

Jung's Analytical Psychology and Religion



by Carl Alfred Meier, M.D.



Arcturus Paperbacks

\$2.95

BF Meier, C. A.
 173 Jung's analytical
 J85 psychology and religion
 M43
 1977

#9598

DATE DUE	BORROWER'S NAME	ROOM NUMBER
JUL 20 '91 TC	SOULFB	
MAR 25 '92	m Lovett	
	5669665	job.

#9598

BF Meier, C. A. (Carl Alfred), 1903-
 173 Jung's analytical psychology and
 J85 religion / by Carl Alfred Meier. --
 M43 Arcturus Books ed. -- Carbondale :
 1977 Southern Illinois University Press,
 1977.

80 p. ; 20 cm. -- (Arcturus
 paperbacks ; AB137)

Reprint of the 1959 ed. published by
 Dept. of Psychology, Andover Newton
 Theological School, Newton Centre,
 Mass., under title: Jung and analytical
 psychology, in series: Cutting
 lectures. #9598 Gift:MacGregor \$. . .

ISBN 0-8093-0807-X (pbk.)

1. Jung, C. G. (Carl Gustav), 1875-
 1961. 2. Psychoanalysis. 3.
 Psychology, Religious. I. Jung and
 analytical psychology. II. Title
 23 MAY 91 2542491 NEWCxc 76-48973r863

Jung's analytical psychology and religio
 BF173.J85 M43 1977 15062



Meier, C. A.

NEW COLLEGE OF CALIFORNIA (SF)

JUNG'S
ANALYTICAL PSYCHOLOGY
AND RELIGION



BY CAROL ALLRED BIRCH, M.D.

WITH AN AFTERWORD BY THE AUTHOR
Translated by [illegible]
Foreword by [illegible]
Introduction by [illegible]

JUNG'S
ANALYTICAL PSYCHOLOGY
AND RELIGION

By CARL ALFRED MEIER, M. D.

SOUTHERN ILLINOIS UNIVERSITY PRESS

Carbondale and Edwardsville

FEFFER & SIMONS, INC.

London and Amsterdam

#9598

Published under the title *Jung and Analytical Psychology*
by Carl Alfred Meier, M.D., Zürich, Switzerland.
Reprinted by arrangement with Prof. Dr. med. C. A. Meier
All rights reserved

ARCTURUS
BOOKS®

Arcturus Books edition February 1977
This edition printed by offset lithography in the United
States of America

Gift of V MacGregor

Library of Congress Cataloging in Publication Data
Meier, Carl Alfred.

Jung's analytical psychology and religion.
(Arcturus paperbacks; AB137)

Reprint of the 1959 ed. published by Dept. of Psychology, Andover Newton Theological School, Newton Centre, Mass., under title: Jung and analytical psychology, in series: Cutting lectures.

1. Jung, Carl Gustav, 1875-1961. 2. Psychoanalysis.
3. Psychology, Religious. I. Title. II. Series:
Cutting lectures.

BF173.J85M43 1977 150'.19'54 76-48973
ISBN 0-8093-0807-X

2542491

Contents

	PAGE
I. Jung and Analytical Psychology	5
II. Archetypes and Collective Unconscious	17
III. Interpretation of Dreams	42
IV. Psychology and Religion	64

Jung's Analytical Psychology and Religion

Jung and Analytical Psychology

During months of preparation for these four lectures, I became aware that my layman's view on possible theological implications of analytical psychology and its practice, the analyses, was limited and that I had to give more thought to the matter. I became tremendously interested, more so than I had anticipated, and as a result of my thinking I came to the conclusion that whatever we do in analytical psychology and particularly in personal analysis is far from being explained only by psychological means. I came to the conclusion, which I had tentatively formulated some ten years ago, that the effects analysis may have, whatever they may be, particularly in cases with disturbed patients, or in cases where there are definite neurotic symptoms, cannot be understood by psychological knowledge alone. This, I am sure, many analysts and psychologists would not accept; not too long ago I might myself have taken exception to any such statement.

The question of healing as such is, of course, so complicated, so complex, and so many known and unknown factors are involved in it, that it may not be too astonishing if a psychologist in summing up his experiences, or in trying to give an explanation for whatever he may have experienced in the more or less convincing successes of his practical work, is really confused by the multiplicity of unknowns in his equation. For this reason, I must say, after nearly thirty years of experience in this field, that the cure, the healing of a mental disease or neurosis is to me a riddle, or if you wish a miracle, even perhaps more so now than it was when I was a beginner. You may be astonished at the fact that it took me such a long time to realize the vital importance of what I may call the religious factor in the treatment and healing of neurotic people. But as we describe the complicated problems in psychotherapy the reason for this may be clear. The religious phenomena occurring during psychotherapy are concealed in a subtle way, so that if one does not see things from the point of view of a participant in religion he may miss this altogether; in other words he may try to understand those facts, those effects, those phenomena in terms which are non religious. We know very well that the Freudian school still maintains that phenomena of such a nature should really be reduced to their biological origins, for to call such phenomena religious must be regarded as misinterpretation. This sort of prejudice can be attributed to the medical training of most psychotherapists and psychiatrists. Too often such training is devoid not only of the knowledge that is needed in order to understand religious phenomenology, but also devoid of a

proper kind of logical thinking which will allow a doctor to draw necessary inferences and conclusions from material of this sort. A doctor is biased in a particular way, so that he tends to explain all the phenomena he may observe in his own terms. As a result, he eliminates religious phenomena, and is inclined not to admit that there may have been certain factors in the decisive part of the treatment which cannot be, and must not be, explained on the level of science, particularly natural science.

Since I am a physician, I had to go a long way to come to the point where I realised that the religious factor is of vital importance in the treatment and healing of people suffering from mental illness and neurotic disturbances, in spite of the fact that I have had the privilege of being a personal pupil of Jung who has always recognized the religious factor. But Jung did not, as far as I can see, support his belief in the importance of the religious factor with the necessary proof until 1932 when he read a paper at a conference of Alsatian Parsons. I hope, therefore, that I may be forgiven for not having reached this conclusion earlier myself. As a matter of fact, I may say that this is rather an advantage, for in this way it cannot very well be said that I took this conviction over from my teacher. I had to learn the lesson myself, and I believe that this is in harmony with one of the basic tenets of analysis, namely, that a given realisation can only be considered as being a definite one and a real achievement when we discover its truth ourselves and not when we simply take it on, either from books or from what our teacher, however wise he may be, tells us. I shall go into these deeper problems in the fourth lecture; now my task is to give the outlines and basic concepts of Jungian psychology.

This in itself is a difficult task, because there is no definite Jungian system which will let us proceed methodically to outline Jung's ideas. I have, therefore, chosen another method, which is biographical or chronological. Something of Jung's background and his personal and professional development and career should be known since all his findings stem from his own life or experiences with his patients. The remarkable quality of Jungian psychology is that its founder, C. G. Jung, has always applied his own findings first on himself. This fact, by-the-way, justifies a rather chronological-biographical way of outlining Jungian thought, as his whole approach even in its most advanced development has been growing slowly almost, shall we say, in a biological way. Not only has Jung's thought had a close connection with his own personal life, but every new discovery has always been intimately connected with the preceding one and has always been very carefully checked against all the preceding ones. This means that the whole of analytical psychology is empirical, or in other words that all of Jung's ideas are based on empirical data, empirical facts. These

empirical facts are themselves connected closely with Jung's life. But this does not make his findings systematic. Instead, its system can only be discovered in Jung's life and any system that lies at the bottom of human life is usually only discovered *après coup*, which means that a person's life is given a certain meaning only retrospectively.

Jung was born on the 26th of July, 1875, near Lake Constance in Switzerland in a little village by the name of Kesswil, where his father was a parson. Jung's ancestry consists of a number of clergymen and physicians. One of his ancestors and his namesake, Carl Gustav Jung, is still held in great esteem for having reformed Basel University Medical School. All intellectual Swiss people are proud of the fact that Basel University is one of the oldest existing universities, as it was founded in the year 1460. Jung attended school in Basel and then graduated from Basel University Medical School. Then he went to the Psychiatric Clinic of Zürich University, the "Burghölzli", where he became assistant and later on an "Oberarzt", which is the chief assistant, to the director of the Clinic, Dr. Eugen Bleuler. Bleuler was one of the most famous psychiatrists of his time. He made a special study of schizophrenia, which then was called "dementia praecox". In fact, the whole concept of schizophrenia goes back to Eugen Bleuler. With Eugen Bleuler Jung started to introduce experimental methods into psychiatry, with the purpose of explaining more accurately the strange mental phenomena appearing in schizophrenia. Schizophrenics have ways of expressing themselves that are tremendously puzzling, and in the light of the then rather fashionable point of view of association psychology, they were explained as disturbances in the association of ideas. In order to investigate these particular phenomena more in detail, Jung used an experimental method which had been developed by the famous German psychologist Wilhelm Wundt, according to certain ideas of Galton's. The word association method as used then by Jung which developed into what was called the Word Association Test, still forms the backbone of Jungian Psychology. The method is very simple, which is its great advantage. Jung's modification of it goes as follows:

The doctor has a list of one hundred single words, and pronounces word after word to his test person who is instructed to answer each word as soon as possible with the first word that comes into his or her mind as the result of this, so called, stimulus word. When the doctor writes down the answer word he observes the time elapsing between the moment he pronounced the stimulus word and the moment the test person reacted to it. This is all very simple. I cannot go into all the intricacies of this experimental situation, but I shall now summarize the conclusions arrived at from thousands of tests given in those days. First of all, it has to be said that the experiment did not work out in

the way it was designed by Jung, for it was intended originally to help with the diagnosis of mental diseases, in particular schizophrenia. The findings were of no importance for this purpose. The test had also been thought of as a means to probe into the schizophrenic's tortuous ways of thinking and speaking. This it did to a very interesting degree. But I can only go into this point after having dealt with those findings which had not been planned and which proved to be more important and interesting than anything which was expected.

Jung discovered that in the course of such an experiment, no matter whether the test person was healthy, mentally disturbed or truly psychotic, there appeared a disturbed reaction to one or more of stimulus words. This disturbance showed itself in a number of different ways: the time lag between stimulus word and reaction was longer than the average; the test person was unable to answer in one word but reacted with a whole phrase or with several words; the test person repeated certain reactions, certain words or answers too often, even when the particular reaction did not fit; the test person reacted with a translation of the stimulus word into another language, or used foreign expressions instead of the obvious ones. All those indications of an interfering disturbance were carefully investigated statistically, and Jung came to a conclusion as to their origin. His findings were new, although later he discovered that in the area of the psychology of neuroses, his conclusions were similar to those of Freud.

These important new findings and their interpretation revealed a special trait in Jung's scientific approach, which must be very strongly emphasized, as it seems to me to apply to practically every single step in the development of Jungian Psychology.

When Jung graduated from medical school he wrote for his M.D. thesis a small book entitled, *About Psychology and Pathology of So Called Occult Phenomena*, a psychiatric study which was published in 1902. This was highly unorthodox for occultism was always, and particularly in those days, looked down upon as not being worthy of scientific research. However, Jung found interesting phenomena in the study he made and arrived at helpful explanations for those phenomena. In this Jung showed an unerring scientific instinct which ever since has led him to approach a subject matter or topic seriously even though it had previously hitherto been neglected or not seen. In other words, his intuition led him to make discoveries and in that sense seems to be a true scientific instinct. This characteristic appears in Jung's dealing with the Word Association Test, for before him those who had been working with this method in the clinical or purely psychological field, had disregarded the disturbed reactions on the ground that they did not serve the purpose of the experiment. Jung, however, became intrigued with difficulties people had in following

instructions for the test and by concentrating his attention upon those instead of the natural reactions found that which today has become a commonplace term in our language, namely, the complex. This term was created by Jung at the time and was later adopted by all schools, including the Freudian and Adlerian. The disturbance of a normal sequence of thought or verbal expression proved to be a *via regia* which opened up a new vista with regard to the effects the realm of the unconscious has on our conscious reactions and intentions. The particular way in which unconscious elements interfere with our intentions was made accessible to experimental research. In summary the result of the use of the word association method, as it had been specially devised by Jung for diagnostic purposes in psychiatry, was the discovery of the complex; or in other words, the result was the experimental proof of the fact that something of which we are not conscious has the power to interfere with man's conscious intentions. This proved to be the key to many of the strange phenomena observed in psychiatric and neurotic cases. For example, Jung found that there was a peculiar relation between the disturbing factors discovered in the association experiment and the patients' neurotic or bodily symptoms, (Freud called them conversion symptoms), and also the patient's dreams dreamt at that particular period of time. The experiences Jung had proved to be an experimental confirmation of certain ideas Freud had published a few years earlier when he approached the problem of neurosis with his newly devised psychoanalytic method. Jung, of course, was delighted with these parallels, and it was with extreme interest that he met Freud personally in 1907. They discussed at great length then these very striking parallels between their findings which had been reached independently. This meeting of two scientists was the beginning of an extremely fruitful relationship; later on Freud said that Jung was his most important disciple, as well as his successor or heir apparent. But unfortunately the two scientists separated in 1912 when Jung published his paper on Symbols and Transformations of the Libido. But that is another matter. I now deal with the result of this early experimental work of Jung as it developed later.

