantasies. This interpretation would also explain why he seeks the female figure—

Left, Henry's drawing of the boat of his dream, with a stone wall for a railing—another image of his introversion and fear of life.

Right, the prehistoric sculpture known as the "Venus of Willendorf"—one of Henry's associations to the image of the prostitute in his dream. In the same dream, the saint is seen in a sacred cave. Many actual caves are holy places—like the Cave of Bernadette (far right) at Lourdes, where a vision of the Virgin Mary appeared to a girl.

a replica of some of the inner feminine traits of his psyche. She is a formless, spongy, half-hidden prostitute representing the repressed image in his unconscious of a woman whom Henry would never have approached in conscious life. She would always have been strictly taboo to him in spite of the fact that (as the opposite of a too-much-venerated mother) the prostitute would have a secret fascination for him—as for every son with a mother-complex.

The idea of restricting a relationship with a woman to a purely animal-like sensuality, excluding all feelings, is often enticing to such a young man. In such a union he can keep his feelings split off, and thus can remain "true" to his mother in an ultimate sense. Thus, in spite of everything, the taboo set by the mother against every other woman remains inflexibly effective in the psyche of the son.

Henry, who seems to have withdrawn totally to the background of his fantasy-cave, sees the prostitute only "from behind." He dares not look her in the face. But "from the back" also means from her least human side—her buttocks (i.e. the part of her body that will stimulate the sensual activity of the male).

By touching the buttocks of the prostitute, Henry unconsciously carries out a kind of fertility rite, similar to the rites that are practiced in many primitive tribes. The laying on of hands and healing often go together; in the same way, touching with the hand can be either a defense or a curse.

Immediately the idea arises that the figure is not a woman after all but a male prostitute. The figure thus becomes hermaphroditic, like many mythological figures (and like the "priest" figure of the first dream). Insecurity concerning his own sex can often be observed in a pubescent individual; and for this reason homosexuality in adolescence is not considered unusual. Nor is such uncertainty exceptional for a young man with Henry's psychological structure; he had already implied this in some of his earlier dreams.

But repression (as well as sexual uncertainty) may have caused the confusion about the sex of the prostitute. The female figure that has

A coat can often symbolize the outer mask or *persona* that one presents to the world. The mantle of the prophet Elijah bore a similar meaning: When he ascended to heaven (left, in a Swedish peasant painting), he left the mantle behind for his successor Elisha. Thus the mantle represented the prophet's power and role, to be assumed by his successor. (In the painting the mantle is red, like the saint's coat in Henry's dream.)

both attracted and repelled the dreamer is transformed—first of all into a man and then into a saint. The second transformation eliminates everything sexual from the image, and implies that the only means of escape from the reality of sex lies in the adoption of an ascetic and holy life, denying the flesh. Such dramatic reversals are common in dreams: Something turns into its opposite (as the prostitute becomes a saint) as if to demonstrate that by transmutation even extreme opposites can change into each other.

Henry also saw something significant in the saint's coat. A coat is often a symbol of the protective cover or mask (which Jung called the *persona*) that an individual presents to the world. It has two purposes: first, to make a specific impression on other people; second, to conceal the individual's inner self from their prying eyes. The *persona* that Henry's dream gives the saint tells us something about his attitude to his fiancée and her friend. The saint's coat has the color of the friend's jacket, which Henry had admired, but it also had the shape of his fiancée's coat. This may imply that Henry's unconscious wanted to confer the quality of saintliness on both women, in order to protect himself against their womanly attractiveness. Also, the coat is red, which (as has been noted before) is traditionally the symbolic color of feeling and passion. It thus gives the saint figure a kind of eroticized spirituality—a quality that is frequently found in men who repress their own sexuality and try to rely solely on their "spirit" or reason.

Such an escape from the world of the flesh, however, is unnatural in a young person. In the first half of life, we should learn to accept our sexuality: It is essential to the preservation and continuation of our species. The dream seems to be reminding Henry of just this point.

When the saint leaves the cave and walks down the road (descending from the heights toward the valley), he enters a second cave with rough-hewn benches and chairs, which reminds one of the early Christians' places of worship and refuge from persecution. This cave seems to be a healing, holy place—a place of meditation and of the mystery of transformation from the earthly to the heavenly, from the carnal to the spiritual.

Henry is not permitted to follow the saint, but is turned out of the cave with all those present (that is, with his unconscious entities). Seemingly, Henry and all the others who are not followers of the saint are being told that they must live in the outside world. The dream seems to say that Henry must first succeed in outer life before he will be able to immerse himself in a religious or spiritual sphere. The figure of the saint also seems to symbolize (in a relatively undifferentiated, anticipatory fashion) the Self; but Henry is not yet mature enough to stay in the immediate vicinity of this figure.

Henry's touching the prostitute can be related to the belief in the magical effect of a touch: Left, the 17th-century Irishman Valentine Greatrakes, famous for healing by laying on of hands.

Right, another example of the *persona*: The clothing worn by rebellious British "beatnik" youths in the 1960s indicated the values and way of life that they wanted to display to the outer world.

How the analysis developed

In spite of an initial skepticism and resistance, Henry began to take a lively interest in the inner happenings of his psyche. He was obviously impressed by his dreams. They seemed to compensate for his unconscious life in a meaningful way and to give him valuable insights into his ambivalence, his vacillation, and his preference for passivity.

After a time more positive dreams appeared that showed that Henry was already "well on his way." Two months after his analysis had begun he reported this dream:

In the harbor of a little place not far from my home, on the shore of a lake in the neighborhood, locomotives and freight cars are being raised from the bottom of the lake where they had been sunk in the last war. First a large cylinder like a locomotive boiler is brought up. Then an enormous, rusty freight car. The whole picture presents a horrible yet romantic sight. The recovered pieces have to be transported away under the rails and cables of the nearby railway station. Then the bottom of the lake changes into a green meadow.

Here we see what a remarkable inner advance Henry has made. Locomotives (probably symbols of energy and dynamism) have been "sunk"—i.e. repressed into the unconscious—but are now being brought into the light of day. With them are freight cars, in which all kinds of valuable cargo (psychic qualities) can be transported. Now that these "objects" have again become available for Henry's conscious life, he can begin to realize how much active power could be at his disposal. The transformation of the dark lake bottom into a meadow underlines his potential for positive action.

Sometimes, on Henry's "lonely journey" toward maturity, he also received help from his

feminine side. In his 24th dream he meets a "humpbacked girl":

I am on the way to a school together with an unknown young lady of small and dainty appearance but disfigured by a hump. Many other people also go into the schoolhouse. While the others disperse to different rooms for singing lessons, the girl and I sit at a little square table. She gives me a private singing lesson. I feel an impulse of pity for her and therefore kiss her on the mouth. I am conscious, however, that by this act I am unfaithful to my fiancée—even though it may be excusable.

Singing is one of the immediate expressions of feelings. But (as we have seen) Henry is afraid of his feelings; he knows them only in an idealized adolescent form. Nevertheless, in this dream he is taught singing (the expression of feelings) at a square table. The table, with its four equal sides, is a representation of the "fourfoldness" motif, usually a symbol of completeness. Thus the relation between singing and the square table seems to indicate that Henry must integrate his "feeling" side before he can achieve psychic wholeness. In fact, the singing lesson does move his feelings, and he kisses the girl on her mouth. Thereby he has, in a sense, "espoused" her (otherwise he would not feel "unfaithful"); he has learned to relate to "the woman within."

Another dream demonstrates the part that this little humpbacked girl had to play in Henry's inner development:

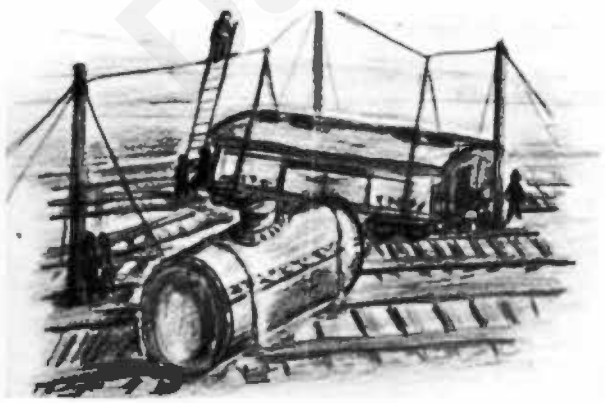
I am in an unknown boys' school. During the instruction period I secretly force my way into the house, I don't know for what purpose. I hide in the room behind a little square closet. The door to the corridor is half open. I fear being detected. An adult goes by without seeing me. But a little humpbacked girl comes in and sees me at once. She pulls me out of my hiding place.

Not only does the same girl appear in both dreams, but both appearances take place in a schoolhouse. In each instance Henry must learn something to assist his development. Seemingly, he would like to satisfy his desire for knowledge while remaining unnoticed and passive.

The figure of a deformed little girl appears in numerous fairy tales. In such tales the ugliness of the hump usually conceals great beauty, which is revealed when the "right man" comes to free the girl from a magic spell—often by a kiss. The girl in Henry's dream may be a symbol of Henry's soul, which also has to be released from the "spell" that has made it ugly.

When the humpbacked girl tries to awaken Henry's feelings by song, or pulls him out of his dark hiding place (forcing him to confront the light of day), she shows herself as a helpful guide. Henry can and must in a sense belong simultaneously to both his fiancée and the little humpbacked girl (to the first as a representative of the real, outer woman, and to the second as the embodiment of the inner psychic anima).

As in the painting, left (by the 19th-century British artist William Turner), entitled *Rain, Steam, and Speed,* the locomotive is clearly an image of driving, dynamic energy. In Henry's dream (which he drew, below), locomotives are raised out of a lake—an expression of the release of a potential for valuable action that had previously been repressed into his unconscious.



The oracle dream

People who rely totally on their rational thinking and dismiss or repress every manifestation of their psychic life often have an almost inexplicable inclination to superstition. They listen to oracles and prophecies and can be easily hoodwinked or influenced by magicians and conjurers. And because dreams compensate one's outer life, the emphasis such people put on their intellect is offset by dreams in which they meet the irrational and cannot escape it.

Henry experienced this phenomenon in the course of his analysis, in an impressive way. Four extraordinary dreams, based on such irrational themes, represented decisive milestones in his spiritual development. The first of these came about 10 weeks after the analysis began. As Henry reported the dream:

Alone on an adventurous journey through South America, I feel, at last, the desire to return home. In a foreign city situated on a mountain I try to reach the railway station, which I instinctively suspect to be in the center of the town at its highest level. I fear I may be too late.

Fortunately, however, a vaulted passage breaks through the row of houses on my right, built closely together as in the architecture of the Middle Ages, forming an impenetrable wall behind which the station is probably to be found. The whole scene offers a very picturesque aspect. I see the sunny, painted façades of the houses, the dark archway in whose shadowy obscurity four ragged figures have settled down on the pavement. With a sigh of relief, I hurry toward the passage—when suddenly a stranger, a trapper-type, appears ahead of me evidently filled with the same desire to catch the train.

At our approach the four gatekeepers, who turn out to be Chinese, jump up to prevent our passage. In the ensuing fight my left leg is injured by the long nails on the left foot of one of the Chinese. An oracle has to decide now whether the way could be opened to us or whether our lives must be forfeited.

I am the first to be dealt with. While my companion is bound and led inside, the Chinese consult the oracle by using little ivory sticks. The judgment goes against me, but I am given another chance. I am fettered and led aside, just as my companion was, and he now takes my place. In his presence, the oracle has to decide my fate for the second time. On this occasion it is in my favor. I am saved.

One immediately notices the singularity and the exceptional meaning of the dream, its wealth of symbols, and its compactness. However, it seemed as if Henry's conscious mind wanted to ignore the dream. Because of his skepticism toward the products of his unconscious it was important not to expose the dream to the danger of rationalization, but rather to let it act on him without interference. So I refrained at first from my interpretation. Instead I offered only one suggestion: I advised him to read and then to consult (as did the Chinese figures in his dream) the famous Chinese oracle book, the *I Ching*.

The *I Ching*, the so-called "Book of Changes," is a very ancient book of wisdom; its roots go back to mythical times, and it comes to us in its present form from 3000 B.C. According to Richard Wilhelm (who translated it into German and provided an admirable commentary), both of the main branches of Chinese philosophy—Taoism and Confucianism—have their common origin in the *I Ching*. The book is based on the hypothesis of the *oneness* of man and the surrounding cosmos, and of the complementary pairs of opposites Yang and Yin (i.e. the male and female principles). It consists of 64 "signs" each represented by a drawing made up of six lines. In these signs are contained all the possible combinations of Yang and Yin. The straight lines are looked upon as male, the broken lines as female.

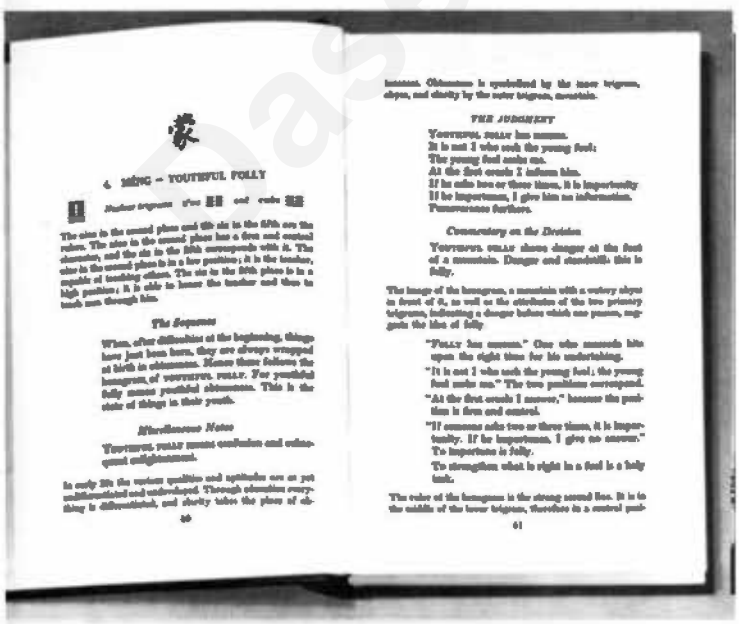
Each sign describes changes in the human or cosmic situation, and each prescribes, in a

pictorial language, the course of action to be followed at such times. The Chinese consulted this oracle by means that indicated which of the signs was relevant at a given moment. They did so by using 50 small sticks in a rather complicated way that yielded a given number. (Incidentally, Henry said that he had once read —probably in Jung's commentary on "The Secret of the Golden Flower"—of a strange game sometimes used by the Chinese to find out about the future.)

Today the more usual method of consulting the *I Ching* is to use three coins. Each throw of the three coins yields one line. "Heads," which stands for a male line, count as three; "tails," a broken female line, count as two. The coins are thrown six times, and the numbers that are produced indicate the sign or hexagram (i.e. the set of six lines) to be consulted.

But what significance has such "fortune telling" for our own time? Even those who accept the idea that the *I Ching* is a storehouse of wisdom will find it hard to believe that consultation of the oracle is anything more than an experiment in the occult. It is indeed difficult to grasp that more is involved, for the ordinary person today consciously dismisses all divining techniques as archaic nonsense. Yet they are not nonsense. As Dr. Jung has shown, they are based on what he calls the "principle of synchronicity" (or, more simply, meaningful coincidence). He has described this difficult new idea in his essay "Synchronicity: An Acausal Connecting Principle." It is based on the assumption of an inner unconscious knowledge that links a physical event with a psychic condition, so that a certain event that appears "accidental" or "coincidental" can in fact be psychically meaningful; and its meaning is often symbolically indicated through dreams that coincide with the event.

Several weeks after having studied the *I Ching*, Henry followed my suggestion (with considerable skepticism) and threw the coins. What he found in the book had a tremendous impact on him. Briefly, the oracle to which he referred bore several startling references to his dream, and to his psychological condition generally. By a remarkable "synchronistic" coincidence, the sign that was indicated by the coin-pattern was called MENG—or "Youthful Folly."



4. MÊNG – YOUTHFUL FOLLY

THE JUDGMENT

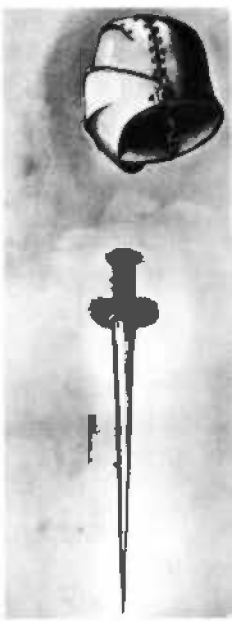
Commentary on the Decision

The Sequence

Miscellaneous Notes

THE IMAGE

Left, two pages of the *I Ching* showing the hexagram MENG (which stands for "youthful folly"). The top three lines of the hexagram symbolize a mountain, and can also represent a gate; the bottom three lines symbolize water and the abyss.



Right, Henry's drawing of the sword and helmet that appeared to him in a fantasy, and that also related to a section of the *I Ching*—LI, "the clinging, fire."

In this chapter there are several parallels to the dream motifs in question. According to the text of the *I Ching*, the three upper lines of this hexagram symbolize a mountain, and have the meaning of "keeping still"; they can also be interpreted as a gate. The three lower lines symbolize water, the abyss, and the moon. All these symbols have occurred in Henry's previous dreams. Among many other statements that seemed to apply to Henry was the following warning: "For youthful folly, it is the most hopeless thing to entangle itself in empty imaginings. The more obstinately it clings to such unreal fantasies the more certainly will humiliation overtake it."

In this and other complex ways, the oracle seemed to be directly relevant to Henry's problem. This shook him. At first he tried to suppress its effect by willpower, but he could not escape it or his dreams. The message of the *I Ching* seemed to touch him deeply in spite of the puzzling language in which it was expressed. He became overpowered by the very irrationality whose existence he had so long denied. Sometimes silent, sometimes irritated, reading the words that seemed to coincide so strongly with the symbols in his dreams, he said, "I must think all this over thoroughly," and he left before our session was up. He canceled his next session by telephone, because of influenza, and did not reappear. I waited ("keeping still") because I supposed that he might not yet have digested the oracle.

A month went by. Finally Henry reappeared, excited and disconcerted, and told me what had happened in the meantime. Initially his intellect (which he had until then relied upon so much) had suffered a great shock—and one that he had at first tried to suppress. However, he soon had to admit that the communications of the oracle were pursuing him. He had intended to consult the book again, because in his dream the oracle had been consulted twice. But the text of the chapter "Youthful Folly" expressly forbids the putting of a second question. For two nights Henry had tossed sleeplessly in bed; but on the third a luminous dream image of great power had suddenly appeared before his eyes: a helmet with a sword floating in empty space.

Henry immediately took up the *I Ching* again and opened it at random to a commentary on Chapter 30, where (to his great surprise) he read the following passage: "The clinging is fire, it means coats of mail, helmets, it means lances and weapons." Now he felt that he understood why a second intentional consulting of the oracle was forbidden. For in his dream the ego was excluded from the second question; it was the trapper who had to consult the oracle the second time. In the same way, it was Henry's semi-unconscious action that had unintentionally asked the second question of the *I Ching* by opening the book at random and coming upon a symbol that coincided with his nocturnal vision.

Henry was clearly so deeply stirred that it seemed time to try to interpret the dream that had sparked the transformation. In view of the events of the dream, it was obvious that the dream-elements should be interpreted as contents of Henry's inner personality and the six dream-figures as personification of his psychic qualities. Such dreams are relatively rare, but when they do occur their after-effects are all the more powerful. That is why they could be called "dreams of transformation."

With dreams of such pictorial power, the dreamer seldom has more than a few personal associations. All Henry could offer was that he had recently tried for a job in Chile, and had been refused because they would not employ unmarried men. He also knew that some Chinese let the nails of their left hand grow as a sign that instead of working they have given themselves over to meditation.

Henry's failure (to get a job in South America) was presented to him in the dream. In it he is transported into a hot southern

Right, a parallel to the gatekeepers of Henry's "oracle dream": one of a pair of sculptures (10th-13th century) that guard the entrance to China's Mai-chi-san caves.

world—a world that, in contrast to Europe, he would call primitive, uninhibited, and sensual. It represents an excellent symbolic picture of the realm of the unconscious.

This realm was the opposite of the cultivated intellect and Swiss puritanism that ruled Henry's conscious mind. It was, in fact, his natural "shadow land," for which he had longed; but after a while he did not seem to feel too comfortable there. From the chthonic, dark, maternal powers (symbolized by South America) he is drawn back in the dream to the light, personal mother and to his fiancée. He suddenly realizes how far he has gone away from them; he finds himself alone in a "foreign city."

This increase in consciousness is symbolized in the dream as a "higher level"; the city was built on a mountain. So Henry "climbed up" to a greater consciousness in the "shadow land"; from there he hoped "to find his way home." This problem of ascending a mountain had already been put to him in his initial dream. And, as in the dream of the saint and the prostitute, or in many mythological tales, a mountain often symbolizes a place of revelation, where transformation and change may take place.

The "city on the mountain" is also a well-known archetypal symbol that appears in the history of our culture in many variations. The city, corresponding in its ground plan to a mandala, represents that "region of the soul" in the middle of which the Self (the psyche's innermost center and totality) has its abode.

Surprisingly, the seat of the Self is represented in Henry's dream as a traffic center of the human collective—a railway station. This may be because the Self (if the dreamer is young and has a relatively low level of spiritual development) is usually symbolized by an object from the realm of his personal experience—often a banal object, which compensates the dreamer's high aspirations. Only in the mature person acquainted with the images of his soul is the Self realized in a symbol that corresponds to its unique value.

Even though Henry does not actually know where the station is, he nevertheless supposes it to be in the center of the city, on its highest point. Here, as in earlier dreams, he receives help from his unconscious. Henry's conscious mind was identified with his profession as an engineer, so he would also like his inner world to relate to rational products of civilization, like a railway station. The dream, however, rejects this attitude and indicates a completely different way.

The way leads "under" and through a dark arch. An arched gateway is also a symbol for a threshold, a place where dangers lurk, a place that at the same time separates and unites. Instead of the railway station that Henry was looking for, which was to connect uncivilized South America with Europe, Henry finds himself before a dark arched gateway where four ragged Chinese, stretched on the ground, block the passage. The dream makes no distinction between them, so they may be seen as four still undifferentiated aspects of a male totality. (The number four, a symbol of wholeness and com-

pleteness, represents an archetype that Dr. Jung has discussed at length in his writings.)

The Chinese thus represent unconscious male psychic parts of Henry that he cannot pass, because the "way to the Self" (i.e. to the psychic center) is barred by them and must still be opened to him. Until this issue has been settled he cannot continue his journey.

Still unaware of the impending danger, Henry hurries to the gateway, expecting at last to reach the station. But on his way he meets his "shadow"—his unlived, primitive side, which appears in the guise of an earthy, rough trapper. The appearance of this figure probably means that Henry's introverted ego has been joined by his extraverted (compensatory) side, which represents his repressed emotional and irrational traits. This shadow figure pushes itself past the conscious ego into the foreground, and, because it personifies the activity and autonomy of unconscious qualities, it becomes the proper carrier of fate, through whom everything happens.

The dream moves toward its climax. During the fight between Henry, the trapper, and the four ragged Chinese, Henry's left leg is scratched by the long nails on the left foot of one of the four. (Here, it seems, the European character of Henry's conscious ego has collided with a personification of the ancient wisdom of the East, with the extreme opposite of his ego. The Chinese come from an entirely different psychic continent, from an "other side" that is still quite unknown to Henry and that seems dangerous to him.)

The Chinese can also be said to stand for the "yellow earth"; for the Chinese people are related to the earth as few people are. And it is just this earthy, chthonic quality that Henry had to accept. The unconscious male totality of his psyche, which he met in his dream, had a chthonic material aspect that his intellectual conscious side lacked. Thus the fact that he recognized the four ragged figures as Chinese shows that Henry had gained an increase of inner awareness concerning the nature of his adversaries.

Henry had heard that the Chinese sometimes let the nails of their left hand grow long. But in the dream the long nails are on the left foot; they are, so to speak, claws. This may indicate that the Chinese have a point of view so different from Henry's that it injures him. As we

Below, a drawing by a patient under analysis depicts a black monster (on the red or "feeling" side) and a Madonna-like woman (on the blue or spiritual side). This was Henry's position: over-emphasis on purity, chastity, etc. and fear of the irrational unconscious. (But note that the green, mandala-like flower acts as a link between the opposing sides.) Below left, another patient's painting depicting his insomnia—caused by his repressing too strongly his passionate, red, instinctual drives (which may overwhelm his consciousness) by a black "wall" of anxiety and depression.

know, Henry's conscious attitude toward the chthonic and feminine, toward the material depths of his nature, was most uncertain and ambivalent. This attitude, symbolized by his "left leg" (the point of view or "standpoint" of his feminine, unconscious side of which he is still afraid), was harmed by the Chinese.

This "injury," however, did not itself bring about a change in Henry. Every transformation demands as its precondition "the ending of a world"—the collapse of an old philosophy of life. As Dr. Henderson has pointed out earlier in this book, at ceremonies of initiation a youth must suffer a symbolic death before he can be reborn as a man and be taken into the tribe as a full member. Thus the scientific, logical attitude of the engineer must collapse to make room for a new attitude.

In the psyche of an engineer, everything "irrational" may be repressed, and therefore often reveals itself in the dramatic paradoxes of the dream-world. Thus the irrational appeared in Henry's dream as an "oracle game" of foreign origin, with a fearful and inexplicable power to decide human destinies. Henry's rational ego had no alternative but to surrender unconditionally in a real *sacrificium intellectus*.

Yet the conscious mind of such an inexperienced, immature person as Henry is not sufficiently prepared for such an act. He loses the turn of fortune, and his life is forfeit. He is caught, unable to go on in his accustomed way or to return home—to escape his adult responsibilities. (It was this insight for which Henry had to be prepared by this "great dream.")

Next, Henry's conscious, civilized ego is bound and put aside while the primitive trapper is allowed to take his place and to consult the oracle. Henry's life depends on the result. But when the ego is imprisoned in isolation, those contents of the unconscious that are personified in the shadow-figure may bring help and solution. This becomes possible when one recognizes the existence of such contents and has experienced their power. They can then become our consciously accepted constant companions. Because the trapper (his shadow) wins the game in his place, Henry is saved.

Facing the irrational

Henry's subsequent behavior clearly showed that the dream (and the fact that his dreams and the oracle book of the *I Ching* had brought him to face deep and irrational powers within himself) had a very deep effect on him. From then on he listened eagerly to the communications of his unconscious, and the analysis took on a more and more agitated character. The tension that until then had threatened the depths of his psyche with disruption came to the surface. Nevertheless, he courageously held to the growing hope that a satisfactory conclusion would be reached.

Barely two weeks after the oracle dream (but before it was discussed and interpreted), Henry had another dream in which he was once again confronted with the disturbing problem of the irrational:

> Alone in my room. A lot of disgusting black beetles crawl out of a hole and spread out over my drawing table. I try to drive them back into their hole by means of some sort of magic. I am successful in this except for four or five beetles, which leave my table again and spread out into the whole room. I give up the idea of following them further; they are no longer so disgusting to me. I set fire to the hiding place. A tall column of flame rises up. I fear my room might catch fire, but this fear is unfounded.