For this I shall go into what might be called "A general theory of complexes". Not only has Jung's experimental method provided the possibility of understanding psychopathological phenomena like certain schizophrenic symptoms and certain neurotic symptoms, but it also has given a new understanding of normal phenomena, or more or less normal phenomena. These are such things as slips of the tongue, forgetting, or the famous phenomenon of the *déjà vue*, in short, phenomena occurring during our daily occupation and interfering with it mostly in an unpleasant way. Freud dealt with these later on in a special study called "The Psychopathology of Everyday Life". In the

light of the findings of Jung practically all of them can be explained as effects of complexes which, on each particular occasion, are stirred up by something which would equal the stimulus word in the word association test. From these experiences, the conclusion is that certain stimuli constellate a certain complex. Others, of course, do not. The stimuli have been shown to be related to the complex by that which can be best called an emotional tone. A complex is an entity consisting of a number, sometimes a great number, of elements among which there is a nucleus, the original cristalisation point. Around this nucleus new elements seem to gather in the course of time. In this way a complex has a tendency to grow in content, to assimilate all kinds of other elements. And this assimilation makes the complex something like a hungry human being who tries to swallow whatever is near him. This assimilating tendency of the complex shows that the complex has a certain autonomy of its own which gives it the power to interfere with man's conscious intentions. This means that the effects of the complex are beyond man's conscious control. The complex, thus, is something like a second will, which at times can be stronger than man's primary will or man's conscious will. In the course of the investigation, experimental mostly, of the complexes, it was found that many of them have the qualities of a personality, so that a fully developed complex has the qualities of an "alter ego". Now this is a strange condition for man to be in. It means that within man there is another ego apart from his conscious ego, living its own life so to speak, which can interfere with his conscious life at the slightest provocation. How can we look at the free will in light of such entities in our system? Now, the autonomy of the complexes seems to be very neatly illustrated by myths or fairy tales or folklore all over the world. They may, in fact, be the origin of the widespread idea of animism which by no means is only found among so called primitives.

A general theory of complexes will have to make clear that complexes must be regarded as perfectly normal contents of man's psyche, even though the theory will have to show that when they become too powerful, too autonomous, too all embracing, they are more or less pathological phenomena. In the normal process of man's conscious activities he depends to a great extent on the existence of some autonomous processes which at certain junctures of his activities, as in his thinking are capable of exerting influence. If this did not happen, if in other words, the spontaneous activity of the complexes had no chance to find its way into man's consciousness, he would very soon run out of his own thoughts or intuitions. I point to what we call a hunch or a brand-new idea. This comes suddenly in the twinkle of the eye; at first it looks completely phantastic and out of harmony with the trend of our thoughts; but which really may be a truly creative

part of our thinking. Such experiences are often described by creative people, musicians, writers, artists, etc. They are exactly of the same dignity as those phenomena we have described as interferences or disturbing factors which can be traced down to the existence of a complex in man's unconscious.

Now we return to the more unpleasant effects that complexes can have. We have to admit that those unpleasant effects make it necessary for the human being to do something to cut down the autonomy of these daemons, shall we say, and that this need is certainly the more urgent the more autonomous the complex is. As I said, a typically full blown complex can show all the qualities or most of the qualities of a personality. This fact is most probably responsible for the appearance of complexes in dreams where the dream figures represented as human beings must be regarded as personifications of those complexes. Such dream figures behave entirely, or to some extent, in an autonomous way and do things which do not coincide with man's conscious intentions. The general theory of complexes then, should include suggestions of methods of approaching the complexes in a way which will render them more harmless. This can be done by making them more conscious, in other words dissolving them as complexes, (i.e. entities separated from the rest of the psychic system) and introducing them into the conscious system or in other words to give them a chance to cooperate with the conscious mind rather than to manifest their existence in unpleasant ways.

The existence of fully developed complexes in normal as well as pathological personalities has another interesting aspect, which explains phenomena most frequently observed in pathological cases, in particular cases of hysteria and severe cases of neuroses. One of the most obvious traits in such cases is what the French psychologist Pierre Janet has described as the dissociation of the personality. In cases of dissociation there seem to exist more than one personality within one and the same person. Morton Prince has done a great deal of research work with cases of such dissociation and in these cases it is clear that the partial personalities which appear are in fact what, in the findings of the Word Association Test, would be called fully developed complexes. So, all the research done by applying the Word Association Test has had far reaching consequences in respect to psychopathological phenomena and to phenomena of dreams and to the creative activities of the human mind.

I should like to dwell a little longer on other consequences of the results of the word association test. It appeared very early that the common denominator of the various elements which built up a complex was a particular emotional tone, an emotional tone which seemed to link the various elements together and to attach them to the complex

itself. All the elements seemed to possess the same affective tone. Now, from this the reason why complexes can affect the body and why they affect it in a particular way became clear. The early investigators, all pupils of Jung then at Burghölzli Clinic, started to investigate the effects which complexes have on the body. Today we know from the findings of what is called psychosomatic medicine that there is practically no organ in the human body which cannot be affected by emotional processes. But in the days of Jung's early research little was known about such connections, except that breathing was affected by emotional processes. Under elation or depression, the habitual type of breathing is greatly changed. So investigators tried to combine the word association experiment with a careful record of the breathing movements of the patient's chest. Such studies were made particularly by Petersen, who was highly interested to discover that whenever in the word association experiment there appeared a disturbance, the test person's breathing activity was affected. The breathing became more shallow or more deep, according to the nature of the reaction. Furthermore, one other physiological reaction was combined with the word association test with equally interesting results. It was known that the resistance of the human skin to an electric current changed under certain affective reactions. It looked as if the skin, which protects man from the influences which the outer world has on his body, became more transparent, or opened up somewhat, during an affective and emotional reaction. This psychogalvanic skin response was combined with the word association test to give another complex indicator and the combination was used subsequently to investigate the effect of complexes and/or emotions on the body.

I now go back to the early years of Jung's career when he was in close touch with Freud, and speak of the first original book of Jung's, called "Symbols and Transformation of Libido". In that book Jung dealt with a clinical case he had never seen himself, but which had been described by a psychologist of Geneva University. The case contained what is now called unconscious material, consisting of a phantasy of the patient. That gave Jung a chance to study the parallels in mythology and religion that seemed to correlate with certain elements of the patient's phantasy. In the course of his research Jung had to develop some ideas about psychic energy, which now we call ideas about the dynamism of the unconscious. This dynamism had previously been called Libido by Freud. But whereas Freud had given this Libido an exclusively sexual connotation or origin, Jung concluded that this dynamism of the unconscious was not restricted to sexuality, but that there were in it all kinds of other sources of primary energy. Adler had already said something to this effect when he made power the primary interest of man in contradistinction to Freud's sex. When

Jung studied the clinical case in question he began to doubt the truth of Freud's dependence upon sex alone to explain the dynamism of the unconscious and also to doubt the Adlerian point of view; for he saw that while both men were partially correct they were not wholly so. Thus it became important for Jung to find out how the difference between the two men could be explained and, if possible, reconciled. In the effort to deal with this matter Jung undertook to clarify the difference theoretically. The result of this work is found in the book called "Psychological Types".

In this book Jung pointed out two different types of attitude, which means two different ways in which man directs his interest to objects about him. The two types he called the extravert and the introvert or the extraverted and the introverted attitude. In the case of the extravert the attitude is directed to the outer object, and when this is habitually so, it obviously has existed almost from the earliest moments of the individual's life. Whereas the introvert's attention is mainly directed towards the inner object, that is, towards the subject. Strictly speaking what the introvert is mostly concerned with is what Jung in this book called the subjective factor. This means that the introvert's interest is habitually caught by the way in which he or she reacts to all incoming information. How this information strikes him is more important to him than the information itself, and this reaction to the information is what Jung calls the subjective factor. Jung then went on to try to clarify the varieties of human reactions and human behaviour in still another way by speaking of four different elementary psychological functions. According to him these elementary psychological functions or functions of orientation of the conscious mind are: sensation, thinking, feeling, and intuition. In order to show what this is about I shall construct an example: I have a certain visual impression of something standing before me here, glittering, round, of such and such shape, etc. These are the sensory data, shape, color, position; and these sensory data are perceived by the use of sensation, in Jung's sense. Sensation, therefore, tells me that there is a certain thing before me and that this thing has such and such qualities. But this is in no way sufficient. We have to try to understand what this thing is and this understanding is given by what Jung calls, thinking. Thus, thinking now allows me to say that the thing I just perceived is a glass, and that the contents of this glass are apparently water. Or in case the contents are red I should say they are probably wine. Thus what I have done in addition to noting the perception given by sensation, is to diagnose the object, in terms of my pre-existing system of knowledge, a process which is usually called apperception. I now know what I see. By the sensation, I know that there is something and how it looks, and by the thinking, I know what there is. Now this may still not be satisfactory, for most probably

there is something else to be said about the object. For example, I will know that either this glass of wine is indifferent to me or not. Suppose I am a tee-totaller; in that case I will say: "Oh, what terrible poison!" and will reject the object. In other words I will devalue it and come to a negative conclusion with regard to its value. While if I am a connoisseur, I will say: "How wonderful, I hope it's good." This process of evaluation of an object Jung calls "feeling", inasmuch as it tells a man that a perceived object, is something he likes or something he dislikes, or something that means nothing to him. Now, feeling defined as a function of values is what Jung means when he uses the term.

Then Jung goes on to say that even this is not all man knows about an object or all he can know, or all he wants to know. Maybe he still wants some other information. Yet there seems to be no other channel through which he can get further information, at least no conscious channel. But there may be other information furnished in a different way, that is via the unconscious; and the information man gets in this way Jung calls "Intuition". I return to our example: As I look at the glass of wine my intuition suggests that it looks as if it was the famous Pommard I gave my friend three years ago on his 50th birthday, and I may be right. But I cannot possibly know. Jung says that such information and such a way of getting information is questionable. For it may just as well be right as be wrong; when it is right it is astonishing. But Jung holds that intuition plays an important part in life for men often find themselves confronted with situations where they need certain information which is not given. In such cases intuition may be of vital importance.

By isolating the four fundamental psychological functions of the conscious mind, Jung realized gradually that they constituted pairs of opposites in such a way that always two of the four formed a pair. Thinking and feeling, for example, are mutually exclusive. They both are rational functions, capable of forming a judgment, but while man is thinking and to the degree he is thinking, he must exclude feeling, and vice versa. Sensation and intuition, on the other hand, are functions which are irrational for there is no rational way by which a man can explain why he has such and such a sensation or such and such an intuition. Both functions are perceptive, but they are also mutually exclusive, for in case man depends upon sensation and scrutinizes the particular qualities of the object before him, he must exclude intuition which would give him information about the object which the senses cannot perceive. And exactly the reverse is true.

Now when he grouped the four psychological functions in two pairs of mutually exclusive opposites, Jung came across a fundamental problem in psychology, which is the problem of opposites in general.

Since he met this problem he has given a great deal of attention to the work of collecting illustrations of the way it shows itself in the history of all kinds of human activities, such as literature, religion, psychiatry, psychology, and so forth. The bulk of his book on Psychological Types deals with such examples from the history of culture. He was also able to show that the differences between the main trends of the new psychology of his time, namely the Freudian and the Adlerian schools, rest on this principle of opposites, that Freud's school is really based on an extraverted attitude, whereas Adler's is based on an introverted one. Jung believes, and I think he is correct in believing, that the Freudian and the Adlerian points of view actually can be explained on this principle of extraversion and introversion. Now the question remains whether such opposites can, and how they can be reconciled. In order to deal with this question Jung has been spending a good deal of his time on the phenomenon of the symbol.

But at this time I need say only that in dealing with the principle of the opposites it is necessary to remember that the unconscious must be included in the system for the simple reason that almost always in any individual case one or two of the psychological functions will be differentiated or in other words will belong to the conscious system, or be available to the conscious intention and function properly within the realm of consciousness. The rest of the functions, either three or two, because of the exclusion-principle are bound to remain relatively unconscious, in other words they are undifferentiated and are caught up in the unconscious. Consequently, they do not work in the way which can be properly called conscious. Yet they have their autonomy, and are for this reason appearing mostly as interfering or disturbing factors in man's conscious intentions.