By this time, Henry had become relatively skilful in the interpretation of his dreams, so he tried to give this dream an explanation of his own. He said: "The beetles are my dark qualities. They were awakened by the analysis and come up now to the surface. There is a danger that they may overflow my professional work (symbolized by the drawing table). Yet I did not dare to crush the beetles, which reminded me of a kind of black scarab, with my hand as I first intended, and therefore had to use 'magic.' In setting fire to their hiding place I,

so to speak, call for the collaboration of something divine, as the upshooting column of flame makes me think of the fire that I associate with the Ark of the Covenant."

To go deeper into the symbolism of the dream, we must first of all note that these beetles are black, which is the color of darkness, depression, and death. In the dream, Henry is "alone" in his room—a situation that can lead to introversion and corresponding states of gloom. In mythology, scarab beetles often appear golden; in Egypt they were sacred animals symbolizing the sun. But if they are black, they symbolize the opposite side of the sun—something devilish. Therefore, Henry's instinct is quite correct in wanting to fight the beetles with magic.

Though four or five of the beetles remain alive, the decrease in the number of beetles is enough to free Henry from his fear and disgust. He then tries to destroy their breeding ground by fire. This is a positive action, because fire can symbolically lead to transformation and rebirth (as, for instance, it does in the ancient myth of the phoenix).

In his waking life, Henry now seemed full of enterprising spirit, but apparently he had not yet learned to use it to the right effect. Therefore, I want to consider another, later dream that throws an even clearer light on his problem. This dream presents in symbolic language Henry's fear of a responsible relationship with a woman and his tendency to withdraw from the feeling side of life:

Above, an Egyptian relief (*c.* 1300 B.C.) shows a scarab beetle and the god Amon within the circle of the sun. In Egypt the golden scarab was itself a symbol of the sun. Below, a quite different kind of insect, more like the "devilish" beetles of Henry's dream: an engraving by the 19th-century artist James Ensor of humans with dark, repulsive insect bodies.

An old man is breathing his last. He is surrounded by his relatives, and I am among them. More and more people gather in the large room, each one characterizing himself through precise statements. There are a good 40 persons present. The old man groans and mutters about "unlived life." His daughter, who wants to make his confession easier, asks him in what sense "unlived" is to be understood; whether cultural or moral. The old man will not answer. His daughter sends me to a small adjoining room where I am to find the answer by telling a fortune with cards. The "nine" that I turn up will give the answer, according to the color.

I expect to turn up a nine at the very beginning, but at first I turn up various kings and queens. I am disappointed. Now I turn up nothing but scraps of paper that don't belong to the game at all. Finally, I discover that there are no more cards in the deck but only envelopes and other pieces of paper. Together with my sister, who is also present, I look everywhere for the cards. Finally I discover one under a textbook or a notebook. It is nine, a nine of spades. It seems to me that this can only mean one thing: that it was moral chains that prevented the old man from "living his life."

The essential message of this strange dream was to warn Henry what awaited him if he failed to "live his life." The "old man" probably represents the dying "ruling principle"—the principle that rules Henry's consciousness, but whose nature is unknown to him. The 40 people present symbolize the totality of Henry's psychic traits (40 is a number of totality, an elevated form of the number four). That the old man is dying could be a sign that part of Henry's male personality is on the verge of a final transformation.

The daughter's query about the possible cause of death is the unavoidable and decisive question. There seems to be an implication that the old man's "morality" has prevented him from living out his natural feelings and drives. Yet the dying man himself is silent. Therefore his daughter (the personification of the mediating feminine principle, the anima) has to become active.

She sends Henry to discover the answer from the fortune-telling cards—the answer that will be given by the color of the first nine turned up. The fortune telling has to take place in an unused, remote room (revealing how far away such a happening is from Henry's conscious attitude).

He is disappointed when at first he uncovers only kings and queens (perhaps collective images of his youthful veneration for power and wealth). This disappointment becomes intense when the picture-cards run out, for this shows that the symbols of the inner world have also been exhausted. Only "scraps of paper" are left, without any images. Thus the source of pictures dries up in the dream. Henry then has to accept the help of his feminine side (this time represented by his sister) to find the last card. Together with her, he finally finds a card—the nine of spades. It is this card that must serve to indicate by its color what the phrase "unlived life" meant in the dream. And it is significant that the card is hidden under a textbook or notebook—which probably represents the arid intellectual formulas of Henry's technical interests.

The nine has been a "magic number" for centuries. According to the traditional symbolism of numbers, it represents the perfect form of the perfected Trinity in its threefold elevation. And there are endless other meanings associated with the number nine in various ages and cultures. The color of the nine of spades is the color of death and of lifelessness. Also, the "spade" image strongly brings to mind the form of a leaf, and therefore its blackness emphasizes that instead of being green, vital, and natural it is now dead. Furthermore, the word "spade" derives from the Italian *spada*, which means "sword" or "spear." Such weapons often symbolize the penetrating, "cutting" function of the intellect.

Thus the dream makes it clear that it was the "moral bonds" (rather than "cultural") that did not allow the old man to "live his life." In Henry's case, these "bonds" probably were his fear of surrendering fully to life, of accepting responsibilities to a woman and thereby becoming "unfaithful" to his mother. The dream has declared that the "unlived life" is an illness of which one can die.

Henry could no longer disregard the message of this dream. He realized that one needs something more than reason as a helpful compass in the entanglements of life; it is necessary to seek the guidance of the unconscious powers that emerge as symbols out of the depths of the psyche. With this recognition, the goal of this part of his analysis was reached. He now knew that he was finally expelled from the paradise of an uncommitted life and that he could never return to it.

Above, a phoenix reborn in flames (from a medieval Arabic manuscript) —a well-known example of the motif of death and rebirth by fire. Below, a woodcut by the 19th-century French artist Grandville reflects some of the symbolic value of playing cards. The Spades suit, for instance, in French *Piques,* is symbolically linked with the "penetrating" intellect and, by its black color, with death.

The final dream

A further dream came to confirm irrevocably the insights Henry had gained. After some unimportant short dreams that concerned his everyday life, the last dream (the 50th in the series) appeared with all the wealth of symbols that characterizes the so-called "great dreams."

Four of us form a friendly group, and we have the following experiences: *Evening*: We are sitting at a long, raw-lumber table and drinking out of each of three different vessels: from a liqueur glass, a clear, yellow, sweet liqueur; from a wine glass, dark red Campari; from a large, classically shaped vessel, tea. In addition to us there is also a girl of reserved, delicate nature. She pours her liqueur into the tea.

Night: We have returned from a big drinking bout. One of us is the Président de la République Française. We are in his palace. Walking out onto the balcony we perceive him beneath us in the snowy street as he, in his drunken condition, urinates against a mound of snow. His bladder content seems to be inexhaustible. Now he even runs after an old spinster who carries in her arms a child wrapped in a brown blanket. He sprays the child with his urine. The spinster feels the moisture but ascribes it to the child. She hurries away with long steps.

Morning: Through the street, which glistens in the winter sun, goes a Negro: a gorgeous figure, completely naked. He walks toward the east, toward Berne (that is, the Swiss capital). We are in French Switzerland. We decide to go to pay him a visit.

Noon: After a long automobile trip through a lonely snowy region we come to a city, and into a dark house where the Negro is said to have put up. We are very much afraid that he might be frozen to death. However, his servant, who is just as dark, receives us. Negro and servant are mute. We look into the rusksacks we have brought with us, to see what each could give the Negro as a gift. It must be some sort of object characteristic of civilization. I am the first to make up my mind and I take a package of matches from the floor and offer it to the Negro with deference. After all have presented their gifts, we join with the Negro in a happy feast, a joyous revel.

Even at first glance the dream with its four parts makes an unusual impression. It encompasses a whole day and moves toward the "right," in the direction of growing consciousness. The movement starts with the evening, goes over into the night, and ends at noon, when the sun is at its zenith. Thus the cycle of the "day" appears as a totality pattern.

In this dream the four friends seem to symbolize the unfolding masculinity of Henry's psyche, and their progress through the four "acts" of the dream has a geometric pattern that reminds one of the essential construction of the mandala. As they first came from the east, then from the west, moving on toward the "capital" of Switzerland (i.e. the center), they seem to describe a pattern that tries to unite the opposites in a center. And this point is underlined by the movement in time—the descent into the night of the unconsciousness, following the sun's circuit, which is followed by an ascent to the bright zenith of consciousness.

The dream begins in the evening, a time when the threshold of consciousness is lowered and the impulses and images of the unconscious can pass across it. In such a condition (when the feminine side of man is most easily evoked) it is natural to find that a female figure joins the four friends. She is the anima figure that belongs to them all ("reserved and delicate," reminding Henry of his sister) and connects them all to each other. On the table stand three vessels of different character, which by their concave form accentuate the receptiveness that is symbolic of the feminine. The fact that these vessels are used by all present indicates a mutual and close relatedness among them. The vessels differ in form (liqueur glass, wine glass, and a classically formed container) and in the color of their contents. The opposites into which these fluids divide—sweet and bitter, red and yellow, intoxicating and sobering—are all intermingled, through being consumed by each of the five persons present, who sink into an unconscious communion.

The girl seems to be the secret agent, the catalyst who precipitates events (for it is the role of the anima to lead a man into his unconscious, and thus to force him to deeper recollection and increased consciousness). It is almost as though with the mixing of liqueur and tea the party would approach its climax.

The second part of the dream tells us more of the happenings of this "night." The four friends suddenly find themselves in Paris (which, for the Swiss, represents the town of sensuality, of uninhibited joy and love). Here a certain differentiation of the four takes place, especially between the ego in the dream (which is to a great extent identified with the leading thinking function) and the "Président de la République," who represents the undeveloped and unconscious feeling function.

The ego (Henry and two friends, who may be considered as representing his semi-conscious functions) looks down from the height of a balcony on the President, whose characteristics are exactly what one would expect to find in the undifferentiated side of the psyche. He is unstable, and has abandoned himself to his instincts. He urinates on the street in a drunken state; he is unconscious of himself, like a person outside civilization, following only his natural animal urges. Thus the President symbolizes a great contrast to the consciously accepted standards of a good middle-class Swiss scientist. Only in the darkest night of the unconscious could this side of Henry reveal itself.

However, the President-figure also has a very positive aspect. His urine (which could be the symbol of a stream of psychic libido) seems inexhaustible. It gives evidence of abundance, of creative and vital strength. (Primitives, for instance, regard everything coming from the body —hair, excrement, urine, or saliva—as creative, as having magical powers.) This unpleasant

President-image, therefore, could also be a sign of the power and plenty that often adheres to the shadow side of the ego. Not only does he urinate without embarrassment, but he runs after an old woman who is holding a child.

This "old spinster" is in a way the opposite or complement of the shy, fragile anima of the first part of the dream. She is still a virgin, even though old and seemingly a mother; in fact, Henry associated her to the archetypal image of Mary with the child Jesus. But the fact that the baby is wrapped in a brown (earth-colored) blanket makes it seem to be the chthonic, earth-bound counter-image of the Savior rather than a heavenly child. The President, who sprinkles the child with his urine, seems to perform a travesty of baptism. If we take the child as a symbol of a potentiality within Henry that is still infantile, then it could receive strength through this ritual. But the dream says nothing more; the woman hurries away with the child.

This scene marks the turning point of the dream. It is morning again. Everything that was dark, black, primitive, and powerful in the last episode has been gathered together and symbolized by a magnificent Negro, who appears naked—i.e. real and true.

Just as darkness and bright morning—or hot urine and cold snow—are opposites, so now the black man and the white landscape form a sharp antithesis. The four friends now must orient themselves within these new dimensions.

A drinking vessel from ancient Peru, in the shape of a woman, reflects the feminine symbolism of such containers, which occurs in Henry's final dream.

Their position has changed; the way that led through Paris has brought them unexpectedly into French Switzerland (where Henry's fiancée came from). A transformation has taken place in Henry during the earlier phase, when he was overpowered by unconscious contents of his psyche. Now, for the last time, he can begin to find his way forward from a place that was his fiancée's home (showing that he accepts her psychological background).

At the beginning he went from eastern Switzerland to Paris (from the east to the west, where the way leads into darkness, the unconsciousness). He has now made a turn of 180°, toward the rising sun and the ever-increasing clarity of consciousness. This way points to the middle of Switzerland, to its capital, Berne, and symbolizes Henry's striving toward a center that would unite the opposites within him.

The Negro is for some people the archetypal image of "the dark primal creature" and thus a personification of certain contents of the unconscious. Perhaps this is one reason why the Negro is so often rejected and feared by people of the white race. In him the white man sees his living counterpart, his hidden, dark side brought before his eyes. (This is just what most people try to avoid; they want to cut it off and repress it.) White men project onto the Negro the primitive drives, the archaic powers, the uncontrolled instincts that they do not want to admit in themselves, of which they are unconscious, and that they therefore designate as the corresponding qualities of other people.

For a young man of Henry's age the Negro may stand on the one hand for the sum of all dark traits repressed into unconsciousness; on the other hand, he may represent the sum of his primitive, masculine strength and potentialities, his emotional and physical power. That Henry and his friends intend consciously to confront the Negro signifies therefore a decisive step forward on the way to manhood.

In the meantime it has become noon, when the sun is at its highest, and consciousness has reached its greatest clarity. We might say that Henry's ego has continued to become more and more compact, that he has enhanced his capa-

city consciously to make decisions. It is still winter, which may indicate a lack of feeling and warmth in Henry; his psychic landscape is still wintry and apparently intellectually very cold. The four friends are afraid that the naked Negro (being accustomed to a warm climate) might be frozen. But their fear turns out to be groundless, for after a long drive through deserted snow-covered country they stop in a strange city and enter a dark house. This drive and the desolate country is symbolic of the long and wearisome search for self-development.

A further complication awaits the four friends here. The Negro and his servant are mute. Therefore it is not possible to make verbal contact with them; the four friends must seek other means to get in touch with the Negro. They cannot use intellectual means (words) but rather a feeling gesture to approach him. They offer him a present as one gives an offering to the gods, to win their interest and their affection. And it has to be an object of our civilization, belonging to the values of the intellectual white man. Again a *sacrificium intellectus* is demanded to win the favor of the Negro, who represents nature and instinct.

Henry is the first to make up his mind what to do. This is natural, since he is the bearer of the ego, whose proud consciousness (or *hybris*) has to be humbled. He picks up a box of matches from the floor and presents it "with deference" to the Negro. At first glance it may seem absurd that a small object lying on the floor and probably thrown away should be the proper gift, but this was the right choice. Matches are stored and controlled fire, a means by which a flame can be lit and put out at any time. Fire and flame symbolize warmth and love, feeling and passion; they are qualities of the heart, found wherever human beings exist.

In giving the Negro such a present, Henry symbolically combines a highly developed civilized product of his conscious ego with the center of his own primitivity and male strength, symbolized by the Negro. In this way, Henry can come into the full possession of his male sides, with which his ego must remain in constant touch from now on.

This was the result. The six male persons—the four friends, the Negro, and his servant—are now together in a gay spirit at a communal meal. It is clear that here Henry's masculine totality has been rounded out. His ego seems to have found the security it needs to enable him consciously and freely to submit to the greater archetypal personality within himself, which foreshadows the emergence of the Self.

What happened in the dream had its parallel also in Henry's waking life. Now he was sure of himself. Deciding quickly, he became serious about his engagement. Exactly nine months after his analysis had begun, he married in a little church of western Switzerland; and he left the following day with his young wife for Canada to take up an appointment that he had received during the decisive weeks of his last dreams. Since then he has been living an active, creative life as the head of a little family and holds an executive position in a great industry.

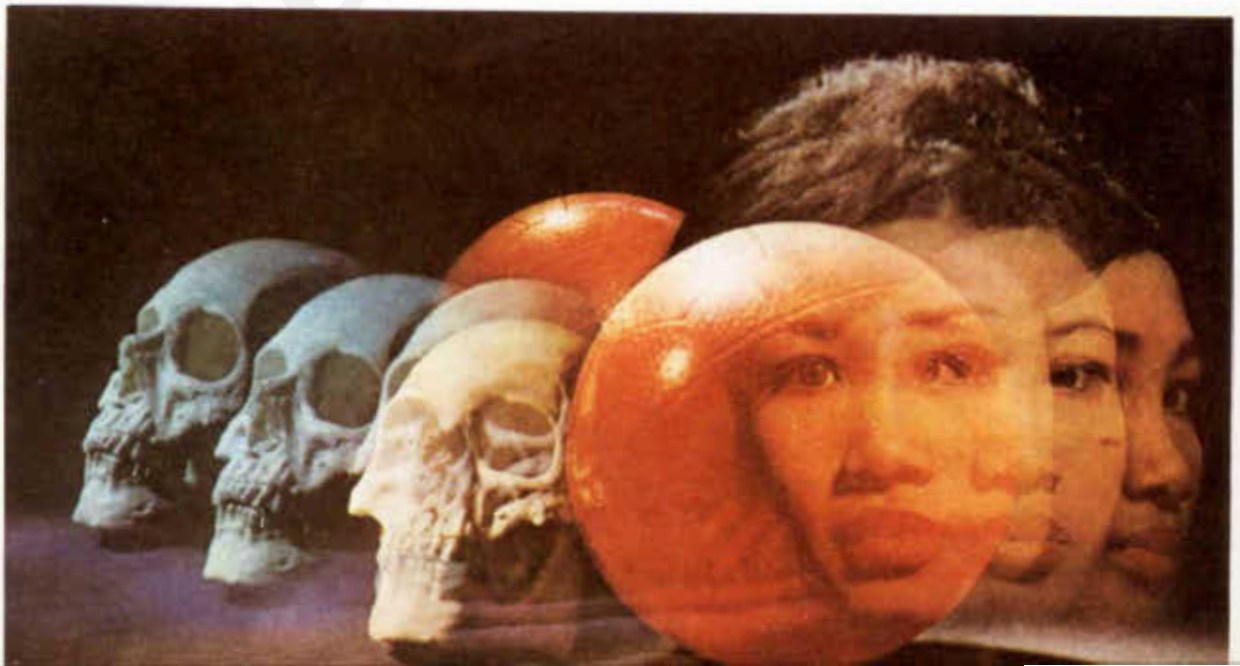
Henry's case reveals, so to speak, an accelerated maturation to an independent and responsible manliness. It represents an initiation into the reality of outer life, a strengthening of the ego and of his masculinity, and with this a completion of the first half of the individuation process. The second half—which is the establishment of a right relationship between the ego and the Self—still lies ahead of Henry, in the second half of his life.

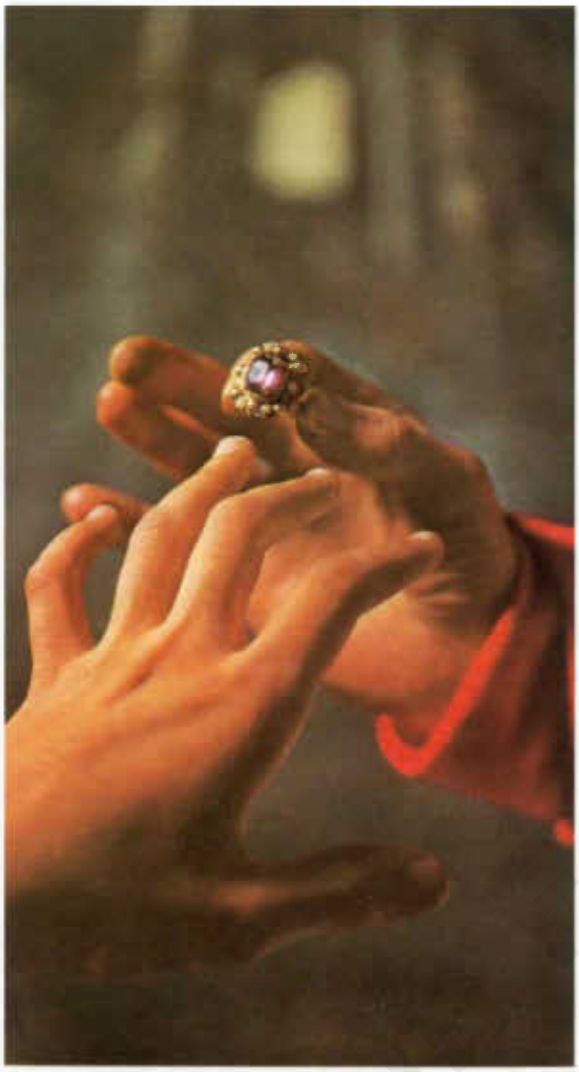
Not every case runs such a successful and stirring course, and not every case can be handled in a similar way. On the contrary, every case is different. Not only do the young and the old, or the man and the woman, call for different treatment; so does every individual in all these categories. Even the same symbols require different interpretation in each case. I have selected this one because it represents an especially impressive example of the autonomy of the unconscious processes and shows by its abundance of images the untiring symbol-creating power of the psychic background. It proves that the self-regulating action of the psyche (when not disturbed by too much rational explanation or dissection) can support the development process of the soul.

In *Psychology and Alchemy* Dr. Jung discusses a sequence of over 1000 dreams produced by one man. The sequence revealed a striking number and variety of representations of the mandala motif—which is so often linked with the realization of the Self (see pp. 213 ff.). These pages present a few examples of mandala imagery from the dreams, to indicate the vastly different forms in which this archetype can manifest itself, even in one individual's unconscious. The interpretative meanings offered here may, because of their brevity, seem to be arbitrary assertions. In practice no Jungian would produce an interpretation of a dream without knowledge of the dreamer and careful study of his associations to the dream. These interpretative statements must be taken as hints toward possible meanings—nothing more.

Left: In the dream the anima accuses the man of being inattentive to her. A clock says five minutes to the hour. The man is being "pestered" by his unconscious; the tension thus created is heightened by the clock, by waiting for something to happen in five minutes.

Below: A skull (which the man tries in vain to kick away) becomes a red ball, then a woman's head. Here the man may try to reject the unconscious (kicking the skull), but it asserts itself by means of the ball (perhaps alluding to the sun) and the anima figure.





Left: In part of a dream, a prince places a diamond ring on the fourth finger of the dreamer's left hand. The ring, worn like a wedding ring, indicates that the dreamer has taken a "vow" to the Self.
Below left: A veiled woman uncovers her face, which shines like the sun. The image implies an illumination of the unconscious (involving the anima) — quite different from conscious elucidation.
Below: From a transparent sphere containing small spheres, a green plant grows. The sphere symbolizes unity; the plant, life and growth.

Below: Troops, no longer preparing for war, form an eight-rayed star and rotate to the left. This image perhaps indicates that some inner conflict has given way to harmony.

Conclusion: M.-L. von Franz

Science and the unconscious

In the preceding chapters C. G. Jung and some of his associates have tried to make clear the role played by the symbol-creating function in man's unconscious psyche and to point out some fields of application in this newly discovered area of life. We are still far from understanding the unconscious or the archetypes—those dynamic *nuclei* of the psyche—in all their implications. All we can see now is that the archetypes have an enormous impact on the individual, forming his emotions and his ethical and mental outlook, influencing his relationships with others, and thus affecting his whole destiny. We can also see that the arrangement of archetypal symbols follows a pattern of wholeness in the individual, and that an appropriate understanding of the symbols can have a healing effect. And we can see that the archetypes can act as creative or destructive forces in our mind: creative when they inspire new ideas, destructive when these same ideas stiffen into conscious prejudices that inhibit further discoveries.

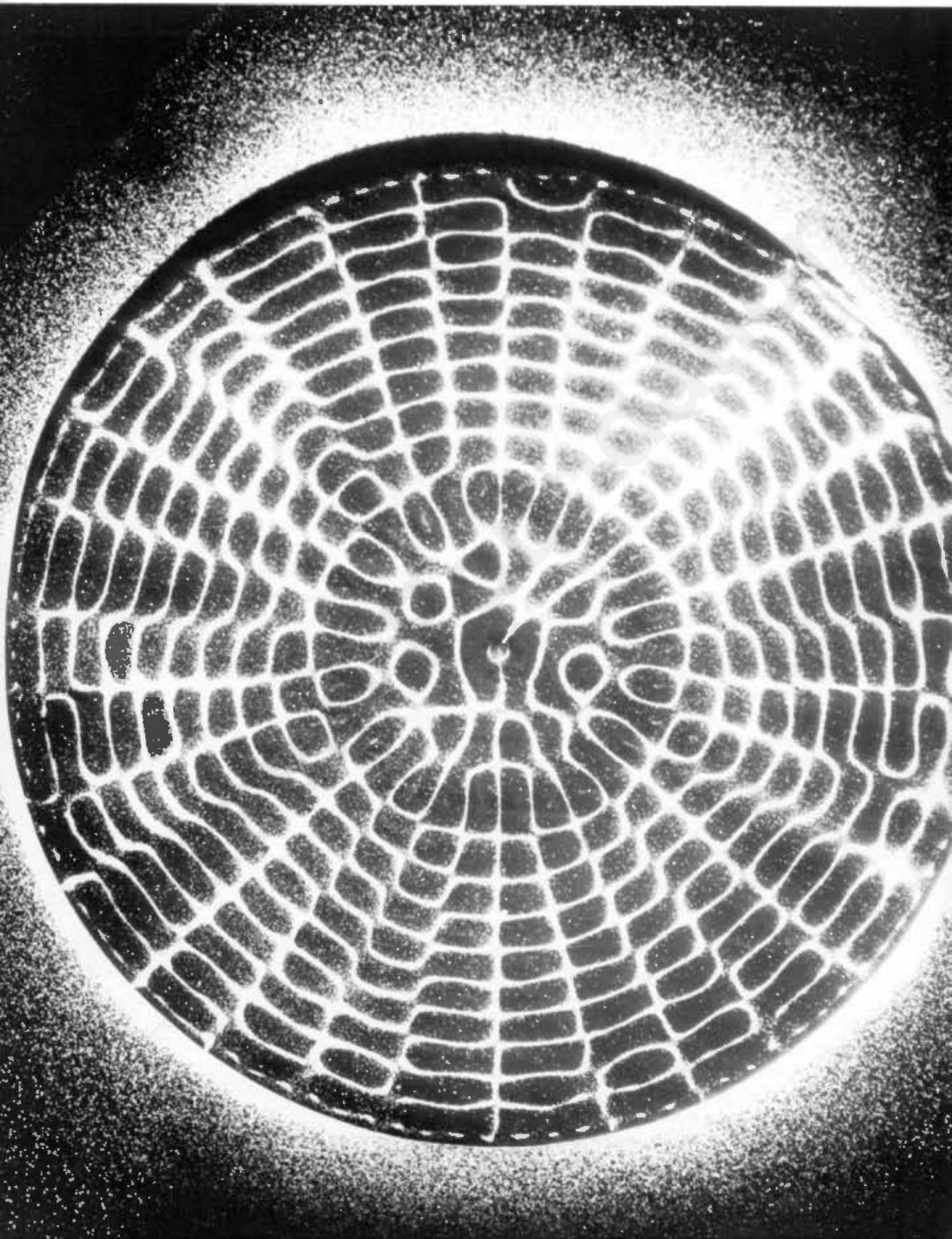
Jung has shown in his chapter how subtle and differentiated all attempts at interpretation must be, in order not to weaken the specific individual and cultural values of archetypal ideas and symbols by leveling them out—i.e. by giving them a stereotyped, intellectually formulated meaning. Jung himself dedicated his entire life to such investigations and interpretative work; naturally this book sketches only an infinitesimal part of his vast contribution to this new field of psychological discovery. He was a pioneer and remained fully aware that an enormous number of further questions remained unanswered and call for further investigation. This is why his concepts and hypotheses are conceived on as wide a basis as possible (without making them *too* vague and all-embracing) and why his views form a so-called "open system" that does not close the door against possible new discoveries.