Jung made another interesting discovery at this juncture, which is the fact that a differentiated function always unites with the habitual type of attitude, for example, when a man is a thinking type, his thinking will be extraverted if he is an extravert, or it will be introverted if he is an introvert. Thus the differentiated function unites with the habitual type of attitude, the attitudinal type. Contrariwise, the inferior undifferentiated psychological function, the opposite of the superior differentiated function, remains in the opposite attitude. Thus the feeling of an extraverted thinking type will remain in the unconscious and unite with the introverted attitude. Now, this seems to be fairly abstract, but these findings are corroborated by the many examples from history and from all sorts of mental activities Jung gives in his book on types.

There is one more thing to be said in connection with the subject of types, and this may be the most important conclusion drawn from the study of the type problem: it has become clear in the course of the

development of Jungian thought that during a person's life history the type adopted to begin with slowly and gradually undergoes, or rather has to undergo, a change. Or, in other words, in the course of a person's life the functions and the attitude which have been in the unconscious, which have not been differentiated, become more and more important. This development goes on in such a way that it looks as if life tries to create an allround personality by the gradual development of the opposite attitude and the opposite functions, the inferior functions. This struggle for the development of the opposite attitude and functions, according to Jung's idea, becomes urgent, becomes imperative only during the second half of life. Now, of course, this is a relative concept. The second half can never be defined in terms of numbers of years, but there obviously is a turning point in the life of most people which frequently shows itself phenomenologically or even clinically in a certain crisis which demands a completely new orientation or re-orientation. This serves to draw out and emphasize the opposite attitude and the inferior function, thus making the person better rounded and more complete.

II

Archetypes and Collective Unconscious

In this lecture I shall deal with archetypes and the collective unconscious. These two concepts have given rise to much controversy and among the principles of Jungian psychology have been the most misunderstood and misinterpreted. However, I believe that an objective reader of Jung's books sees that both concepts are well founded and that evidence for them can easily be checked, provided a person has no prejudice, particularly prejudice which comes from resistance of a personal nature.

I shall introduce the concepts of the archetypes and of the collective unconscious in a historical way, that is by tracing the way the two concepts were created by Jung during his empirical experience with certain phenomena in the human psyche. It is important to note that both concepts have to be regarded as exclusively empirical concepts. Jung always insisted that others should go the same way as he went and experience the same phenomena themselves. The best way to experience the existence and reality of the archetypes and the collective unconscious is to observe carefully our own dreams. It is easy to deal with other people's material, and by discovering parallels between that material and pathological material to say that obviously there is something pathological about them; in this way we remove ourselves from such a charge since we are sure we are normal, healthy, individuals. But psychopathology must be looked at in an unprejudiced way, and we must understand that psychopathological phenomena are in fact only normal psychological phenomena grossly exaggerated to a bizarre degree, and that therefore we can learn a great deal from them about the normal functioning of the human mind. I remember very well, when years ago at the Burghölzli Clinic, I had to guide a visitor from the Government through the Clinic, and I had shown him a few typical cases. When he left the Clinic he thanked me and said: "This has been a most illuminating experience for me as a layman, because I begin to see that this Clinic is really a cross section of the town of Zürich. The population of Zürich is full of characters which are better understood in the light of the patients you have shown me today."

Now I know that such a point of view, in which one uses pathology to explain the normal, can be very dangerous. Yet I must say that the riddles of normal psychology, if we are humble enough to admit that there are many, can best be solved from this perspective, and that by such a comparative method we have a much better chance of under-

standing the somewhat startling reactions and actions of ourselves and our neighbours.

We start with the first experience which Jung had which can be explained only by the use of the concept of archetypes and the concept of the collective unconscious. We find the report of this experience in the book "Symbols and Transformation of Libido". Jung used as a parallel for a certain motive in a patient's phantasy his own experience with a different patient at Burghölzli Clinic. This man, whom I happened to know when he was an inmate at Burghölzli, had a most vivid hallucinatory phantasy and used to hallucinate night and day. One day when the doctor during his ward rounds came across this "Dr. Schwyzer," as he was called, the patient took him to the window and said: "Stand here and look at the sun. What do you see?" The doctor said: "Well, I see the sun". Whereupon the patient said: "But, don't you see the tail on the sun?" The doctor answered: "I am not so sure." "Well," said the patient, "Look carefully and move your head as you look; you will see the tail move. That moving tail is the source of the wind." That certainly was not a very common image, and the doctor, although puzzled by it, dismissed it as pure nonsense.

Then the incident was reported to Jung. It happened that Jung had been reading a book published at the time by the German philologist Albrecht Dieterich, entitled "Eine Mitrasliturgie", a mythraic liturgy. In that book Dieterich dealt with what I think nowadays would be called a magic papyrus, and in the book was the *editio princeps* of the text of that papyrus, which was written in Greek. The book was available only to a few scholars of Greek and classical antiquity. Jung had noticed in the book that at a certain junction in the liturgy the initiate was asked to look at the sun, where he would see a tube hanging down, swinging first to the right producing the East wind, and then swinging to the left, producing the West wind. The patient in the Burghölzli Clinic had been there for a number of years; he was completely uneducated and knew no Greek. There was not the slightest possibility that he had seen the Greek papyrus; and he could not have read it had he seen it. Yet the similarity between his hallucination and the mythraic liturgy was clear. This could, of course, be dismissed as sheer coincidence, but as I have told you, Jung always stopped and asked questions about any strange phenomenon which came to his attention. And as with the Word Association Test, where he concentrated upon the unusual, so he concentrated on this unusual coincidence with the same challenging scientific spirit, and he gained the same success.

The coincidence in that particular case proved to be something that was by no means rare, for when Jung went on to compare phantasies of mentally deranged people with other mythological texts or with

folk literature, he saw that such coincidences were found rather frequently. Later on he discovered that in dreams of children between the ages four and, shall we say, eleven, there are often elements which are obviously mythological yet which could not have been consciously acquired. The dreams contained parts of myths, or whole mythic events, which could not have possibly been known by the children. In general, however, it is difficult to find cases where serious knowledge of the relevant mythological material can be excluded completely. In the case of "Dr. Schwyzer" I believe that it was firmly established. Today it can be proved in some cases that there have been no known conscious normal channels through which the mythological elements entered the particular person's unconscious material. So the only possible answer to the occurrence of such elements in unconscious material is that the unconscious mind apparently as such, consists to a large extent of mythological material.

Mythological research not long before Jung did this work had brought to light the fact that the myths of different peoples showed striking similarities. Sometimes those similarities were general and sometimes they were special. Sometimes the similarity was in a minor detail which was a strange detail, something that we would dismiss as being wholly incomprehensible. Yet to find such a detail in the myths of two separate people was hard to understand unless there had been migration between one tribe and another. Yet it was shown that such correspondences in certain cases could not possibly be attributed to migration. And statistically, I would say, that such similarities are so widespread and so frequent that we would even have to think of a complete *consensus gentium* all over the surface of our planet. Now, from those studies in comparative religions or mythology, and the occurrence of striking similarities in phantasies of insane as well as normal people, Jung reached the conclusion that there is something like an ubiquity of the unconscious or its main contents.

Jung was led in his studies of this subject to a second conclusion which was that in individual cases there are often differences in the conventional imagery. He found, for example, that in a dream where the main imagery was obviously religious, where Christian symbolism appeared, that the conventional Christian imagery did not cover the image of the particular dream completely. In other words, he often found minor, subtle or even strikingly blatant differences between a dream and the orthodox symbol, myth, dogma or creed.

The question, of course, is how to account for these differences from conventional imagery. Before I go into this question I need to point out that we now know it to be highly unusual for dreams or phantasies showing religious imagery to be conventional. We might correctly say that the unconscious is highly heretical. We therefore, need

an explanation for the fact that the unconscious of a Christian appears to be much less Christian than his conscious system is. As an example I shall relate a dream of a relatively young girl who is a devout Catholic. This girl decided as a result of this dream that she needed to study psychology, and that perhaps she had the ability to train in analytical psychology with the purpose of using it practically later on. Here is the dream:

"I saw my sister who, radiant, mighty and superior, looked like a mother of God or a fairy queen. She wore a blue cloak and on her head a golden crown, the points of which are set with rubies and emeralds. Astonished and enraptured I exclaimed: 'Paula, how beautiful!' Smiling she answered: 'Yes, a snake, or the snake, has produced this,' and she added: 'Nobody can henceforth doubt this or claim that the snake found this crown ready made and induced it into me from outside, for this would be technically impossible.' Then she continued and said: 'Sometimes the snake produces something which looks like the scepter of the Anti-christ', and at that very same moment she held it in her hand. It looked like a Bishop's cross of gold filigree; with a subtle touch on a mechanism in the horizontal bar the cross opened in a vertical cut similar to a reliquary and exposed two rows of rather small, round cut, clear blue turquoises, arranged close to each other in the manner of a cobble stone pavement. My sister asked in a pre-occupied voice filled with doubt what would happen if the scepter or the cross were not given to the priest and if it began to urge her to use power? With that painful question I woke up out of depths such as I have never experienced before in my life."

That dream was in many ways highly unorthodox. It shocked the patient so badly that she had a therapeutic need to go into analysis. All I need say here is that after she had given thought to the subject, the dream became a great comfort to the patient, for it really gave her all the support she needed in dealing with the difficulties she had experienced in her faith and particularly with regard to her confessor and spiritual guide. Her analysis consisted to a great extent of a careful investigation of the comparative and historical background of her imagery. The fact that we find very few dreams containing orthodox or conventional religious matters and many dreams containing heretical material is an interesting fact in itself.

After all, as a psychologist I am in the company of St. Augustine who says in *Retractationes* I. XIII: "The thing itself, (*res ipsa*) which is now called the Christian Religion, was with the ancients (*erat apud antiquos*), and it was with the human race from the beginning to the time when Christ appeared in the flesh: from then on the true religion, which already existed began to be called the Christian."

Or, if you think I need a further justification I quote from the

Bible, Acts: XVII 28, where St. Paul says to the pagans: "For in Him we live, and move, and have our being; as certain also of your own poets have said."

In order to explain such unorthodoxies, and in order to be able to help a person to an understanding of them, one needs a good deal of knowledge in the comparative history of religion, in the history of the church and in the mythologies of the ages. If one does not know this material, he will not recognize the religiousness of a dream or phantasy, nor see or understand the individual differences; he would therefore miss the point, and cheat his patient. It is not strange that most people who criticize Jung's concept of the collective unconscious say that the dreams which Jung relates in his books are either made up, or specially dreamt for him, or altogether faked. Such criticism cannot be met unless the critic takes the trouble to become acquainted with the relative material. As long as people remain ignorant of mythological material, they are bound to overlook such allusions in dreams and come to the same conclusion as the opponents of Jung's psychology.

It is necessary to bear in mind that the religious imagery existing nowadays is the product of a long historical development. The more that is known about the literature of the early centuries, the clearer it is that even the Scripture is a composite of material, which goes back to various sources, and that Christ himself had obviously been in touch with a number of religious systems existing in his time. Further than this, throughout the centuries new ideas or new versions of other ideas have appeared and have either remained one person's particular phantasy or became the accepted doctrine of a particular group or sect; some of those ideas have been condemned by the church as being heterodoxical and others have been accepted and incorporated into the teaching and later on into the dogma. Occasionally ideas which once were refuted have been taken up later on and accepted. So the history of mythology, religion and the churches shows that these elements have always fluctuated, which may be regarded as a proof of the life that has been in the church or the religion of the people. Even the dogma of the Catholic church has undergone remarkable changes as additions to it have been made throughout the centuries, and this process has not come to an end even in our days.

Now, in an individual case where religion can be observed in the making and where the products of the unconscious mind can be carefully observed, it is not strange that in certain instances the images bring up ideas, thoughts, and symbols which can be traced back to earlier stages of development and which may be related directly to a particular school or sect in the early centuries or in the middle ages, and where there may even be variations of one of those sects. In order to interpret such products it is necessary to keep in mind that not only

today but all through history they cannot be understood in the light of the collective conscious thoughts and ideas and convictions of particular faiths, or particular religions, but that the actual situation of the person involved must be considered, for that situation is found to be something unique. Any particular person's situation has the characteristics of certain general problems, but those problems are encountered in an individual way. Thus, I think, whenever a new religious orientation takes place or is reached, it is bound in parts to be conventional or orthodox, and in parts unconventional or unorthodox.

I should like to call your attention to the fact that, if there were no such personal systems popping out of the unconscious, if in a dream or phantasy which obviously has religious meaning and traits there were no personal variations, or if in a myth there were no evidence that the dreamer has deviated from the conventional myths or religious imagery, then Freud would be correct in saying that religion is only an illusion and consequently *delenda*. If in such material produced by one single person, we could find collective traits, that is elements or whole parts of religious systems, that had not been specifically altered or adapted to the person's actual inner or outer situation, then the ideas could be regarded as being taken over consciously from the parents without having any life of their own.