To Jung, his concepts were mere tools or heuristic hypotheses that might help us to explore the vast new area of reality opened up by the discovery of the unconscious—a discovery that has not merely widened our whole view of the world but has in fact doubled it. We must always ask now whether a mental phenomenon is conscious or unconscious and, also, whether a "real" outer phenomenon is perceived by conscious or unconscious means.

The powerful forces of the unconscious most certainly appear not only in clinical material but also in the mythological, religious, artistic, and all the other cultural activities by which man expresses himself. Obviously, if all men have common inherited patterns of emotional and mental behavior (which Jung called the archetypes), it is only to be expected that we shall find their products (symbolic fantasies, thoughts, and actions) in practically *every* field of human activity.

Important modern investigations of many of these fields have been deeply influenced by Jung's work. For instance, this influence can be seen in the study of literature, in such books as J. B. Priestley's *Literature and Western Man*, Gottfried Diener's *Fausts Weg zu Helena*, or James Kirsch's *Shakespeare's Hamlet*. Similarly, Jungian psychology has contributed to the study of art, as in the writings of Herbert Read or of Aniela Jaffé, Erich Neumann's examination of Henry Moore, or Michael Tippett's studies in music. Arnold Toynbee's work on history and Paul Radin's on anthropology have benefited from Jung's teachings, as have the contributions to sinology made by Richard Wilhelm, Enwin Rousselle, and Manfred Porkert.

Sound waves, given off by a vibrating steel disk and made visible in a photograph, produce a strikingly mandala-like pattern.



Of course, this does not mean that the special features of art and literature (including their interpretations) can be understood *only* from their archetypal foundation. These fields all have their own laws of activity; like all really creative achievements, they cannot ultimately be rationally explained. But within their areas of action one can recognize the archetypal patterns as a dynamic background activity. And one can often decipher in them (as in dreams) the message of some seemingly purposive, evolutionary tendency of the unconscious.

The fruitfulness of Jung's ideas is more immediately understandable within the area of the cultural activities of man: Obviously, if the archetypes determine our mental behavior, they *must* appear in all these fields. But, unexpectedly, Jung's concepts have also opened up new ways of looking at things in the realm of the natural sciences as well—for instance, in biology.

The physicist Wolfgang Pauli has pointed out that, due to new discoveries, our idea of the evolution of life requires a revision that might take into account an area of interrelation between the unconscious psyche and biological processes. Until recently it was assumed that the mutation of species happened at random and that a selection took place by means of which the "meaningful," well-adapted varieties survived, and the others disappeared. But modern evolutionists have pointed out that the selections of such mutations by pure chance would have taken much *longer* than the known age of our planet allows.

Jung's concept of synchronicity may be helpful here, for it could throw light upon the occurrence of certain rare "border-phenomena," or exceptional events; thus it might explain how "meaningful" adaptations and mutations could happen in less time than that required by entirely random mutations. Today we know of many instances in which meaningful "chance" events have occurred when an archetype is activated. For example, the history of science contains many cases of simultaneous invention or discovery. One of the most famous of such cases involved Darwin and his theory of the origin of species: Darwin had developed the theory in a lengthy essay, and in 1844 was busy expanding this into a major treatise.

While he was at work on this project he received a manuscript from a young biologist, unknown to Darwin, named A. R. Wallace. The manuscript was a shorter but otherwise parallel exposition of Darwin's theory. At the time Wallace was in the Molucca Islands of the Malay Archipelago. He knew of Darwin as a naturalist, but had not the slightest idea of the kind of theoretical work on which Darwin was at the time engaged.

In each case a creative scientist had independently arrived at a hypothesis that was to change the entire development of the science. And each had initially conceived of the hypothesis in an intuitive "flash" (later backed up by documentary evidence). The archetypes thus seem to appear as the agents, so to speak, of a *creatio continua.* (What Jung calls synchronistic events are in fact something like "acts of creation in time.")

Similar "meaningful coincidences" can be said to occur when there is a vital necessity for an individual to know about, say, a relative's death, or some lost possession. In a great many cases such information has been revealed by means of extrasensory perception. This seems to suggest that abnormal random phenomena may occur when a vital need or urge is aroused; and this in turn might explain why a species of animals, under great pressure or in great need, could produce "meaningful" (but *acausal*) changes in its outer material structure.

But the most promising field for future studies seems (as Jung saw it) to have unexpectedly opened up in connection with the complex field of microphysics. At first sight, it seems most unlikely that we should find a relationship between psychology and microphysics. The interrelation of these sciences is worth some explanation.

The most obvious aspect of such a connection lies in the fact that most of the basic concepts of physics (such as space, time, matter, energy, continuum or field, particle, etc.) were originally intuitive, semi-mythological, archetypal ideas of the old Greek philosophers—ideas that

then slowly evolved and became more accurate and that today are mainly expressed in abstract mathematical terms. The idea of a particle, for instance, was formulated by the fourth-century B.C. Greek philosopher Leucippus and his pupil Democritus, who called it the "atom"—i.e. the "indivisible unit." Though the atom has not proved indivisible, we still conceive matter ultimately as consisting of waves and particles (or discontinuous "quanta").

The idea of energy, and its relationship to force and movement, was also formulated by early Greek thinkers, and was developed by Stoic philosophers. They postulated the existence of a sort of life-giving "tension" (*tonos*), which supports and moves all things. This is obviously a semi-mythological germ of our modern concept of energy.

Even comparatively modern scientists and thinkers have relied on half-mythological, archetypal images when building up new concepts. In the 17th century, for instance, the absolute validity of the law of causality seemed "proved" to René Descartes "by the fact that God is immutable in His decisions and actions." And the great German astronomer Johannes Kepler asserted that there are not more and not less than three dimensions of space on account of the Trinity.

These are just two examples among many that show how even our modern and basic scientific concepts remained for a long time linked with archetypal ideas that originally came from the unconscious. They do not necessarily express "objective" facts (or at least we cannot prove that they ultimately do) but spring from innate mental tendencies in man—tendencies that induce him to find "satisfactory" rational explanatory connections between the various outer and inner facts with which he has to deal. When examining nature and the universe, instead of looking for and finding objective qualities, "man encounters himself," in the phrase of the physicist Werner Heisenberg.

Because of the implications of this point of view, Wolfgang Pauli and other scientists have begun to study the role of archetypal symbolism in the realm of scientific concepts. Pauli believed that we should parallel our investigation of outer objects with a psychological investigation of the *inner origin* of our scientific concepts. (This investigation might shed new light on a far-reaching concept to be introduced later in this chapter—the concept of a "one-ness" between the physical and psychological spheres, quantitative and qualitative aspects of reality.)

Besides this rather obvious link between the psychology of the unconscious and physics, there are other even more fascinating connections. Jung (working closely with Pauli) discovered that analytical psychology has been forced by investigations in its own field to create concepts that turned out later to be strikingly similar to those created by the physicists when confronted with microphysical phenomena. One of the most important among the physicists' concepts is Niels Bohr's idea of *complementarity*.

Modern microphysics has discovered that one can describe light only by means of two logically opposed but complementary concepts: The ideas of particle and wave. In grossly simplified terms, it might be said that under certain experimental conditions light manifests itself as if it were composed of particles; under others, as

The American physicist Mrs. Maria Mayer, who in 1963 shared the Nobel prize for physics. Her discovery—concerning the constituents of the atomic nucleus—was made like so many other scientific discoveries: in an intuitive flash of insight (sparked by a colleague's chance remark). Her theory indicates that the nucleus consists of concentric shells: The innermost contains two protons or two neutrons, the next contains eight of one or the other, and so on through what she calls the "magic numbers"—20, 28, 50, 82, 126. There is an obvious link between this model and the archetypes of the sphere and of numbers.

if it were a wave. Also, it was discovered that we can accurately observe either the position or the velocity of a subatomic particle—but not both at once. The observer must choose his experimental set-up, but by doing so he excludes (or rather must "sacrifice") some other possible set-up and its results. Furthermore, the measuring apparatus has to be included in the description of events because it has a decisive but uncontrollable influence upon the experimental set-up.

Pauli says: "The science of microphysics, on account of the basic 'complementary' situation, is faced with the impossibility of eliminating the effects of the observer by determinable correctives and has therefore to abandon in principle any objective understanding of physical phenomena. Where classical physics still saw 'determined causal natural laws of nature' we now look only for 'statistical laws' with 'primary possibilities.' "

In other words, in microphysics the observer interferes with the experiment in a way that cannot be measured and that therefore cannot be eliminated. No natural laws can be formulated, saying "such-and-such will happen in every case." All the microphysicist can say is "such-and-such is, according to statistical probability, likely to happen." This naturally represents a tremendous problem for our classical physical thinking. It requires a consideration, in a scientific experiment, of the mental outlook of the participant-observer: It could thus be said that scientists can no longer hope to describe any aspects of outer objects in a completely "objective" manner.

Most modern physicists have accepted the fact that the role played by the conscious ideas of an observer in every microphysical experiment cannot be eliminated; but they have not concerned themselves with the possibility that the *total* psychological condition (both conscious and unconscious) of the observer might play a role as well. As Pauli points out, however, we have at least no *a priori* reasons for rejecting this possibility. But we must look at this as a still unanswered and an unexplored problem.

Bohr's idea of complementarity is especially interesting to Jungian psychologists, for Jung saw that the relationship between the conscious and unconscious mind also forms a complementary pair of opposites. Each new content that comes up from the unconscious is altered in its basic nature by being partly integrated into the conscious mind of the observer. Even dream contents (if noticed at all) are in that way semi-conscious. And each enlargement of the observer's consciousness caused by dream interpretation has again an immeasurable repercussion and influence on the unconscious. Thus the unconscious can only be approximately described (like the particles of microphysics) by paradoxical concepts. What it really is "in itself" we shall never know, just as we shall never know this about matter.

To take the parallels between psychology and microphysics even further: What Jung calls the archetypes (or patterns of emotional and mental behavior in man) could just as well be called, to use Pauli's term, "primary possibilities" of psychic reactions. As has been stressed in this book, there are no laws governing the specific form in which an archetype might appear. There are only "tendencies" (see p. 67) that, again, enable us to say only that such-and-such is likely to happen in certain psychological situations.

As the American psychologist William James once pointed out, the idea of an unconscious could itself be compared to the "field" concept in physics. We might say that, just as in a magnetic field the particles entering into it appear in a certain order, psychological contents also appear in an ordered way within that psychic area which we call the unconscious. If we call something "rational" or "meaningful" in our conscious mind, and accept it as a satisfactory "explanation" of things, it is probably due to the fact that our conscious explanation is in harmony with some preconscious constellation of contents in our unconscious.

In other words, our conscious representations are sometimes ordered (or arranged in a pattern) *before* they have become conscious to us. The 19th-century German mathematician Karl Friedrich Gauss gives an example of an experience of such an unconscious order of ideas: He

says that he found a certain rule in the theory of numbers "not by painstaking research, but by the Grace of God, so to speak. The riddle *solved itself as lightning strikes*, and I myself could not tell or show the connection between what I knew before, what I last used to experiment with, and what produced the final success." The French scientist Henri Poincaré is even more explicit about this phenomenon; he describes how during a sleepless night he actually watched his mathematical representations colliding in him until some of them "found a more stable connection. One feels as if one could watch one's own unconscious at work, the unconscious activity partially becoming manifest to consciousness without losing its own character. At such moments one has an intuition of the difference between the mechanisms of the two egos."

As a final example of parallel developments in microphysics and psychology, we can consider Jung's concept of *meaning*. Where before men looked for causal (i.e. rational) explanations of phenomena, Jung introduced the idea of looking for the meaning (or, perhaps we could say, the "purpose"). That is, rather than ask *why* something happened (i.e. what caused it), Jung asked: What did it happen for? This same tendency appears in physics: Many modern physicists are now looking more for "connections" in nature than for causal laws (determinism).

Pauli expected that the idea of the unconscious would spread beyond the "narrow frame of therapeutic use" and would influence all natural sciences that deal with general life phenomena. Since Pauli suggested this development he has been echoed by some physicists who are concerned with the new science of cybernetics—the comparative study of the "control" system formed by the brain and nervous system and such mechanical or electronic information and control systems as computers. In short, as the modern French scientist Oliver Costa de Beauregard has put it, science and psychology should in future "enter into an active dialogue."