In order for us to see how Jung arrived at the conclusions that there are archetypes of the collective unconscious and that there is the collective unconscious as such, I choose one example of the many archetypes which can be observed. This one is particularly characteristic of Jungian psychology and has been described by Jung himself. It is the concept, the Jungian concept, of the Anima. Jung has dealt with this concept theoretically in a paper: "*Ueber den Archetypus, mit besonderen Berücksichtigung des Animabegriffes*". (*Zentralblatt für Psychotherapie*, Vol. IX, 1936). In this paper he tried to give the proof for the existence of the anima, the image of the anima, by referring to a motif very well known and widely known in the history of religion, namely the motif of the *syzygy*. (a Greek word of which the exact Latin equivalent would be *conjugatio*, conjunction.) The motif of the *syzygy* is the motif of the male/female divine couple. We know from ethnologists that many primitive tribes hold the conviction that once upon a time there was a being which was, and sometimes still is, the supreme being who was of double sex. And the double condition of this highest being was once the condition of all men. According to one ethnologist by the name of Winthuis (his ideas are published in Vol. 5 of "*Forschungen zur Völkerpsychologie und Soziologie*", under the title "*Das Zweigeschlechterwesen bei den Zentralaustralern und anderen Völkern*" in Leipzig, 1928), the highest being, this being of double sex, was not only the origin of mortals but also the goal of

mortals. Man expects and hopes to unite again with the opposite sex, and in such a way to gain an original totality. All man does, according to Winthuis (we don't necessarily have to go as far as he does) in his cult is to make an attempt to regain this original and perfect condition. Now, however true or wrong this explanation may be, we are reminded of something we find in Greek philosophy in particular in Plato.

In "The Symposium" (189 d.l. and 192 e.) Plato tells us the following story about the genesis of man:

"And first let me treat of the nature and state of man; for the original human nature was not like the present, but different. In the first place, the sexes were originally three in number, not two as they are now; there was man, woman, and the union of the two, having a name corresponding to this double nature [which was once called Androgynous]; this once had a real existence, but is now lost, and the name only is preserved as a term of reproach. In the second place, the primeval man was round and had four hands and four feet, back and sides forming a circle, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond. When he had a mind he could walk as men now do, and he could also roll over and over at a great rate, leaning on his four hands and four feet, eight in all, like thumblers going over and over with their legs in the air; this was when he wanted to run fast. Now there were these three sexes, because the sun, moon, and earth are three; and the man was originally the child of the sun, the woman of the earth, and the man-woman of the moon, which is made up of sun and earth, and they were all round and moved round and round like their parents. Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods; and of them is told the tale of Otus and Ephialtes who, as Homer says, dared to scale heaven, and would have laid hands upon the gods. Doubt reigned in the councils of Zeus and of the gods. Should they kill them and annihilate the race with thunderbolts, as they had done the giants, then there would be an end of the sacrifice and worship which men offered to them; but, on the other hand, the gods could not suffer their insolence to be unrestrained. At last, after a good deal of reflection, Zeus discovered a way. He said: 'I have a notion which will humble their pride and mend their manners; they shall continue to exist, but I will cut them in two and then they will be diminished in strength and increased in numbers; this will have the advantage of making them more profitable to us. They shall walk upright on two legs, and if they continue insolent and won't be quiet, I will split them again and they shall hop about on a single leg.' He spoke and cut them in two, like a sorb-apple which

is halved for pickling, or as you might divide an egg with a hair; and as he cut them one after another, he bade Apollo give the face and the half of the neck a turn in order that the man might contemplate the section of himself: this would teach him a lesson of humility. He was also to heal their wounds and compose their forms. Apollo twisted the face and pulled the skin all round over that which in our language is called the belly, like the purses which draw in, and he made one mouth at the centre, which he fastened in a knot (this is called the navel); he also moulded the breast and took out most of the wrinkles, much as a shoemaker might smooth out leather upon a last; he left a few, however, in the region of the belly and navel, as a memorial of the primeval change. After the division the two parts of man each desiring his other half, came together, and threw their arms about one another eager to grow into one . . .”

“Suppose Hephaestus, with his instruments, to come to the pair who are lying side by side and say to them, ‘What do you people want of one another?’ they would be unable to explain. And suppose further, that when he saw their perplexity he said: ‘Do you desire to be wholly one; always day and night to be in one another’s company? for if this is what you desire, I am ready to melt you into one and let you grow together, so that being two you shall become one, and while you live live a common life as if you were a single man, and after your death in the world below still be one departed soul instead of two — I ask whether this is what you lovingly desire, and whether you are satisfied to attain this?’ — there is not a man among them when he heard this who would deny or who would not acknowledge that this meeting and melting in one another’s arms, this becoming one instead of two, was the very expression of his ancient need. And the reason is that human nature was originally one and we were a whole, and the desire and pursuit of the whole is called love. There was a time, I say, when the two were one, but now because of this wickedness of men God has dispersed us, as the Arcadians were dispersed into villages by the Lacedaemonians”.

As you can see, the idea of this complete original being is, of course, taken from *Empedocles*, where this complete being is called the *sphairos*, the sphere, the allround being:

“Two things I proclaim: once out of several parts one whole grows, once the One disaggragates into many. Mortal things create themselves out of the immortal elements partly when the things procreate out of the *sphairos*, partly when they return again into it. In both cases, however, they perish again, once by continuous separation, once by continuous union. Uninterruptedly these processes change and never come to an end. Now united in love everything comes together in One, now disunited in hatred everything tends to separate again.”

It is rather striking that a very primitive tribe in Central Australia has an idea about this original being almost identical as the one developed by pre-Socratic philosophers and by Plato; no migration hypothesis can explain that similarity. From the fact that there are these striking similarities between two peoples so far apart, mentally and geographically, it is possible to conclude that the human minds, in certain respects work almost exactly alike, no matter in what level of culture they are found. The hypothesis of the collective unconscious strongly recommends itself in light of the above and other similar facts. At all events Jung says that the motive of the *syzygy* is as universal as the fact that there is man and woman, and consequently he maintains that wherever there is a male psyche or psychology, there is always a feminine psychology, or the image of a correlated feminine being. This image corresponds exactly to what Jung calls an archetypal image, and in this particular case the archetypal image is the image of the anima, the image of what Jung also called the soul. Historically it must be said that Jung took the word archetype from St. Augustine, who in his theory of ideas used the Greek synonym "*to archetypon eidos*." But the term *archetypon* is older than St. Augustine, for it is found in the neo-Platonic Corpus Hermeticum, dating from the third century, where there is the term "*to archetypon eidos*", which corresponds exactly to the archetypal image.

Philologists may be interested to learn that Cicero knew this word; that it is found in Philo in the *de opificio mundi* 71, and that since then its use became widespread. St. Augustine's definition of the archetypon is an idea or ideas "*quae ipsae formatae non sunt, quae in divina intelligentia continentur*." This most obviously is a Platonic idea; in Plato we have this concept of an image being located *en hyperouranio topo*, in a place above the heavens or beyond the stars. This idea is in Phaedros. Jakob Burckhardt, by-the-way, used the expression of *urtümliche Bilder* when he spoke of such ideas, an expression which can hardly be translated into English; yet the term can be translated easily enough into the Greek *archetypon eidos*. These archetypal images coincide with what the German ethnologist Bastian has called a long time ago *Völkerideen* — peoples' ideas — or what the French ethnologist Levy-Brühl called *Representations collectives*. In both cases, Bastian and Levy-Brühl, it is obviously a matter not so much of definite images, but rather motifs, as we would say in mythology; we would call them mythological motifs — motifs which can be found practically everywhere and on every level. Now, the motif of the *syzygy* is widespread in innumerable variations. I quote a few examples. There are the famous constituents of Chinese, and in particular Taoistic, philosophy, the Yang and the Yin, the bright and the dark, the masculine and the feminine. Or in the Tantric system in India there is the eternal couple

of Shiva and Shakti living in eternal embrace. Or there is the gnostic idea of *Nous* and *Sophia*. Or, in the Christian religion, there is Christ and the bridal church. In the mediaeval period the motive of the *syzygy* was taken up particularly by alchemistic mythology, where *sol* and *luna*, or *rex* and *regina* play exactly the same roles.

Why this is so, is a very difficult question to answer, but it is highly probable that with the fact that there are the two sexes in reality, in observable reality, the idea simply pointed to the fact; but it is also probable, and indeed highly probable that the idea would have originated in an individual who had never seen a specimen of the other sex. In other words, it is highly probable that not only the existence of people of the other sex and the experiences we have with members of the opposite sex account for the formulation of the image of the opposite sex, but also the qualities which each of us has as an individual. In each person there are genes which are not particularly differentiated as to a particular sex but which belong to the opposite sex — for there are always feminine genes in a man and masculine genes in a woman. Only the relative preponderance of one set of genes accounts for a person's belonging to either one or the other sex. The fact that the motive of the *syzygy* is so universally given in itself, makes it clear that the origin of this image of the other sex does not completely go back to the existence of living beings of this other sex, since the peculiarity of the *syzygy* is, that the couple is always a divine one, which means that it is more than the merely human couple. The *syzygy* is a theistic idea and as such shows us that behind it there is more than simply the image of the parental couple; it is much more a projection of unknown contents which necessarily must come out of man's depths — for only contents of his unconscious can be projected. One cannot very well say that the parental couple is unknown, in other words that man is unconscious of them; consequently, they cannot be projected as long as they are conscious contents of our conscious mind.

I will give three more examples in order to show that the existence of an image of the opposite sex is particularly strongly constellated, and that it offers itself readily in our dreams or phantasies when the divine background of our experience is involved. One example is almost universally known, found in the ritual of the baptism of children. In most of such rituals the parents are kept in a relatively humble and unimportant position even though the event is of importance for them, and other people step in who are called godfather and godmother.

The second example is in the third vision of the only Swiss Saint, Niklaus von Flüe, who in that vision perceived God once as the Royal Father, and once as the Royal Mother.

The third example is in the vision of Anna Kingsford as related

by Edward Maitland, in a book called "Anna Kingsford, her Life, Letters, Diaries and Work", London, 1896. The relevant part of the text of the vision is: "It was God as the Lord who by his duality proves that God is substance as well as power, love as well as will, feminine as well as masculine, mother as well as father." From all the parallels I have used to illustrate the origin of the archetypal image of the anima, it should be rather clear that whenever there is a masculine being, there is simultaneously something correspondingly feminine given. The masculine compensates itself by a feminine element.

This view comes close to the idea Jung developed later on that the feminine is to the masculine the most unknown, and that in such a way the anima in fact represents the unconscious of the man. Yet this being of the opposite sex, since it is the unknown unconscious counterpart, always appears in a projected form, and as Jung pointed out, the anima proper is the projection producing factor par excellence in a man. Since there is this projection producing tendency in the anima, it can be compared to the *maja* of the Hindus, the illusion producing dancer who is always projected onto every woman; this makes it very hard for a man to find out what the true identity of the woman is. Consequently, whatever remains of the image a man has of a certain woman after he subtracts the real woman from the image, is the anima, her divine background; and it is not strange to find that such a dream figure has all kinds of mysterious qualities.

The clinical importance of the anima image becomes important mainly in the second half of life, for the simple reason that in the first half of life a man has to grapple mostly with a mother complex, and only in the second half of life can he approach the matter in a somewhat different way, i.e. when all the values begin to change in their meaning, when he has to turn away from mother in order to return eventually to her for good. So, clinically the anima has to be defined as a function. As she represents the unconscious, a man's unconscious, it is extremely important, in particular during the second half of life, that this figure is changed into a *function of relation to the inner world of man*. She must become the initiant into the unknown counterpart of man. Once man succeeds in transforming this personification into a function he will have achieved a relationship to the inner world, which will give him a new dimension, which is what I would call a maternal eros. Man will then be related, not only to the inner world, but also to the external one, in a different way than he used to be before the anima had been turned into a function, or had developed into a function. He would show a real relatedness which I would call Eros in its most general meaning. In a similar way, all the various images, archetypal images, should be turned, in the course of a human life, into functions. Before Jung spoke of archetypes, he used to call these phe-

nomena *dominants of the collective unconscious*, in order to emphasize their functional quality.

What I have said so far about the image, the *archetypal image* of the anima, has been to give the theoretical justification for the formulation of that concept by Jung. However, this concept is only one out of many Jungian concepts which have been formed over the years as the result of Jung's clinical experience with his patients. And this has always been done in the same way as it was done in the concept of the anima: Jung observed his patients' dreams and phantasies, and in the course of time began to notice that certain personifications, dream figures, tended to repeat themselves, particularly when long series of dreams or phantasies were observed, and that at certain junctures the accumulations of certain figures or situations or motifs became quite apparent. Such a phenomenon justifies the creation of a particular name for the figure or situation or motif involved. The question, of course, always is what is the meaning of such repetitious dream figures or images. And in the course of his long practical experience Jung has given names to a small number of such typical dream figures or situations. Some of them coinciding literally with motifs known from comparative studies of fairy tales, or mythology, or religions.