The unexpected parallelisms of ideas in psychology and physics suggest, as Jung pointed out, a possible ultimate *one-ness* of both fields of reality that physics and psychology study—i.e. a psychophysical one-ness of all life phenomena. Jung was even convinced that what he calls the unconscious somehow links up with the structure of inorganic matter—a link to which the problem of so-called "psychosomatic" illness seems to point. The concept of a unitarian idea of reality (which has been followed up by Pauli and Erich Neumann) was called by Jung the *unus mundus* (the one world, within which matter and psyche are not yet discriminated or separately actualized). He paved the way toward such a unitarian point of view by pointing out that an archetype shows a "psychoid" (i.e. not purely psychic but almost material) aspect when it appears within a synchronistic event—for such an event is in effect a meaningful arrangement of inner psychic and *outer* facts.

In other words, the archetypes not only fit into outer situations (as animal patterns of behavior fit into their surrounding nature); at bottom they tend to become manifest in a synchronistic "arrangement" that includes both matter and psyche. But these statements are just hints at some directions in which the investigation of life phenomena might proceed. Jung felt that we should first learn a great deal more about the interrelation of these two areas (matter and psyche) before rushing into too many abstract speculations about it.

The field that Jung himself felt would be most fruitful for further investigations was the study of our basic mathematical *axiomata*—which Pauli calls "primary mathematical intuitions," and among which he especially mentions the ideas of an infinite series of numbers in arithmetic, or of a continuum in geometry, etc. As the German-born author Hannah Arendt has said, "with the rise of modernity, mathematics do not simply enlarge their content or reach out into the infinite to become applicable to the immensity of an infinite and infinitely growing, expanding universe, but cease to be concerned with appearance at all. They are no longer the beginnings of philosophy, or the 'science' of Being in its true appearance, but become instead the science of the structure of the

human mind." (A Jungian would at once add the question: Which mind? The conscious or the unconscious mind?)

As we have seen with reference to the experiences of Gauss and Poincaré, the mathematicians also discovered the fact that our representations are "ordered" before we become aware of them. B. L. van der Waerden, who cites many examples of essential mathematical insights arising from the unconscious, concludes: ". . . the unconscious is not only able to associate and combine, but even *to judge*. The judgment of the unconscious is an intuitive one, but it is under favorable circumstances completely sure."

Among the many mathematical primary intuitions, or *a priori* ideas, the "natural numbers" seem psychologically the most interesting. Not only do they serve our conscious everyday measuring and counting operations; they have for centuries been the only existing means for "reading" the meaning of such ancient forms of divination as astrology, numerology, geomancy, etc.—all of which are based on arithmetical computation and all of which have been investigated by Jung in terms of his theory of synchronicity. Furthermore, the natural numbers —viewed from a psychological angle—must certainly be archetypal representations, for we are forced to think about them in certain definite ways. Nobody, for instance, can deny that 2 is the only existing even primary number, even if he has never thought about it consciously before. In other words, numbers are not concepts consciously invented by men for purposes of calculation: They are spontaneous and autonomous products of the unconscious—as are other archetypal symbols.

But the natural numbers are also qualities adherent to outer objects: We can assert and count that there are two stones here or three trees there. Even if we strip outer objects of all such qualities as color, temperature, size, etc., there still remains their "many-ness" or special multiplicity. Yet these same numbers are also just as indisputably parts of our own mental set-up—abstract concepts that we can study without looking at outer objects. Numbers thus appear to be a tangible connection between the spheres of matter and psyche. According to hints dropped by Jung, it is here that the most fruitful field of further investigation might be found.

I mention these rather difficult concepts briefly in order to show that, to me, Jung's ideas do not form a "doctrine" but are the beginning of a new outlook that will continue to evolve and expand. I hope they will give the reader a glimpse into what seems to me to have been essential to and typical of Jung's scientific attitude. He was always searching, with unusual freedom from conventional prejudices, and at the same time with great modesty and accuracy, to understand the phenomenon of life. He did not go further into the ideas mentioned above, because he felt that he had not yet enough facts in hand to say anything relevant about them—just as he generally waited several years before publishing his new insights, checking them again and again in the meantime, and himself raising every possible doubt about them.

Therefore, what might at first sight strike the reader as a certain vagueness in his ideas comes in fact from this scientific attitude of intellectual modesty--an attitude that does not exclude (by rash, superficial pseudo-explanations and oversimplifications) new possible discoveries, and that respects the complexity of the phenomenon of life. For this phenomenon was always an exciting mystery to Jung. It was never, as it is for people with closed minds, an "explained" reality about which it can be assumed that we know everything.

Creative ideas, in my opinion, show their value in that, like keys, they help to "unlock" hitherto unintelligible connections of facts and thus enable man to penetrate deeper into the mystery of life. I am convinced that Jung's ideas can serve in this way to find and interpret new facts in many fields of science (and also of everyday life), simultaneously leading the individual to a more balanced, more ethical, and wider conscious outlook. If the reader should feel stimulated to work further on the investigation and assimilation of the unconscious—which always begins by working on oneself--the purpose of this introductory book would be fulfilled.

Notes

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page 37 Nietzsche's cryptomnesia is discussed in Jung's "On the Psychology of So-called Occult Phenomena," in Collected Works vol. I. The relevant passage from the ship's log and the corresponding passage from Nietzsche are as follows:
From J. Kerner, *Blätter aus Prevorst*, vol. IV, p. 57, headed "An Extract of Awe-inspiring Import . . ." (orig. 1831-37): "The four captains and a merchant, Mr. Bell, went ashore on the island of Mount Stromboli to shoot rabbits. At three o'clock they mustered the crew to go aboard, when, to their inexpressible astonishment, they saw two men flying rapidly toward them through the air. One was dressed in black, the other in grey. They came past them very closely, in greatest haste, and to their utmost dismay descended into the crater of the terrible volcano, Mount Stromboli. They recognized the pair as acquaintances from London."
From F. Nietzsche, *Thus Spake Zarathustra*, chapter xl, "Great Events" (translated by Common, p. 180, slightly modified), orig. 1883: "Now about the time that Zarathustra sojourned on the Happy Isles, it happened that a ship anchored at the isle on which the smoking mountain stands, and the crew went ashore to shoot rabbits. About the noon-tide hour, however, when the captain and his men were together again, they suddenly saw a man coming toward them through the air, and a voice said distinctly: 'It is time! It is highest time!'
But when the figure drew close to them, flying past quickly like a shadow in the direction of the volcano, they recognized with the greatest dismay that it was Zarathustra . . . 'Behold,' said the old helmsman, 'Zarathustra goes down to hell!' "

38 Robert Louis Stevenson discusses his dream of Jekyll and Hyde in "A Chapter on Dreams" from his *Across the Plain*.

56 A more detailed account of Jung's dream is given in *Memories, Dreams, Reflections of C. G. Jung*, ed. Aniela Jaffé, New York, Pantheon, 1962.

63 Examples of the state of subliminal ideas and images can be found in Pierre Janet's works.

93 Further examples of cultural symbols appear in Mircea Eliade's *Der Schamanismus*, Zurich, 1947.

See also The Collected Works of Carl G. Jung, vols. I-XVIII; London, Routledge & Kegan Paul; New York, Bollingen-Pantheon.

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108 Concerning the finality of Christ's resurrection: Christianity is an eschatological religion, meaning it has a final end in view that becomes synonymous with the Last Judgment. Other religions, in which matriarchal elements of tribal culture are preserved (e.g. Orphism), are cyclical, as demonstrated by Eliade in *The Myth of the Eternal Return*, New York, Bollingen-Pantheon, 1954.

112 See Paul Radin, *Hero Cycles of the Winnebago*, Indiana University Publications, 1948.

113 Concerning Hare, Dr. Radin remarks: "Hare is the typical hero as we know him from all over the world, civilized and pre-literate, and from the most remote periods of world history."

114 The twin Navaho warrior gods are discussed by Maud Oakes in *Where the Two Came to their Father, A Navaho War Ceremonial*, New York, Bollingen, 1943,

117 Jung discusses Trickster in "On the Psychology of the Trickster Figure," Collected Works vol. IX.

118 The ego's conflict with the shadow is discussed in Jung's "The Battle for Deliverance from the Mother," Collected Works vol. V.

125 For an interpretation of the Minotaur myth, see Mary Renault's novel *The King Must Die*, Pantheon, 1958.

125 The symbolism of the labyrinth is discussed by Erich Neumann in *The Origins and History of Consciousness*, Bollingen, 1954.

126 For the Navaho myth of Coyote, see Margaret Schevill Link and J. L. Henderson, *The Pollen Path*, Stanford, 1954.

128 The emergence of the ego is discussed by Erich Neumann, *op. cit.*; Michael Fordham, *New Developments in Analytical Psychology*, London, Routledge & Kegan Paul, 1957; and Esther M. Harding, *The Restoration of the Injured Archetypal Image* (privately circulated), New York, 1960.

129 Jung's study of initiation appears in "Analytical Psychology and the Weltanschauung," Collected Works vol. VIII. See also Arnold van Gennep, *The Rites of Passage*, Chicago, 1961.

132 Women's trials of strength are discussed by Erich Neumann in *Amor and Psyche*, Bollingen, 1956.

137 The tale of "Beauty and the Beast" appears in Mme. Leprince de Beaumont's *The Fairy Tale Book*, New York, Simon & Schuster, 1958.

141 The myth of Orpheus can be found in Jane E. Harrison's *Prolegomena to the Study of Greek Religion*, Cambridge University Press, 1922. See also W. K. C. Guthrie, *Orpheus and Greek Religion*, Cambridge, 1935.

142 Jung's discussion of the Catholic ritual of the chalice is in "Transformation Symbolism in the Mass," Collected Works vol. XI. See also Alan Watts, *Myth and Ritual in Christianity*, Vanguard Press, 1953.

145 Linda Fierz-David's interpretation of Orphic ritual appears in *Psychologische Betrachtungen zu der Freskenfolge der Villa dei Misteri in Pompeji, ein Versuch von Linda Fierz-David*, trans. Gladys Phelan (privately printed), Zurich, 1957.

148 The Roman funeral urn from the Esquiline Hill is discussed by Jane Harrison, *op. cit.*

149 See Jung's "The Transcendent Function," edited by the Students' Association, C. G. Jung Institute, Zurich.

151 Joseph Campbell discusses the shaman as bird in *The Symbol without Meaning*, Zurich, Rhein-Verlag, 1958.

152 For T. S. Eliot's "The Waste Land," see his *Collected Poems*, London, Faber and Faber, 1963.

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160 A detailed discussion of the meandering pattern of dreams appears in Jung's Collected Works vol. VIII, p. 23 ff. and pp. 237-300 (especially p. 290). For an example see Jung's Collected Works vol. XII, part 1. See also Gerhard Adler, *Studies in Analytical Psychology*, London, 1948.

161 For Jung's discussion of the Self, see Collected Works vol. IX, part 2, pp. 5 ff., 23 ff.; and vol. XII, pp. 18 f., 41 f., 174, 193.

161 The Naskapi are described by Frank G. Speck in *Naskapi: The Savage Hunter of the Labrador Peninsula*, University of Oklahoma Press, 1935.

162 The concept of psychic wholeness is discussed in Jung's Collected Works vol. XIV, p. 117, and in vol. IX, part 2, p. 6, 190. See also Collected Works vol. IX, part 1, pp. 275 ff., 290 ff.

163 The story of the oak tree is translated from Richard Wilhelm, *Dschuang-Dsi; Das wahre Buch vom südlichen Blütendland*, Jena, 1923, pp. 33-4.

163 Jung deals with the tree as a symbol of the individuation process in "Der philosophische Baum," *Von den Wurzeln des Bewusstseins*, Zurich, 1954 (not yet translated).

163 The "local god" to whom sacrifices were made on the stone earth-altar corresponds in many respects to the antique *genius loci*. See Henri Maspéro, *La Chine antique*, Paris, 1955, p. 140 f. (This information is owed to the kindness of Miss Ariane Rump.)

164 Jung notes the difficulty of describing the individuation process in Collected Works vol. XVII, p. 179.

165 This brief description of the importance of children's dreams derives mostly from Jung's *Psychological Interpretation of Children's Dreams* (notes and lectures), E. T. H. Zurich, 1938-9 (private circulation only). The special example comes from an untranslated seminar, *Psychologische Interpretation von Kindertäumen*, 1939-40, p. 76 ff. See also Jung's "The Development of Personality," Collected Works vol. XVII; Michael Fordham, *The Life of Childhood*, London, 1944 (especially p. 104); Erich Neumann, *The Origins and History of Consciousness*; Frances Wickes, *The Inner World of Consciousness*, New York-London, 1927; and Eleanor Bertine, *Human Relationships*, London, 1958.

166 Jung discusses the psychic nucleus in "The Development of Personality," Collected Works vol. XVII, p. 175, and vol. XIV, p. 9 ff.

167 For fairy tale patterns corresponding to the sick king motif, see Joh. Bolte and G. Polivka, *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm*, vol. I, 1913-32, p. 503 ff. i.e. all variations to Grimm's tale *The Golden Bird*.

168 Further discussion of the shadow can be found in Jung's Collected Works vol. IX, part 2, chapter 2, and vol. XII, p. 29 f., and idem: *The Undiscovered Self*, London, 1958, pp. 8-9. See also Frances Wickes, *The Inner World of Man*, New York-Toronto, 1938. A good example of shadow realization is given in G. Schmalz, *Komplexe Psychologie und Körperliches Symptom*, Stuttgart, 1955.

170 Examples of the Egyptian concept of the underworld appear in *The Tomb of Rameses VI*, Bollingen series XL, parts 1 and 2, Pantheon Books, 1954.

172 Jung deals with the nature of projection in Collected Works vol. VI, Definitions, p. 582; and Collected Works vol. VIII, p. 272 ff.

175 The Koran (Qur'an) has been translated by E. H. Palmer, Oxford University Press, 1949. See also Jung's interpretation of the story of Moses and Khidr in Collected Works vol. IX, p. 135 ff.

175 The Indian story *Somadeva: Vetalapanchavimsati* has been translated by C. H. Tawney, Jaico-book, Bombay, 1956. See also Henry Zimmer's excellent psychological interpretation *The King and the Corpse*, Bollingen series IX, New York, Pantheon, 1948.

176 The reference to the Zen master is from *Der Ochs und sein Hirte* (trans. by Kóichi Tsujimura), Pfullingen, 1958, p. 95.

177 For further discussion of the anima, see Jung's Collected Works vol. IX, part 2, pp. 11-12, and chapter 3; vol. XVII, p. 198 f.; vol. VIII, p. 345; vol. XI, pp. 29-31, 41 f., 476, etc.; vol. XII, Part 1. See also Emma Jung, *Animus and Anima, Two Essays*, The Analytical Club of New York, 1957; Eleanor Bertine, *Human Relationships*, part 2; Esther Harding, *Psychic Energy*, New York, 1948, passim, and others.

177 Eskimo shamanism has been described by Mircea Eliade in *Der Schamanismus*, Zurich, 1947, especially p. 49 ff.; and by Knud Rasmussen in *Thulefahrt*, Frankfurt, 1926, passim.

178 The Siberian hunter story is from Rasmussen, *Die Gabe des Adlers*, Frankfurt a.M., 1926, p. 172.

179 A discussion of the "poison damsel" appears in W. Hertz, *Die Sage vom Giftmädchen*, Abh. der k. bayr. Akad. der Wiss., 1 Cl. XX Bd. 1 Abt. München, 1893.

179 The murderous princess is discussed by Chr. Hahn in *Griechische und Albanesische Märchen*, vol. 1, München-Berlin, 1918, p. 301: Der Jäger und der Spiegel der alles sieht.

180 "Love madness" caused by an anima projection is examined in Eleanor Bertine's *Human Relationships*, p. 113 sq. See also Dr. H. Strauss' excellent paper "Die Anima als Projections-erlebnis," unpublished ms., Heidelberg, 1959.

180 Jung discusses the possibility of psychic integration through a negative anima in Collected Works vol. IX, p. 224 sq.; vol. XI, p. 164 ff.; vol. XII, pp. 25 sq., 110 sq., 128.

185 For the four stages of the anima, see Jung's Collected Works vol. XVI, p. 174.

186 Francesco Colonna's *Hypnerotomachia* has been interpreted by Linda Fierz-David in *Der Liebestraum des Poliphilo*, Zurich, 1947.

186 The quotation describing the role of the anima is from *Aurora Consurgens I*, translated by E. A. Glover (English translation in preparation). German edition by M.-L. von Franz, in Jung's *Mysterium Coniunctionis*, vol. 3, 1958.

187 Jung has examined the knightly cult of the lady in Collected Works vol. VI, p. 274 and 290 sq. See also Emma Jung and M.-L. von Franz, *Die Graalslegende in psychologischer Sicht*, Zurich, 1960.

189 For the animus' appearance as a "sacred conviction," see Jung's *Two Essays in Analytical Psychology*, London, 1928, p. 127 ff.; Collected Works vol. IX, chapter 3. See also Emma Jung, *Animus and Anima*, passim; Esther Harding, *Woman's Mysteries*, New York, 1955; Eleanor Bertine, *Human Relationships*, p. 128 ff.; Toni Wolff, *Studien zu C. G. Jung's Psychologie*, Zurich, 1959, p. 257 ff.; Erich Neumann, *Zur Psychologie des Weiblichen*, Zurich, 1953.

189 The gypsy fairy tale can be found in *Der Tod als Geliebter*, Zigeuner-Märchen. *Die Märchen der Weltliteratur*, ed. F. von der Leyen and P. Zaunert, Jena, 1926, p. 117 sq.

194 The animus as provider of valuable masculine qualities is dealt with by Jung in Collected Works vol. IX, p. 182 sq., and idem: *Two Essays*, Chapter 4.

196 For the Austrian tale of the black princess, see "Die schwarze Königstochter," *Märchen aus dem Donaulande, Die Märchen der Weltliteratur*, Jena, 1926, p. 150 sq.

196 The Eskimo tale of the Moon Spirit is from "Von einer Frau die zur Spinne wurde," translated from K. Rasmussen, *Die Gabe des Adlers*, p. 121 sq.

196 A discussion of the Self's young-old personifications appears in Jung's Collected Works vol. IX, p. 151 sq.

200 The myth of P'an Ku can be found in Donald A. MacKenzie's *Myths of China and Japan*, London, p. 260, and in H. Maspéro's *Le Taoisme*, Paris, 1950, p. 109. See also J. J. M. de Groot, *Universismus*, Berlin, 1918, pp. 130-31; H. Koestler, *Symbolik des Chinesischen Universismus*, Stuttgart, 1958, p. 40; and Jung's *Mysterium Coniunctionis*, vol. 2, pp. 160-61.

200 For discussion of Adam as Cosmic Man, see August Wünsche, *Schöpfung und Sündenfall des ersten Menschen*, Leipzig, 1906, pp. 8-9 and p. 13; Hans Leisegang, *Die*

Gnosis, Leipzig, Krönersche Taschenausgabe. For the psychological interpretation see Jung's *Mysterium Coniunctionis*, vol. 2, chapter 5, pp. 140-99; and Collected Works vol. XII, p. 346 sq. There may also be historical connections between the Chinese P'an Ku, the Persian Gayomart, and the legends of Adam; see Sven S. Hartmann, *Gayomart*, Uppsala, 1953, pp. 46, 115.

202 The concept of Adam as "super-soul," coming from a date palm, is dealt with by E. S. Drower in *The Secret Adam, A Study of Nasoraean Gnosis*, Oxford, 1960, pp. 23, 26, 27, 37.

202 The quotation from Meister Eckhart is from F. Pfeiffer's *Meister Eckhardt*, trans. C. de B. Evans, London, 1924, vol. II, p. 80.

202 For Jung's discussions of Cosmic Man, see Collected Works vol. IX, part 2, p. 36 sq.; "Answer to Job," Collected Works vol. XI, and *Mysterium Coniunctionis*, vol. 2, p. 215 sq. See also Esther Harding, *Journey into Self*, London, 1956, passim.

202 Adam Kadmon is discussed in Gershom Sholem's *Major Trends in Jewish Mysticism*, 1941; and Jung's *Mysterium Coniunctionis*, vol. 2, p. 182 sq.

204 The symbol of the royal couple is examined in Jung's Collected Works vol. XVI, p. 313, and in *Mysterium Coniunctionis*, vol. 1, pp. 143, 179; vol. 2, pp. 86, 90, 140, 285. See also Plato's *Symposium*, and the Gnostic God-man, the Anthropos figure.

205 For the stone as a symbol of the Self, see Jung's *Von den Wurzeln des Bewusstseins*, Zurich, 1954, pp. 200 sq., 415 sq., and 449 sq. (not yet translated).

206 The point where the urge to individuate is consciously realized is discussed in Jung's Collected Works vol. XII, passim, *Von den Wurzeln des Bewusstseins*, p. 200 sq.; Collected Works vol. IX, part 2, pp. 139 sq., 236, 247 sq., 268; Collected Works vol. XVI, p. 164 sq. See also Collected Works vol. VIII, p. 253 sq.; and Toni Wolff, *Studien zu C. G. Jung's Psychologie*, p. 43. See also, essentially, Jung's *Mysterium Coniunctionis*, vol. 2, p. 318 sq.

207 For an extended discussion of "active imagination," see Jung's "The Transcendent Function," in Collected Works vol. VIII.

207 The zoologist Adolf Portmann describes animal "inwardness" in *Das Tier als soziales Wesen*, Zurich, 1953, p. 366.

209 Ancient German beliefs concerning tombstones are discussed in Paul Herrmann's *Das altgermanische Priesterwesen*, Jena, 1929, p. 52; and in Jung's *Von den Wurzeln des Bewusstseins*, p. 198 sq.

210 Morienus's description of the philosophers' stone is quoted in Jung's Collected Works vol. XII, p. 300, note 45.

210 That suffering is necessary to find the stone is an alchemical dictum; compare Jung's Collected Works vol. XII, p. 280 sq.

210 Jung discusses the relationship between psyche and matter in *Two Essays on Analytical Psychology*, pp. 142-46.

211 For a full explanation of synchronicity, see Jung's "Synchronicity: an Acausal Connecting Principle," in Collected Works vol. VIII, p. 419 sq.

212 For Jung's views on turning to Eastern religion in order to contact the unconscious, see "Concerning Mandala Symbolism," Collected Works vol. IX, part 1, p. 335 sq., and vol. XII, p. 212 sq. (Of the latter, see also pp. 19, 42, 91 sq., 101, 119 sq., 159, 162.)

212 The excerpt from the Chinese text is from *Lu K'uan Yü*, Charles Luk, Ch'an and Zen Teaching, London, p. 27.

216 The tale of the Bath Bådgerd is from *Märchen aus Iran, Die Märchen der Weltliteratur*, Jena, 1959, p. 150 sq.

217 Jung examines the modern feeling of being a "statistical cipher" in *The Undiscovered Self*, pp. 14, 109.

220 Dream interpretation on the subjective level is discussed in Jung's Collected Works vol. VIII, p. 266 and vol. XVI, p. 243.

220 That man is instinctively "in tune" with his surroundings is discussed by A. Portmann in *Das Tier als soziales Wesen*, p. 65 sq. and passim. See also N. Tinbergen, *A Study of Instinct*, Oxford, 1955, pp. 151 sq. and 207 sq.

221 El. E. E. Hartley discusses the mass unconscious in *Fundamentals of Social Psychology*, New York, 1952. See also Th. Janwitz and R. Schulze, *Neue Richtungen in der Massenkommunikationforschung*, Rundfunk und Fernsehen, 1960, pp. 7, 8 and passim. Also, *ibid*, pp. 1-20, and *Unterschwellige Kommunikation, ibid.*, 1960, Heft 3/4, p. 283 and p. 306. (This information is owed to the kindness of Mr. René Malamoud.)

224 The value of freedom (to create something useful) is stressed by Jung in *The Undiscovered Self*, p. 9.

224 For religious figures that symbolize the individuation process, see Jung's Collected Works vol. XI, p. 273 and passim, and *ibid.*, Part 2 and p. 164 sq.

225 Jung discusses religious symbolism in modern dreams in Collected Works vol. XII, p. 92. See also *ibid.*, pp. 28, 169 sq., 207, and others.

225 The addition of a fourth element to the Trinity is examined by Jung in *Mysterium Coniunctionis*, vol. 2, pp. 112 sq., 117 sq., 123 sq. (not yet translated), and Collected Works vol. VIII, p. 136 sq. and 160-62.

228 The vision of Black Elk is from *Black Elk Speaks*, ed. John G. Neihardt, New York, 1932. German edition: *Schwarzer Hirsch: Ich rufe mein Volk*, Olten, 1955.

228 The story of the Eskimo eagle festival is from Knud Rasmussen, *Die Gabe des Adlers*, pp. 23 sq., 29 sq.

228 Jung discusses the reshaping of original mythological material in Collected Works vol. XI, p. 20 sq., and vol. XII, Introduction.

229 The physicist W. Pauli has described the effects of modern scientific discoveries, like Heisenberg's, in *Die Philosophische Bedeutung der Idee der Komplementarität*, "Experientia," vol. VI/2, p. 72 sq.; and in *Wahrscheinlichkeit und Physik*, "Dialectica," vol. VIII/2, 1954, p. 117.

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234 Max Ernst's statement is quoted in C. Giedion-Welcker, *Contemporary Sculpture*, New York, 1955.

234 Herbert Kühn's examination of prehistoric art is in his *Die Felsbilder Europas*, Stuttgart, 1952.

236 Concerning the No drama, compare D. Seckel, *Einführung in die Kunst Ostasiens*, Munich, 1960, figs. 1e and 16. For the fox-mask used in No drama, see G. Buschan, *Tiere in Kult und Aberglauben*, Ciba Journal, Basle, Nov. 1942, no. 86.

237 For the animal attributes of various gods, see G. Buschan, *op. cit.*

238 Jung discusses the symbolism of the unicorn (one symbol of Christ) in Collected Works vol. XII, p. 415 ff.

240 For the myth of Brahma, see H. Zimmer, *Maya, der indische Mythos*, Stuttgart-Berlin, 1936.

240 The birth of Buddha appears in the Sanskrit *Lalita Vistera*, *c.* A.D. 600 to 1000; trans. Paris, 1884.

240 Jung discusses the four functions of consciousness in Collected Works vol. VI.

240 Tibetan mandalas are discussed and interpreted in Jung's Collected Works vol. IX.

242 The picture of the Virgin in the center of a circular tree is the central panel of the *Triptyque du*

Buisson Ardent, 1476, Cathédrale Saint-Sauveur, Aix-en-Provence.

242 Examples of sacred buildings with mandala ground plans: Borobudur, Java; the Taj Mahal; the Omar Mosque in Jerusalem. Secular buildings: Castel del Monte, built by the Holy Roman Emperor Frederick II (1194-1250) in Apulia.

242 For the mandala in the foundation of primitive villages and sacred places, see M. Eliade, *Das Heilige und das Profane*, Hamburg, 1957.

242 The theory that quadrata means "quadripartite" was proposed by Franz Altheim, the Berlin classical scholar. See K. Kerenyi, Introduction to Kerenyi-Jung, *Einführung in das Wesen der Mythologie*, Zurich, p. 20.

242 The other theory, that the *urbs quadrata* referred to squaring the circle, is from Kerenyi, *loc. cit.*

243 For the Heavenly City, see Book of Revelation, XXI.

243 The quotation from Jung is from his *Commentary on the Secret of the Golden Flower*, London-New York, 1956, 10th edition.