Jung not only made the observations just mentioned, he also observed another rather striking phenomenon. This was that such figures and motifs appeared in regular succession. In the course of a longer, more thorough and more complete analysis, it was possible to outline a hierarchy of the figures. It became apparent that when one figure appeared another figure or motif frequently preceded it. In light of this, it had to be said that accumulations of one or the other of the images occurred usually only in a certain order. This order seemed to be an inherent one which could only be explained as the result of a repercussion that the process of analysis had on the unconscious. Only after your consciousness has increased by having assimilated a particular content from the unconscious can another aspect of the unconscious psyche appear. As a rule it is necessary first to assimilate contents of such and such a nature before the contents of another nature can appear which then becomes the next step in analytical development. Thus after the motif of figure A has been dealt with sufficiently the motif of figure B begins to be more frequent in dreams. And when those elements have been integrated into the conscious system and dealt with properly, figures or motifs of class C will begin to be more frequent. If an analytical process is observed without having a particular idea or theory as to its prescribed course a natural sequence of elements will be seen.

The very first opportunity to increase consciousness will be the encounter of what Jung calls the *shadow*. This figure is well known, as

illustrated by the French expression of the *bête noire* or the famous phenomenon of the scapegoat. Sir George Frazer's book, "The Scapegoat", constituting Vol. VI of his "Golden Bough", gives a great deal of information about the scapegoat and its function. The idea of the scapegoat is best known in the ritual of the Jewish Day of Atonement, described in Leviticus 16:6-22. The personification of this darker side of an individual's system is sometimes very striking. I will give an example of a dream involving this problem, dreamt by a young American psychologist. In the dream the young man is helping his friend, Frank, to empty his cupboard as Frank has to return home. Frank is overloaded and weighed down with all kinds of objects, and the young man helps him to carry some of the objects out of the room. But he sees that his friend can never reach home with so many things, more than half of which are balloonlike. The young man recommends to Frank to let the air out of all the objects and roll them up, and thus have more room to pack. Now in order to understand what this dream means we have to know a few things about the role Frank plays in the dreamer's mind. In other words, we have to collect the associations connected with Frank. The dreamer tells us that he dislikes Frank for the simple reason that he thinks he is inflated. Moreover he characterizes Frank as an introvert, while he himself is an extravert. Literally in that case we can say that Frank represents the introverted shadow of the extraverted dreamer.

The dream tells us something about the difficulties of the extravert to understand the introvert; and it tells us that the introverted shadow of the extraverted dreamer appears to the latter as something inflated, which must be understood as a projection. The dreamer makes such projections unto somebody who possesses a number of creative qualities, which however, as long as they are in the shadow part of the personality, are devoid of value to the dreamer because they cannot be realized. Jung has devoted a whole chapter of his book on Psychological Types to this subject. In that chapter he deals with Jordan's book "Character as Seen in Body and Parentage", and points out that the author is an introvert who gives a wholly unsatisfactory and unjust description of the extravert and a highly incomplete description of the introvert.

In order to say something theoretical about this figure of the shadow, I will call him "the dark brother within" or "the dark mirror reflex". I have already noted some of the personifications of the dark brother within found in folklore. In addition we only have to think of goblins and evil spirits and the fact that among primitives the shadow has great significance so that they treat it with all the necessary precautions to have added protection. Primitives take the shadow literally and the way they deal with it goes so far as to make them liable of a

serious crime if they step on it; in certain instances they believe they are justified in killing the person who steps on their shadow. We also know of cases where the shadow gets lost. In German literature there is a very famous story by Chamisso, called "Peter Schlemihl". Then we have stories like "Dr. Jeckyll and Mr. Hyde" where a light and a dark side of man somehow are living in a symbiosis. The primitive man's "bush soul" would correspond in many ways to what Jung calls the shadow.

The shadow always represents that aspect of a man's system which is refuted, rejected, repressed and which he hides from other people. The less respectable qualities of a person are always represented in shadow figures; so that the existence of the shadow really points to a moral problem par excellence. The shadow is always represented in our dreams and phantasies by a person of the same sex, of our own sex, which is in contradistinction to animus and anima who are of the opposite sex. This is seen particularly in the beginning of analysis, when tramps, murderers, alcoholics, or drug addicts, and all kinds of unpleasant figures of the man's own sex appear in his dreams. And it becomes a problem for man to have to admit that such tendencies exist in him. It always constitutes a major difficulty in analysis to get analysands to come to terms with the shadow figures, or in other words, to take the shadow figures, as Jung would say, on the *subjective level*. There is no doubt that the shadow has a personal aspect, or belongs more or less to what Jung calls the "personal unconscious", which as such would be equivalent to the Freudian unconscious. But when one deals with the widely held prejudices that arise out of the darker aspects of the human personality, it is doubtful how much of this belongs to the personal unconscious, and how much of this remains on the subjective level; this is to raise the question of the extent to which the individual can be held responsible for this in the true sense of the word. We only have to think of collective prejudices of this kind, as for instance, antisemitism, or other such isms which have to do with the unreflected condemnation of something human to find illustrations. Such prejudices are immediately projected not only onto certain persons, but also onto some particular group with some particular creed, or onto particular political convictions which cover up the incompatibilities we have in our own system. These things which all of us know very well poison the atmosphere of practically the whole planet. In other words, when we deal with collective shadow projections, where men not only forget about the beam in their own eyes but criticize their neighbours for the moats in theirs, it is doubtful whether the situation can be dealt with on a personal level. Since this is at the same time a moral problem, we have to admit that the collective aspect, or the collective roots of a shadow projection, most clearly originate out of the

collective unconscious and no longer out of the personal unconscious. For this reason it can be said that the collective shadow is a problem which simply has to do with the objective existence of the moral problem or the question of good and evil.

The relativity of good and evil in Jungian psychology has been given a great deal of thought and has been discussed at great length, particularly by theologians. In order to see the significance of Jung's teaching we must go back to the first dire necessity that occurred in our life, which made it inevitable for us to deal somehow with the dark aspect of our own nature, or, as it were, to take up that life in us which had hitherto not been lived, but with which we have to come to terms. As soon as we meet with this problem, we experience its ambivalence. Not only do the shadow figures represent all kinds of obviously negative qualities, and not only will we have to deal with those qualities in a way which gives them a chance to be lived, or at all events to be considered, reflected upon and made peace with, but we also will discover rather positive qualities in those figures, which in themselves are perfectly valuable, but which for some external reasons have never been cultivated and lived, and therefore, have degenerated. This condition demonstrates what can be called the ambivalence of the shadow figure. In these cases where the shadow contains both sides, it has in its ambivalence all the qualities of what we may call in Jungian terminology, a symbol. A symbol, according to Jung's definition, always unites two sides. Here we have then this quality of the shadow which we call the double, our double — the shadow who is at the same time a poison and a medicine. May I remind you of the famous passage in *Omar Khayyam* where he says: "If a sage hands you poison, drink it. If a fool hands you the antidote, pour it out." The problem amounts to the relativity of the value of the shadow, and thereby to the relativity of the value of evil. We may also, at this point, quote from the Koran (Sura XVIII - 64:81):

"Then found they one of our servants to whom we had vouchsafed our mercy, and whom we had instructed with our knowledge.

And Moses said to him, "Shall I follow thee that thou teach me, for guidance, of that which thou hast been taught?"

He said, "Verily, thou canst not have patience with me;

How canst thou be patient in matters whose meaning thou comprehendest not?"

He said, "Thou shalt find me patient if God please, nor will I disobey thy bidding."

He said, "Then, if thou follow me, ask me not of aught until I have given thee an account thereof."

So they both went on, till they embarked in a ship, and he — *the unknown* — staved it in. "What" said *Moses*, "hast thou staved it

in that thou mayest drown its crew? a strange thing now hast thou done!"

He said, "Did I not tell thee that thou couldst not have patience with me?"

He said, "Chide me not that I forgot, nor lay on me a hard command."

Then went they on till they meet a youth, and he slew him. Said Moses, "Hast thou slain him who is free from guilt of blood? Now hast thou wrought a grievous thing!"

He said, "Did I not tell thee that thou couldst not have patience with me?"

Moses said, "If after this I ask thee aught, then let me be thy comrade no longer; but now hast thou my excuse."

They went on till they came to the people of a city. Of this people they asked food, but they refused them for guests. And they found in it a wall that was about to fall, and he set it upright. Said Moses, "If thou hadst wished, for this thou mightest have obtained pay."

He said, "This is the parting point between me and thee. But I will first tell thee the meaning of that which thou couldst not await with patience.

As to the vessel, it belonged to poor men who toiled upon the sea, and I was minded to damage it, for in their rear was a king who seized every ship by force.

As to the youth his parents were believers, and we feared lest he should trouble them by error and infidelity.

And we desired that their Lord might give them in his place a child, better than he in virtue, and nearer to filial piety.

And as to the wall, it belonged to two orphan youths in the city, and beneath it was their treasure: and their father was a righteous man: and thy Lord desired that they should reach the age of strength, and to take forth their treasure through the mercy of thy Lord. And not of mine own will have I done this. This is the interpretation of that which thou couldst not bear with patience."

As we can see evil here becomes the teaching and this is something not totally unknown in analysis. There are times when the analyst has to deal with the problem of the shadow; then the analyst may appear as a shadow figure, thus giving to this shadow quality a healing influence. This whole problem of the relativity of evil is dealt with in the Catholic church according to the sentence: "*Omne bonum a deo, omne malum a homine,*" by which evil appears as no real being, over against which the real being — the Greek *on* — only belongs to the good; making the evil a non-existent "reality", which is the absence of good, the *privatio boni*. I think we have perfectly good reasons to

turn this theory upside down and to say with Wilhelm Busch that "the good, this law is safe, is always the evil which is left out."

One of the purposes of analysis is to make the person capable of coming to terms with this inferior personality consisting of laziness, evil, negative values, moral and spiritual inferiorities and backwardness of all sorts, and to come to terms with the effects this inferior part of his person has on him. These effects are naturally automatic as long as this inferior part remains in the unconscious, and it is a problem of the first order to learn not only about these autonomous unconscious tendencies, but also to control them, for if they gain the ascendancy in the life of a person a neurotic dissociation of the personality results. This task of linking this part of the person to the conscious personality is of course a major technical and moral problem. In this task man will have to keep a balance between the various tendencies and will have to accept some of them by using the necessary critique. Such a procedure will inevitably make it necessary to be disobedient, because man will have to develop an independent sort of position. The moral problem actually exists only because man must be able to will differently. It is essential that man must be able to do things which are not generally accepted by the majority of people, because only if he is able to do so, does ethics make sense. If man is just an animal who piously obeys the laws nature imposes on him, no ethical question comes up, and it is consequently of no particular merit if he simply obeys laws. Thus the possibility of disobedience is necessary in order to make the moral problem a reality. It can, of course, happen that man gets stuck in this conflict or in a dissociation, so that he starts to live a double life. In order to get out of this condition, man needs something like a therapeutic myth, a therapeutic myth which can appear in a dream. Dreams most always have something of a mythic quality, and whenever a dream is seen as an attempt for the increase of consciousness, or an attempt for the creation of consciousness, it always has some similarity to cosmogony. Every dream appears as a small cosmogony, or the creation of a microcosm, simply because there is in it an inter-relation between the conscious and the unconscious. It is for this particular reason that care must be taken not to attribute dream figures *in globo* to the dreamer's conscious personality, for this in many cases would give rise to the danger of an inflation — positive or negative. In view of this danger it would be much more correct to treat the dream figures as being forces in which man participates rather than being forces with which he is identified. Examples of therapeutic myths which are helpful in dealing with this conflict of a shadow, or with this moral conflict are the myth of the Virgin Birth, the myth of the redeeming work of Christ, and to some degree the more modern myth expressed in the new dogma, where Mary with her body is received into Heaven. In

this myth Mary's body, in other words matter, as the substratum of corruption, is sanctified.

In literature there are many other examples. There is Othello with his shadow counterpart Iago, or there is a myth of venerable age which is particularly striking in this respect, the famous Gilgamesh epic in which the hero Gilgamesh meets with two different aspects of the shadow, first a personal one who is represented by Enkidu and then a collective one, represented by Chumbaba. The latter one has to be overcome *talé quale*, whereas the first one has to be made friends with. This is the therapeutic aspect of the Gilgamesh epic. When the hero has integrated the personal shadow figure into his ego, he gains a new dimension, by which he becomes less of an individual and more something generally human. If man did not have his shadow, he would not be real, for only ghosts do not cast shadows. This, in the spiritualistic experiences, is always thought of as being a shibboleth for the reality of unreality of an apparition.

The next step in the analytical process is what Jung calls the "*Persona*". The persona, according to Jung, is a certain system of adaptation which is built up during the first half of life in order to protect man from the influences of the outer world, and in order to allow him to appear more or less decently in the outer world without giving himself away too much. This system can also be called a "role" which man wants to play. Thus Jung took the term of the persona, which is actually the Latin word for the mask used by actors in the ancient theatre, where the mask represented a particular role. From this mask, as a *pars pro toto*, we go to our clothes, therefore the costume we wear. In French, for instance, costume or *coutume* is synonymous with *habit* — which also means a relatively solid habitual complex of functions. Considered as a function, the persona is the function of relatedness to the external world, and as such is a correlative concept to the ones I shall presently describe as anima and animus, for *they* represent the function of relation to the inner world. The persona is formed in the course of life partly by the effects the outer world has upon us, and partly by our reactions to those effects. Schopenhauer put it very neatly when he said "that which somebody represents in contradistinction to that he actually is". If we identify ourselves with this persona, then we are *personal* in contradistinction to *individual*. For this reason for people who are identified with their personae, *personalities* play such an important part. Yet it must be noted that the stronger the persona is, the more rigid it becomes and the more the bearer of this persona is jeopardized by influences from within. In such a case, for instance, a strong man or a confirmed rationalist suddenly shows superstitious traits. I should like to report here an experience I had during my last trip to this country, when I visited a world-famous

scientist whom I had known from Europe. He received me on the porch of his house which was adorned with a horse shoe. I tried to make a funny remark by saying, "but Professor, you don't believe in that sort of thing, do you really?"; whereupon he answered quite naively, "of course not, but you know I have been told that it works even when you don't believe in it." We all know examples of people who have identified so completely with their persona that their lives consist only of the role they play, their profession, or their position, or the use of their particular gift. Certain famous singers, tenors, sopranos, etc. are examples of this. Perhaps the most obvious example of such an identification in history was Louis XIV, the French king, with his conviction that "*L'Etat c'est Moi*" — the State is me. In dreams the persona is rarely personified since the persona is something we *wear*, like our clothes, rather than something we *are*; thus it becomes a dream-motive rather than a dream-figure. This becomes particularly clear when something goes wrong with our persona. In such cases we have dreams in which such speech metaphors as "losing one's shirt" or "losing one's face", (i.e. the mask we wear) are illustrated, or in which something is wrong with our clothes or we are exposed by being naked or partly naked, or our persona, our mask, has become defective or transparent. In cases where the persona is actually personified, it is always represented by somebody of the same sex. As we have already seen, this is true with the shadow-figure in the beginning of analysis and the dream-figure which looks like our father or our mother in earlier years of life. The father and mother images play a considerable part as examples in the building up of our own persona. Here is an example of such a dream: the dreamer is a young American psychologist, who dreams that he sees himself being carried out of the house in a coffin — he is not particularly moved by this, except that he is upset by the fact that he sees himself lying in the coffin in his best dark blue suit which he realizes will now be destroyed. This young man was greatly interested in his outer appearance and had always paid particular attention to his clothes. His face scarcely ever showed any mimic reactions for he always put a lot of emphasis on correct behaviour. Consequently he was very impersonal.

The persona is usually much more elaborate and much more rigid with men than it is with women. This fact has its mirror-reflex in the well-known fact that clothes and the hairdo, etc. with women are ever so much more adaptable, changing much more frequently with the fashion than they are with men.

The next step in a typical analytical development is the appearance of and the dealing with the anima — in the case of a man — and the animus — in the case of a woman. Previously I offered some justification for the creation of the term anima; here I shall point to the

kind of experience which made Jung think of such a term and the objective material which can be used in order to justify these concepts of archetypes of the collective unconscious. In order to do this I need to give you an idea of the development in the realm of anima or animus which takes place in a typical case of analytical psychology. We deal with the anima first, in other words, with a hypothetical case of a man in order to illustrate the effects of the anima on a man's system. The anima is the projection producing factor par excellence and consequently, the anima always is seen by the person in a projected form, i.e. as all women, or most women, or certain women. The man will be affected very strongly by this projection. Such projections have a high degree of autonomy, so that they produce strong emotional reactions which are one of the main features of any anima projection. The existence of such a projection exaggerates, viciates all the human relations so that relationships to people, particularly women are weakened and to a strange degree mythologised.

If such a condition were to be analyzed a good deal of phantasy would be found in it; in other words, there are unconscious phantasies which automatically stain the object of the phantasy and make the sender of the projections very irritable, very touchy and moody. Man apparently becomes possessed by his anima-image and that makes him something less than a man, and produces an effeminate set of reactions. Thus he is not only moody but also very jealous; he reacts like a dandy; he is unadaptable and effeminate. He becomes a strong man with a tender sort of kernal. Now, if this anima is made the subject of analysis it undergoes a certain development which can be outlined by the various stages of that development, of which there seem to be five. To begin with the anima image will be projected onto the mother. As long as this is the case, the whole problem can just as well be called a mother-complex in the ordinary Freudian sense of the word. The image of the mother will quite automatically be contaminated with the pre-existing image of the anima. While the mother carries this projection, there is a condition that is highly undesirable and the mother-complex can properly be called a *complexus delendus*; it simply has to be somehow dissolved. If it is not, it will have all kinds of unpleasant effects, ranging from promiscuity to homosexuality, from Don Juanism to criminality. In the second stage which occurs somewhat later in life, in adolescence or perhaps earlier, the image of the anima is projected on a mother-substitute, the older girl-friend of a young man, or in days when there were still maids or cooks in homes, the maid or the cook. The third stage I should like to call the stage of the prostitute type. At this stage, the anima image takes on a somewhat androgynous nature. A prostitute can be called that because she *is* and *is not* a woman. Obviously she is not a mother-type which accounts for the

fact that with the prostitute-type the mother-complex gets dissolved. A prototype for this third stage is "Baubo", the inspirer as you remember, of the unchaste and obscene jokes of the women during the Demeter festivals in Eleusis. The fourth stage I should like to call the priestess type. This image is usually projected onto nurses or beautiful nuns, or onto women with some sort of a holiness or onto women whose backgrounds are unknown or most varied. The fifth stage can be represented by what we used to call the "*femme inspiratrice*", that is a lady with a salon, in the French sense of the word, who is of brilliant, witty, clever and rather mysterious quality, or a lady with a quality that cannot be penetrated, or a lady who is rather taciturn and mystic. This aspect of the anima-image is illustrated by Ninon de Lenclos, Diane de Poitiers and other "grandes dames" of the French past. Now, all these figures, all these stages of anima-figures, when projected, produce or exert a very peculiar influence on the man, the upshot of which is a completely demonic one.

Now this list of five stages is admittedly a clumsy sort of simplification of the problem, but there are a number of clinical examples of this phenomenology in the published dreams in the Jungian literature. Instead of giving more such examples, I would note some of the ways in which the problem of the anima appears in non-psychological literature. It is interesting to study the gnostic myth where there are several stages of feminine figures portrayed. The first stage is the mother-type represented by Eve. The third type, the whore or prostitute appears strikingly in Helena and particularly in the famous story of Simon Magus which is found in Acts 8:5-24. Simon Magus, who declared himself to be "the great power of God" and was by his followers likened to the Holy Ghost, was a rival to Peter and John. He had found the girl Helena in a brothel in Tyrus and he called her his "first thought". She is the "*ennoia*", the power contained in the aion who is also a charis and who makes aion long for the women so that the situation becomes creative and the anthropos is begotten. This story is also known from Irenaus and Hippolytos. The next stage, that of the priestess type, appears in the Gnostic system in Maria, and the fifth stage, the *femme-inspiratrice* type most clearly in Sophia. In English literature an excellent example, always quoted by Jung, appears in Rider Haggard's novel "She". The "She" has the attribute of "She who must be obeyed" — in other words, she is a woman of strict or almost absolute authority. Many aspects of the anima image can be found described in Rider Haggard as well as in a parallel book in French by Pierre Benoit "L'Atlantide". There is also a really interesting description of the experience of the anima, in a famous book of the Renaissance period, written by a Venetian monk, by the name of Francesco Colonna, with the strange title "Hypnerotomachia di Poliphilo." It was published in

1499 and is one of the most expensive incunabels because of the most beautiful woodcuts with which it is adorned. The book has been made the subject of a special study by Mrs. Linda Fierz in a book published by Bollingen in 1949.

In everyday life as a rule the various stages of the anima are naturally projected onto actual women, and as long as they remain unconscious, a period of time identical with the period of their projection, they must do so, for as soon as a contact is made with the conscious they are no longer projected. The ways in which these images usually appear are various and may be of the following types: the dream-figure is an unknown woman, sometimes of dubious character; or a diseased woman, a despicable sort of character, a "*femme qui se fait suivre*"; or a primitive, very often, particularly in this country a colored girl, or a stranger or perhaps to a non-Jewish dreamer, a Jewish girl. The image may also have historical traits, or may be untimely or even outside of time, so that she is not subjected to our terrestrial time. She may have qualities of a virgin, mother, queen, goddess; she may have the qualities of a sister, mother, wife and daughter, all telescoped into one. This is what I mean when I say she may be outside of terrestrial time. She also can be represented in theriomorphic form, e.g. as a snake, or an animal of prey, cats, tigers, etc. The carriers of these projections usually are somewhat outstanding women, preferably actresses, dancers, heavily made up persons, at all events women with rather striking and extraordinary features, very dark or very blond, etc. When in the course of analysis these qualities are discussed and when some kind of an understanding for their existence within the dreamer's own system is reached, in short when this content of the collective unconscious is integrated, more or less integrated, it has one outstanding effect on the consciousness of a man. It will produce what I would like to call an Eros of Consciousness. Such a man will possess, because of this Eros of consciousness in addition to his masculine consciousness the quality of relatedness not only to women but also to everything that comes his way. For being aware or conscious rather of the effects of the anima and her content, he will have an entirely different attitude to many phenomena of life. While the integration of the shadow enables a person to have a much better relationship to the fellows of his own sex, the integration of the anima has still more of an effect on his relations to the other sex. Man will find that in the course of such a process a triade is produced. This triade consists of a.) the male subject, b.) the female subject, (namely his vis-a-vis, his partner,) plus the third element which is transcendent and which will have to be called c.) the anima.

The correlative concept to the anima in a man's case is the concept of the animus in a woman's case. I think this can be summed up by

saying that it represents the masculine element in a woman's system. This element usually comes to the fore in the second half of life where it manifests itself more or less biologically. Women begin to grow mustaches, their voices get lower, they become more energetic and so on. The more psychological phenomenology of the identity with the animus would be that such a woman becomes a nagging individual, she likes to fight merely on principles and ideas, she develops a kind of logic which is doubtful yet persistent, she begins to know everything better, she is possessed with ideas, tends to become sectarian religiously, or to adhere to some fashionable latest philosophy, etc. There are again certain stages of the development of this phenomenon, which I should like to outline briefly.

The first stage would be represented by the father complex in early life. A girl will feel attracted to older men and will particularly be interested in paternal sort of men-friends. The second stage I would call the stage of action. In this stage the woman will admire men who are outstanding in any kind of action such as an air pilot, a strong sun-tanned sportsman. In the negative case, it can be even a notorious yet physically attractive criminal. The third stage I would call the spiritual stage. In this stage professional men will be singled out; parsons, teachers, doctors, actors, perhaps artists and the like. Negatively, it can be a swindler, or a genius misunderstood, or even a garrulous idiot. During these stages of the development, in dreams the animus may be personified in an air pilot, or in a race car driver, or perhaps in a negative form as an eagle or some other kind of a bird, particularly when it is a question of the third stage. The third stage too can be represented by a priest, or by some sort of sorcerer. When the animus is projected onto a real man, this can have very serious effects, for a woman can become an absolute slave to such a man, and it can lead to a helpless sexual bondage. Again I should like to refer you to some examples from literature, which seem to describe the phenomena of the animus projection rather clearly. Read Ronald Fraser's book called "The Flying Draper" the book by H. G. Wells, called "Christina Alberta's Father", where you can see another peculiarity of the animus I have not mentioned yet, namely the fact that the animus very often is a plurality, consisting of a group of men, in contrast to the anima which is usually one woman only. In this book, "Christina Alberta's Father", the animus is represented by what the heroine calls "the court of conscience". A good example also is Mary Hay's book, "The Evil Vineyard". It is, in fact, much more difficult to describe the animus than it is to describe the anima, and I therefore must refer you to these examples in literature rather than to any particular psychological papers.