243 Examples of the equilateral cross: crucifixion from the *Evangelienharmonie*, Vienna, Nat. Bib. Cod. 2687 (Otfried von Weissenberg, ninth century); Gosforth cross, 10th century; the Monasterboice cross, 10th century; or the Ruthwell cross.

245 The discussion of the change in ecclesiastical building is based on information in Karl Litz's essay *Die Mandala, ein Beispiel der Architektursymbolik*, Winterthur, November 1960.

247 Matisse's *Still Life* . . . is in the Thompson Collection, Pittsburgh.

247 Kandinsky's painting containing loose colored balls or circles is entitled *Blurred White*, 1927, and is in the Thompson Collection.

247 Paul Nash's *Event on the Downs* is in Mrs. C. Neilson's collection. See George W. Digby, *Meaning and Symbol*, Faber & Faber, London.

249 Jung's discussion of UFOs is in *Flying Saucers: A Modern Myth of Things Seen in the Skies*, London-New York, 1959.

250 The quotation from Bazaine's *Notes sur la peinture d'aujourd'hui* (Paris, 1953) was quoted in Walter Hess, *Dokumente zum Verständnis der modernen Malerei*, Hamburg, 1958 (Rowohlt), p. 122. A number of quotations in this chapter have been taken from this extremely useful compilation, which will be referred to hereafter as *Dokumente*.

250 Franz Marc's statement is from *Briefe, Aufzeichnungen und Aphorismen*, Berlin, 1920.

250 For Kandinsky's book, see sixth edition, Berne, 1959. (First edition, Munich, 1912.) *Dokumente*, p. 80.

250 Mannerism and modishness in modern art is discussed by Werner Haftmann in *Glanz und Gefährdung der Abstrakten Malerei*, in *Skizzenbuch zur Kultur der Gegenwart*, Munich, 1960, p. 111. See also Haftmann's *Die Malerei im. 20. Jahrhundert*, second edn., Munich, 1957; and Herbert Read, *A Concise History of Modern Painting*, London, 1959, and numerous individual studies.

251 Kandinsky's essay "Über die Formfrage" is in *Der blaue Reiter*, Munich, 1912. See *Dokumente*, p. 87.

253 Bazaine's comments on Duchamp's bottle rack are from *Dokumente*, p. 122.

253 Joan Miró's statement is from *Joan Miró*, Horizont Collection, Arche Press.

254 The reference to Schwitters' "obsession" is from Werner Haftmann, *op. cit.*

254 Kandinsky's statement is from *Selbstbetrachtungen*, Berlin, 1913. *Dokumente*, p. 89.

254 The quotation from Carlo Carrà is from W. Haftmann's *Paul Klee, Wege bildnerischen Denkens*, Munich, 1955, third edn., p. 71.

254 The statement by Klee is from *Wege des Naturstudiums*, Weimar, Munich, 1923. *Dokumente*, p. 125.

254 Bazaine's remark is from *Notes sur la peinture d'aujourd' hui*, Paris, 1953. *Dokumente*, p. 125.

254 The statement by de Chirico is from *Sull'Arte Metafisica*, Rome, 1919. *Dokumente*, p. 112.

255 The quotations from de Chirico's *Memorie della mia Vita* are in *Dokumente*, p. 112.

255 Kandinsky's statement about the death of God is in his *Ueber das Geistige in der Kunst*, *op. cit.*

255 Of the 19th-century European poets alluded to, see especially Heinrich Heine, Rimbaud, and Mallarmé.

255 The quotation from Jung is from Collected Works vol. XI, p. 88.

257 Artists in whose work *manichini* appear include Carlo Carrà, A. Archipenko (1887-1964), and Giorgio Morandi (1890-1964).

257 The comment on Chagall by Herbert Read is from his *A Concise History of Modern Painting*, London, 1959, p. 124, 126, 128.

257 André Breton's statements are from *Manifestes du Surrealisme* 1924-42, Paris, 1946. *Dokumente*, p. 117, 118.

258 The quotation from Ernst's *Beyond Painting* (New York, 1948) is in *Dokumente*, p. 119.

259 References to Hans Arp are based on Carola Giedion-Welcker, *Hans Arp*, 1957, p. xvi.

259 Reference to Ernst's *Histoire Naturelle* is in *Dokumente*, p. 121.

260 On the 19th-century Romantics and "nature's handwriting," see Novalis, *Die Lehrlinge zu Sais*; E. T. A. Hoffmann, *Das Märchen vom Goldnen Topf*; G. H. von Schubert, *Symbolik des Traumes*.

260 Kassner's comment on Georg Trakl is from *Almanach de la Librairie Flinker*, Paris, 1961.

262 Kandinsky's statements are, respectively, from *Rückblicke* (quoted from Max Bill's Introduction to Kandinsky's *Ueber das Geistige . . ., op. cit.*); from *Selbstdarstellung*, Berlin, 1913 (*Dokumente*, p. 86); and from Haftmann, *Malerei im. 20. Jahrhundert*.

262 Franz Marc's statements are respectively from *Briefe, Aufzeichnungen und Aphorismen*, *op. cit.*; *Dokumente*, p. 79 f.; and from Haftmann, *op. cit.*, p. 478.

262 Klee's statement is from *Ueber die moderne Kunst*, Lecture, 1924. *Dokumente*, p. 84.

262 Mondrian's statement is from *Neue Gestaltung*, Munich, 1925. *Dokumente*, p. 100.

263 Kandinsky's statements are respectively from *Ueber das Geistige . . ., op. cit.*, p. 83; from *Ueber die Formfrage*, Munich, 1912 (*Dokumente*, p. 88); from *Ueber das Geistige . . .* (*Dokumente*, p. 88); and from *Aufsätze*, 1923-43 (*Dokumente*, p. 91).

263 Franz Marc's statement is quoted from Georg Schmidt, *Vom Sinn der Parallele* in *Kunst und Naturform*, Basle, 1960.

263 Klee's statements are respectively from *Ueber die Moderne Kunst*, *op. cit.* (*Dokumente*, p. 84); *Tagebücher*, Berlin, 1953 (*Dokumente*, p. 86); quoted from Haftmann, *Paul Klee*, *op. cit.*, p. 93 and p. 50; *Tagebücher*, (*Dokumentee* p. 86); and Haftmann, p. 89.

264 Reference to Pollock's painting is in Haftmann, *Malerei im 20. Jahrhundert*, p. 464.

264 Pollock's statements are from *My Painting*, *Possibilities*, New York, 1947. Quoted from Herbert Read, *op. cit.*, p. 267.

264 The quotation from Jung is from Collected Works vol. IX, p. 173.
265 Read's quotation of Klee is from *Concise History . . . , op. cit.*, p. 180.
265 Marc's statement is from *Briefe, Aufzeichnungen und Aphorismen. Dokumente*, p. 79.
265 The discussion of Marini is from Edouard Roditi, *Dialoge über Kunst*, Insel Verlag, 1960. (The conversation is given here in a very abbreviated form.)
268 The statement by Manessier is quoted from W. Haftmann, *op. cit.*, p. 474.
268 Bazaine's comment is from his *Notes sur la peinture d'aujourd'hui*, *op. cit. Dokumente*, p. 126.
270 The statement by Klee is from W. Haftmann, *Paul Klee*, p. 71.
270 For reference to modern art in churches, see W. Schmalenbach, *Zur Ausstellung von Alfred Manessier*, Zurich Art Gallery, 1959.

Symbols in an individual analysis Jolande Jacobi

273 The Palace of Dreams: a 16th-century illustration to Book XIX of Homer's *Odyssey*. In the center niche stands the goddess of sleep holding a bouquet of poppy flowers. On her left is the Gate of Horn (with the head of a horned ox above it); from this gate come true dreams: on her right the Gate of Ivory with an elephant's head above; from this gate come false dreams. Top left, the goddess of the moon, Diana; top right, Night, with the infants Sleep and Death.
277 The importance of the first dream in an analysis is indicated by Jung in *Modern Man in Search of a Soul*, p. 77.
290 Regarding the section on the Oracle Dream, see the *I Ching or Book of Changes*, trans. Richard Wilhelm (with an introduction by C. G. Jung), Routledge and Kegan Paul, London, 1951, vols. I and II.
292 The symbolism in the three upper lines of the sign Meng – the "gate" – is mentioned in *op. cit.*, vol. II, p. 299, which also states that this sign ". . . is a bypath, it means little stones, doors and openings . . . eunuchs and watchmen, the fingers . . ." For the sign Meng, see also vol. I, p. 20 ff.
292 The quotation from the *I Ching* is in vol. I, p. 23.
292 Concerning a second consulting of the *I Ching*, Jung writes (in his Introduction to the English edition, p. x): "A repetition of the experiment is impossible for the simple reason that the original situation cannot be reconstructed. Therefore in each instance there is only a first and single answer."
292 For the commentary on the sign Li, see *op. cit.*, vol. I, p. 178; and a reference in vol. II, p. 299.
293 The motif of the "city on the mountain" is discussed by K. Kerenyi in *Das Geheimnis der hohen Städte*, *Europäische Revue*, 1942, Juli-August-Heft; and in *Essays on a Science of Mythology*, Bollingen Series XXIII, p. 16.
294 Jung's discussions of the motif of four appear, for instance, in his Collected Works, vol. IX, XI, XII, and XIV; but the problem of the four, with all its implications, is woven like a red thread through all his works.
297 For some of the symbolic meanings ascribed to playing cards, see *Handwörterbuch des Deutschen Aberglaubens*, vol. IV, p. 1015, and vol. V, p. 1110.
297 The symbolism of the number nine is discussed in (among other works) F. V. Hopper's *Medieval Number Symbolism*, 1938, p. 138.
299 Concerning the "night-sea-journey" pattern of this dream, see J. Jacobi, "The Process of Individuation," *Journal of Analytical Psychology*, vol. III, no. 2, 1958, p. 95.
300 The primitive belief in the power of bodily secretions is discussed by E. Neumann in *Origins of Consciousness* (German edition), p. 39.

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304 The archetypes as *nuclei* of the psyche are discussed by W. Pauli in *Aufsätze und Vorträge über Physik und Erkenntnis-theorie*, Verlag Vieweg Braunschweig, 1961.
304 Concerning the inspiring or inhibiting power of the archetypes, see C. G. Jung and W. Pauli, *Naturerklärung und Psyche*, Zurich, 1952, p. 163 and passim.
306 Pauli's suggestion concerning biology appears in *Aufsätze und Vorträge*, *op. cit.*, p. 123.
306 For further explanation of the statement concerning the time required for mutation, see Pauli, *op. cit.*, pp. 123-25.
306 The story of Darwin and Wallace can be found in Henshaw Ward's *Charles Darwin*, 1927.
307 The reference to Descartes is expanded in M.-L. von Franz's "Der Traum des Descartes," in *Studien des C. G. Jung Instituts*, called "Zeitlose Dokuments der Seele."
307 Kepler's assertion is discussed by Jung and Pauli in *Naturerklärung und Psyche*, *op. cit.*, p. 117.
307 Heisenberg's phrase was quoted by Hannah Arendt in *The Human Condition*, Chicago Univ. Press, 1958, p. 26.
307 Pauli's suggestion of parallel psychological and physical studies appears in *Naturerklärung*, *op. cit.*, p. 163.
307 For Niels Bohr's ideas of complementarity, see his *Atomphysik und menschliche Erkenntnis*, Braunschweig, p. 26 ff.
308 "Momentum" (of a subatomic particle) is, in German, *Bewegungsgrösse*.
308 The statement quoted from Pauli was quoted by Jung in "The Spirit of Psychology," in Jos. Campbell's *Coll. Papers of the Eranos Year Book*, Bollingen Series XXX, 1, N.Y. Pantheon Books, 1954, p. 439.
308 Pauli discusses the "primary possibilities" in *Vorträge*, *op. cit.*, p. 125.
308 The parallels between microphysics and psychological concepts also appear in *Vorträge*: the description of the unconscious by paradoxes, pp. 115-16; the archetypes as "primary possibilities," p. 115; the unconscious as a "field," p. 125.
309 The quotation from Gauss is translated from his *Werke*, vol. X, p. 25, letter to Olbers, and is quoted in B. L. van der Waerden, *Einfall und Ueberlegung: Drei kleine Beiträge zur Psychologie des mathematischen Denkens*, Basel, 1954.
309 Poincaré's statement is quoted in *ibid.*, p. 2.
309 Pauli's belief that the concept of the unconscious would affect all natural sciences is in *Vorträge*, p. 125.
309 The idea of the possible one-ness of life phenomena was taken up by Pauli, *ibid.*, p. 118.
309 For Jung's ideas on the "synchronistic arrangement" including matter and psyche, see his "Synchronicity: An Acausal Connecting Principle," Coll. Works vol. VIII.
309 Jung's idea of the *unus mundus* follows some medieval philosophic ideas in scholasticism (John Duns Scotus, etc.): The unus mundus was the total or archetypal concept of the world in God's mind before he put it into actual reality.
309 The quotation from Hannah Arendt appears in *The Human Condition*, *op. cit.*, p. 266.
309 For further discussion of "primary mathematical intuitions," see Pauli, *Vorträge*, p. 122; and also Ferd. Conseth, "Les mathématiques et la réalité," 1948.
310 Pauli, following Jung, points out that our conscious representations are "ordered" before becoming conscious in *Vorträge*, p. 122. See also Conseth, *op. cit.*
310 B. L. van der Waerden's statement is from his *Einfall und Ueberlegung*, *op. cit.*, p. 9.

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Carl G. Jung