Now, as concerns the integration of the animus, we again have to say that the animus as such, that is, the archetype of the animus, can-

not be integrated, any more than can the anima. What you can integrate is its effects, by a discrimination in the personification of this archetype. You will thereby create a relatedness to what at a later stage, when it has been made conscious to a great extent, will be a logos. This logos will give the feminine consciousness something like a reflectiveness or meditateness and will give the mind a perceptive quality. This achievement will show mainly in the relationships with other people, and in particular, with the partner. It will bear fruit as it goes along with the development of the anima in man and his ability to build up a relationship. Similar to the triad I described as being the result of this integration of the anima, there is also a triad when the animus is integrated, namely, a) the feminine subject, b) the masculine subject in the partner, in the real man, and c) the animus transcending both.

Let us think briefly on the effects that animus and anima have in every day life. Animus and anima are responsible, in a large degree, for sympathy and antipathy. As ideal images they attract each other fatally, causing eventually the utter disappointment of the individuals in question. The projection is always made at first sight. It produces a strange feeling of old acquaintanceship; that once upon a time one has already known the other, and what is worse, the ability to see reality is lost. Almost everybody is possessed by these figures. But it has to be remembered at this juncture that our consciousness is still in full development, and that there always have been and always will be more conscious and less conscious individuals. When we stop understanding ourselves or others, emotions are always produced. In other words, there are gaps in our system of adaptation, where emotions immediately push through; when emotions rule, discussion becomes impossible. Whenever this is the case, our arguments are hopelessly involved and we are victims of our prejudices. Then, of course, one single experience is sufficient to conjure up the whole weight of all the apriori judgments, or in the opposite case, one single good experience can make us see everything in an unrealistically positive light.

In an article of this length it is impossible to give a full picture of the Jungian theory of analysis. I should like to add two more things which are of great importance, particularly for the later stages of Jungian analysis. I have been talking of the triad in connection with the animus and anima. I should like to say that in a man's case we will see in the course of time that this triad is no longer sufficient, and that at a certain juncture another figure appears in dreams or phantasies, which will likewise have to be integrated, at least to some degree. And this fourth figure would be the figure of what Jung termed "the wise old man". In the woman's case something equivalent will take place, and the fourth figure with her would be what Jung calls "the great mother". Both figures have something to do with what we may

boldly call wisdom. Very often in Jungian literature you will find that the author talks about the "Individuation Process". What I have been doing thus far is, in fact, an attempt to describe this "individuation process", inasmuch as these dream figures, images, motifs, and phantasies showing such elements are in the course of analysis made conscious, or inasmuch as they are in a continuous process assimilated to the conscious system and integrated into it. This kind of development, in other words, the subsequent stages in which these images turn up one after the other, in a triadic system wind up with the realisation of a fourth element which must be added to the system. From his experience that under given conditions such a development seems to take place more or less spontaneously, Jung felt justified in talking about it in terms of a process. I shall say more about this in the last lecture, but I should like to note here that the existence of such a process as this makes it likely that individuation, which is nothing less than the becoming conscious of the totality of the human personality, is something which is basically present in life so that it is only necessary to follow this course of development consecutively in order eventually to attain this totality. Individuation means nothing less than the consciously becoming of what one actually is. With such a definition the assumption is that this final being exists in *nuce* before man starts on this enterprise; and this is something we shall have to discuss in our lecture on the relation between psychology and religion.

III

Interpretation of Dreams

It would seem redundant to tell you of the high esteem in which dreams have been held from biblical times until recent years. Not until the coming of the natural sciences in the 17th and 18th or, more precisely, 18th and 19th centuries, was this belief affected and then only among people who could be considered educated. Popular belief never abandoned the conviction of the importance of dream revelations.

In dealing with the place the interpretation of dreams plays in Jungian psychology, I shall proceed chronologically.

In a volume entitled "Studies in Word Association", which was published during the early years of Jung's psychiatric clinical work, there is one contribution called "Association, Dream and Hysterical Symptoms". In this Jung described the treatment of a girl who showed obviously hysterical symptoms. In that treatment he used both the Freudian method of interpreting the patient's dreams and his own word association experiment. In the course of the investigation it became clear that in the association experiment, and in the dreams, and in the symptoms of the patient, the same complex showed itself in various disguises. The complex that seemed to be at the root of the trouble of the patient was an erotic one, connected with what then was called the "mother complex".

A few years later, stimulated by this and other findings of Jung's, Herbert Silberer in Vienna inaugurated an interesting experimental approach to the unconscious, which he combined with the word association method, a technique he called lecanomantic gazing. This is a technique taken from ancient methods of divination, from which came the more modern practice of crystal gazing. Instead of a crystal he used a bowl filled with water, with a few lighted candles set around it. The bowl and candles were placed in a dark room and the patient was asked to gaze into the surface of the water. Various kinds of visionary impressions, or phantasies, developed. The word association experiment that was done at the same time with the test person showed clearly that the associations produced were not based on the visions produced during the lecanomantic gazing, but that both the associations and the lecanomantic visions were based on the same complexes. Silberer concluded that the visions and the associations mutually support their interpretation by pointing concentrically to the same groups of complexes. Silberer was able also to demonstrate that the figures of the images tended to develop in the course of time, and become more

elaborate and clear. He noted that they began to be psychological potencies, turning into types or typical images. Now all this is interesting, but it must be admitted that none of those experimental methods produced pure causal relations, but that there seemed to have been some kind of a "translating" element at work. Furthermore, this "translating" element seemed to be rather autonomous, independent of the originally intended effects. The conclusion to be drawn is that a definite causal explanation cannot be given to any of the dreams, symptoms, or effects observed in the association experiment, but a statement can be made about the conditions out of which the phenomena come. This is important for it bears upon the whole question of how to approach dreams in order to find out about their deeper meanings, for it indicates the difficulty of knowing that such and such a dream element goes back causally to such and such a fact or such and such a pre-existing condition. In the light of this difficulty it may help to recall some points made in the first lecture concerning the results of the Jungian word association method. We noted then that through his experiences Jung discovered the existence and the effects of what he called complexes, and that in the course of time he developed a general theory of complexes. In this general theory of complexes it was shown that these complexes are like partial personalities and that as such they behave autonomously, and that they are charged with a considerable emotional tone, and that very often they are incompatible with the attitude of the conscious mind. These qualities of the complexes are close to the results found in Silberer's experiments, so that it can be said that complexes are reflected in dreams in a personified way, as personifications in dream figures. In the dreams these complexes are able to act, to perform, to play their parts uninhibitedly, because conscious control during sleep is weak.

Another interesting result of Jung's research in the field of complexes coincides with the theory of the "*niveau mental*", the level of consciousness, developed by the French psychologist Pierre Janet. Janet worked out a theory to explain all kinds of phenomena in hysteria, and, I think, Jung used this theory to explain some of the effects of the complexes. Janet talked about "*l'abaissement de la tension psychologique*" or "*l'abaissement du niveau mental*", which is a phenomenon taking place whenever an emotional condition exists. Various kinds of unusual, strange or even pathological mental disturbances can be explained adequately by this concept of the mental level or the level of consciousness. Janet, in a later paper, published 1937, "*Les Oscillations du Niveau Mental*", says that the notion of the "abatement of the psychological tension" makes it possible to deal readily with the psychological peculiarities of sleep and dreams.

Jung observed that whenever a complex is stirred up by a critical stimulus word in his word association experiment, something happens

which corresponds to the "*abaissement du niveau mental*" of Janet; the level of consciousness remains lowered for a period of time, varying from a fifth of a second to minutes, which is a fairly abnormal state. It is clear that when a complex is constellated, that is stimulated, or stirred up, the tension or attention of consciousness is lowered. It is also clear that in sleep the level of consciousness is physiologically lowered until consciousness is almost completely wiped out. Thus it is understandable that in sleep the complexes which are normally down in the unconscious realm will be closer to the frontier of consciousness and in that way exert an influence or make an impression on the conscious mind; and it is possible that these impressions account for dreams since in such a state the complexes will be active.

Now this point of view can be expanded further by another suggestion Jung made about the psychology of dreams. I refer to the suggestion that dreams have dramatic structures, that they can be looked at as being real "*dramas intérieurs*", inner dramas, and that they can be analysed just as a stage drama can be analysed to uncover its hidden structure. Schopenhauer once said that the ego was the secret stage director of a person's dreams, or, as he put it on another occasion, "In a dream everyone is his own Shakespeare". Jung, in the early seminars on children's dreams he conducted at the Swiss Federal Institute of Technology, made the members of the class analyse certain dreams according to the classical pattern of the drama. This pattern has a number of parts in it. First there is the list of characters, or the *dramatis personae*, and the statement concerning the time and place of the action. Second, when the action begins, there soon comes a portrayal or exposition of the problem with which the drama will deal. The plot begins to develop and leads to a certain set of complications. Third, the lines in the plot are drawn together into a conflict or crisis; this is the high point of the play in which something decisive either for good or ill must occur. Fourth, there comes the solution which must be a reasonable and meaningful ending for the crisis.

Now I shall report on a dream, which I shall use at this point and a number of times later on. The patient said, "I was fishing for trout, not in an ordinary stream or lake, but in a reservoir divided into compartments. For a time I fished with the usual equipment of flies, etc., but I caught nothing. Becoming exasperated, I took up a three-pronged spear, which was lying nearby, and immediately I succeeded in spearing a fine fish."

Now I shall apply the pattern of the dramatic structure to this dream. The first sentence, "I was fishing for trout, not in an ordinary stream or lake, but in a reservoir divided into compartments" is the same as the first part of the drama; it gives the *dramatis personae*, which is in this particular case the dreamer, the time and the place.

The second part of the drama, the exposition, is given by the next phrase, "For a time I fished with the usual equipment of flies, etc., but I caught nothing". The plot leads to the problem. The third part of the drama is in the first half of the next phrase "becoming exasperated, I took up a three-pronged spear, which was lying nearby". This is a critical sort of high point which must be followed by some kind of resolution. This is in the rest of the sentence, "and immediately I succeeded in spearing a fine fish" which corresponds to the fourth part of the drama.

I want you to keep this dream in mind, as I shall go into its deeper meaning later on. At this point I want to use it as an example of the Jungian concept of the dramatic structure of dreams. But I would note that the suggestion that dreams have a dramatic structure has certain consequences. It means 1) that the dream is a whole with a beginning and an end, with a conflict and its solution. The Greek word "drama" means action, so the action of the dream would lead to the "lysis", the Greek word for liberation or salvation; 2) that it is very likely the stage drama had its origin in dreams. Note how the solution in the dream under consideration was brought about by the appearance of an entirely new element, the three-pronged spear. This was often the case in the ancient drama, where the solution came about through a *deus ex machina*. In antiquity when Artemidorus, Macrobius and Synesius wrote about dreams they cited examples in which divine intercession brought about the solution, and in all those cases the authors were convinced they were dealing with "*somnia a deo missa*" — dreams sent by God; 3) that the dramatically acting personifications in the dreams are moved by fate in the same way as fate was the dynamic of the ancient drama. Illustrations of this are the famous oracle in the Oedipus dramas, or the curse of the Atrides; 4) that there is a close connection between dreams and the old kind of dramas, which were, as has been pointed out by Nietzsche, *mystery plays*. A dream is a *therapeutic myth*, which is exactly what the mystery dramas or mystery plays were; 5) I would point out that Nietzsche said that in the dream man repeats the experience of earlier humanity, which seems to be an anticipation of the Jungian idea of the collective unconscious.

Dreams have several discernable effects. The first is that the dream wakes the dreamer up. This happens relatively frequently; in many cases because the 4th part of the drama is lacking so that the resolution to the drama is left to the conscious mind, which throws the dreamer back into consciousness. Second, a dream has a salutary effect, an immediately salutary effect. A great deal has been said about the cathartic effect of a drama upon an audience. People who attend the performance of a drama are affected by what is going on on the stage because they identify themselves with the hero or heroes, the protag-

onist or the antagonist. The cathartic effect comes through the strongly emotional reactions produced in people by this identification and they emerge from the experience liberated by the resolution of the drama. In antiquity Plutarch provided an excellent example of this when he reported that during a performance of *Medea*, a Euripedean drama, pregnant women began to give birth and men started having crying fits.

Jung introduced another important matter into dream analysis. Schopenhauer's statement that a person is his own stage director in his dreams suggests that there may well be some kind of responsibility on man's part for what goes on in his dreams. In the identification of the spectator with the hero or heroine of the drama somewhat the same thing is true. The matter Jung introduced has much to do with this characteristic of the drama or the dream. Jung pointed out that dreams can be interpreted on two different levels. Dreams can be interpreted on the objective level. This means that all dreams may be regarded as reporting something about those persons, figures and situations appearing in them as they exist objectively. This principle of interpretation is valueless when the dream figures and dream motives can no longer be traced to objective actual figures or situations in outer reality. At this point, the second level of interpretation is needed, which is to take everything happening in the dream on a subjective level, i.e. to attribute all personifications to the dreamer's own system. Interpretation on the objective level is justified as long as dream persons are well known to the dreamer and conditions which exist in the dream are a known part of the dreamer's external world. This principle becomes questionable when the dreamer's boss, or his wife, or his father, all persons who in one way or another are only partly known enter his dream. And when clearly mythological figures enter the dream an interpretation on the objective level becomes absolutely impossible. And the same thing would apply if situations which the dreamer has never come across in reality enter his dream. The necessity of interpretation on the subjective level raises the problem I alluded to earlier when I spoke of the problem involved in the shadow. It is difficult to explain how some of the qualities found in certain dream figures belong to a person's own system. If the *bon mot* of Schopenhauer I quoted is correct, if man is his own Shakespeare in his dreams, then he will have to accept the fact that there is something not only like Othello in him, but also something of Jago, of Shylock, and, as it were, of the whole cast of characters: Portia, Shylock, Antonio, Bassanio, etc. etc.

A few other qualities of dreams which seem to be fairly typical, and which are observed much more frequently in dreams than in other realms of experience must now be noted. In a collection of several

thousand dreams there are several characteristics which in a variant degree of frequency appear; these are peculiarities of dreams in contrast to waking experience. By the way, I believe that such a comparative study of dream material and conscious material is the only method by which knowledge can be gained about the nature of the unconscious, the function of dreams, the conditions under which dreams appear, and the conditions under which such and such dreams appear. Such comparative study is the only approach I can think of whereby a theory of dreams can be built. The first quality of dreams to which I point was strongly emphasized by Jung. He called it the compensating or complementing function of dreams. By this Jung meant that dreams have to be looked at in the light of the conscious attitude, condition and situation of the particular dreamer's life. He thought that dreams in many cases completed the picture of a person's life given in a study of the conscious. The Latin word *compleo* means to fill up completely, and in that sense the complementary function of the dream would be the function which adds to man's conscious picture of his own situation that which was left out for one reason or another, as e.g. repression, resistance, or wrong moral judgment. This element could come into the dream because the unconscious does not suffer from any such prejudices or repressions, because what is in it is not judged, as there is no ego which can pass a verdict.

Something similar has to be said about the compensatory function of dreams. The Latin word *compenso* means to weigh one thing against the other and to smooth out. A dream can have such an aspect which can only be seen and understood in contradistinction to the conscious condition of the dreamer. The idea of compensation presupposes the existence of some more complete standpoint for the individual superior to or different from the one he takes in consciousness. As an illustration, there is the case of a distinguished lady who has a whole series of dreams in which she meets a harlot lying in the gutter completely intoxicated; or there is a young engineer, a very rationalistic man, who has repeated dreams that he constructs a *perpetuum mobile* of first order, which he knows is an impossibility. In these cases the dreams must be regarded as having a compensatory meaning, bringing in something highly irrational into the very rational and very sound or very safe system of the dreamers.

Another peculiarity of dreams is that they often produce images, elements which have a typically symbolic quality. And here I want to go into the Jungian concept of the symbol at some length. The Jungian concept of the symbol was the reason for his break with Freud. It is given the cause for all kinds of misunderstandings and misinterpretations, and is still not understood completely by most people who disagree with Jung's thoughts. It is therefore necessary, in spite of the fact

that Jung has published a good deal of material on the subject, which gives any unprejudiced reader a clear picture of his meaning, to speak of the definition of the symbol in the Jungian sense.

The term symbol was used by a great many predecessors of analytical psychology and of Freudian psychology. For instance, Scherner did a great deal of investigation of the relation of dreams to bodily disturbances; he coined the term, body-symbolism. Scherner showed that the dream imagery expressed certain conditions in certain organs of the body. An illustration was the imagery of a furnace filled with flames blown upon by a powerful wind in a case of pneumonia or an inflammation of the lungs. The fire represented the inflammatory process and the wind the breath. Such imagery was called body-symbolism, it is nothing more than the translation of something physiological or pathological taking place in the body into an image. There is no doubt that such translations take place in dreams; the ancient Greek authors and doctors, such as Hippocrates and Galen, diagnosed bodily diseases from dreams of this kind. Tantristic Yoga also has an elaborate system of correspondencies between certain bodily locations and corresponding psychological experiences in the system of the cakras. Herbert Silberer gave a well authenticated description of certain phenomena in dreams which have to do with physiological transitions that occur, such as falling asleep or waking up; he calls the imagery related to such physiological effects the "symbolism of the threshold". He pointed out by way of illustration that the dream motive of leaving for a voyage or a trip very often is related to the transition from one psychological condition to another, e.g. falling asleep. And this recalls what Janet had to say about the *niveau mental*, and what the English neurologist Hughlings Jackson (who first described Jacksonian epilepsy) had to say about levels of cerebration. Now, according to Jung, all this so-called symbolism is not really symbolic but semiotic, from the Greek word "*sema*" which means sign, thus a sign for something perfectly well known. We, for instance, use analogies; yet an analogy is actually an abbreviated expression for something well known and concrete, as of the emblems used by employees of an airline. Usually they consist of small wings with the initials of the firm on them. They show that the person wearing such a sign in his button-hole is an employee of the airline. Or if we meet a Frenchman with a red rosette in his button-hole we know that he is a *Chevalier* of the *Légion d'Honneur*. Or think of Justice represented in a statue, usually a woman carrying a balance, a sword and with her eyes blindfolded. In all such cases, the observer can find out what is meant simply by using his common sense. Now, over against these semiotic expressions Jung would say that an actual symbol is something different because it is the best possible description of a relatively unknown but posited thing. Inasmuch as it

is the expression of something relatively unknown it always has further possibilities of meaning in addition to the obvious one. And Jung would say that as soon as all those further possibilities of meaning become known, the symbol becomes useless. It will be easy to make this clear to theologians. The Christian Cross as long as it was used to signify Christian love was an allegory according to the given definition and consequently not a true symbol. But as soon as the Cross was taken as the expression for something hitherto unknown, something transcending the ego, something beyond any rational explanation, and made the best expression for all this, then it became a real symbol. I think that Jung in his definition came close to what the ancient Greeks understood when they used the word "*symbolon*". Plutarch spoke of "*symbola mystica*" in *Consolatio ad Uxorem* 10. There the knowledge of these "*symbola*" by the initiate of the Dionysian Cult meant that he or she knew something which went beyond what could be experienced and was directly knowable. In this sense of the word, symbolism becomes a very important idea in dream interpretation. Through an investigation of tens of thousands of dreams it becomes perfectly clear that the Unconscious has the *virtus*, shall we call it, of forming true symbols.

Now I want to report a dream in which this is clear. The dreamer was a man of nearly 50 years; he was a psychologist working as an Assistant Professor at the Psychological Institute of a European University. The dream occurred in the course of analysis at a point where he began to realize what Jung calls the existence of the objective psyche. Here is the image which gave him this impression of having to do with something he had almost no conscious part in. He saw a red sphere revolving around a frontal axis in such a way that it moved away from the onlooker. The red sphere was within a blue one, a blue outer sphere, which was revolving sideways and backward around the inner sphere. The movement of the outer sphere was faster than that of the inner sphere. In the inner sphere he perceived what he called a "cross of light". This was a rectangular cross lying in a horizontal plane as it were in the equatorial plane of the inner sphere. The beams of light from this cross were white and along those four beams the white light was — as he said — pumped rhythmically from the center towards the periphery of the sphere. The rhythm was of about the frequency of his own heartbeat. The white light which was pumped rhythmically from the center to the periphery dissolved at the periphery of the sphere into, what he called, clouds of a red gleam. Outside this whole structure he saw a feminine figure holding her arm out towards the microcosm, with an impressive gesture, as if she wanted to say "you had better contemplate this phenomenon".

Now, this image — it is not really a dream since there is not much of an action in the sense of a drama in it — this image, to me,

appears to be a symbol of the psycho-physical totality of the dreamer's being which would be indicated by the fact that it is a highly abstract, most geometrical structure, and yet has a peculiar connection with his heartbeat, the pulsation of the light being directly related to his pulse. I think that more specifically we might call this central pulsation system or central circulation system a heart-symbolism, *sensu strictiori*. You will perhaps, at this juncture, remember the famous circulation of light-symbolism in Taoistic Chinese Philosophy. There is also color symbolism in the image, the blue and the red spheres, and the white and the red of the light. The blue and the red are opposites, the red having more to do with the blood — shall we say — and the blue having more to do with the spirit, or the red with feeling and the blue with thinking. Then, there is the symbolism of shape or form which was strictly geometrical: the two spheres, the rectangular Greek cross, the center and the periphery. In all this taken together there is a symbolism of totality. And, last but not least, some kind of a dynamic symbolism is given with this circulation or pulsation on the one hand and with the two movements of rotation on the other hand. In addition, there was a function of time, in the frequency of rotation of the spheres; and there was the more obviously anthropomorphic symbolism of the woman, who belongs to the phenomenology of the anima, although in this case she would play the part of a mystagogue.

The image contained a number of elements which the dreamer himself was able to trace back to conscious contents and a few elements which the doctor was able to trace back to elements of the unconscious he had come across earlier during the course of analysis. To conclude; the image contained conscious as well as unconscious material, rational as well as irrational elements, and a number of pairs of opposites. To those of you who know about Jungian Psychology it must be clear that the whole structure must be attributed to those symbols which — with Jung — are called “Mandalas”. It also should be clear that inasmuch as the image contained such a large number of opposite qualities and united them in one image it can be called a true symbol. The symbol according to Jung has a transcendent function, which means that it is capable of uniting opposites. For this reason a true symbol very often is called by Jung an “uniting symbol”.

Now I will continue with the list of peculiarities of dreams and I speak now of what is best called the occurrence of *typical motifs*. Here are some examples: the motif of a departure; the motif of a passage or crossing like the crossing of a river, either by a ford or by a bridge; the motif of falling or of flying; the more complicated motif of the cave and its dangers; the motif of the treasure guarded by some monster, dragon, etc. (“the treasure hard to be attained”); the motif of animals, such as the snake or then more generally the animals which are help-

ful (the "motif of the helpful animals"); the motif of the "circumambulation", when man walks around something repeatedly three times or more; and the "motif of the night sea journey". Recall the story of Jonah. A remarkable amount of parallel material has been collected in Frobenius' book on the night sea journey called "In the Age of the Sun God", published 1904. All in all, these typical dream motifs have a very close relationship or similarity with the motifs which ethnologists and mythologists and people who have made studies of Fairy Tales have been pointing out. This phenomenon of typical motifs always bears a relationship to the level of culture of the people involved, so that the interpretations of such motifs must be within the same level of cultural history as that in which the motif is best represented. The cultural connections must always be taken into account.

Another feature of dreams, especially of certain elements of dreams, is what is called the "contamination", which simply means that dreams are soiled with material that has little or nothing to do with the original element. Such contamination always happens as an effect of the stirring up complexes and in the realm of such contaminations the method of free association, inaugurated by Freud, has its use. For example: a handkerchief appears in a dream and the dreamer jumps from the handkerchief to Desdemona in Othello and the connection between the handkerchief and the jealousy of Othello. This is free association, justified inasmuch as in the unconscious realm there is little, if any, discrimination. Everything is connected with everything. Cases of contamination have consequently been analyzed successfully by use of the Word Association method. Jung, in a little book on the Psychology of the Dementia Praecox, which is schizophrenia, has given a few very amusing examples of such contaminated expressions of schizophrenic patients analysed as to their meaning. One was an old patient, an inmate of Burghölzli who used to say: "I am the Loreley". Jung found out that she had taken this title because of the fact that whenever the doctor came to the ward and said a few words to the patient and the patient replied to the doctor, the doctor used to leave her shaking his head and saying: "I don't know what this means", referring to her statements which were full of neologisms. Now, "I don't know what this means" — *"Ich weiss nicht, was soll es bedeuten"* — is the beginning of the famous Lied of the Loreley, by Heine. Or, the same patient used to say, "I am the Socrates substitute" — by which she wanted to indicate that she had been locked up in the Clinic as unjustly as Socrates had been put in jail.

Another feature of dream elements is what is called the "condensation". A dream figure may have qualities of the patient's husband, of her lover, of her analyst or even of some other man, but at the same time the dream figure will be a dentist or a certain animal who is

neither fish nor fowl, so that the figure at one and the same time will be something like a winged serpent, like *Quetzalcoatl*, a chimaera. These are examples of condensation. Contrary to this there is the phenomenon of multiplication — which is that one particular dream element appears in great numbers, from two to several specimens, all identical. This phenomenon is obviously connected with the fact that when a person is intoxicated he begins to see double. There is a fine example of this in the Chinese meditation text, called the “Secret of the Golden Flower” (page 55): “the Book of successful contemplation said, ‘the sun sinks in the great water and magic pictures of trees in rows arise’”. These multiplication phenomena are closely related with what the French psychiatrists have described as “*troubles cénesthésiques*”.

Another feature of dreams is that they concretise more or less abstract psychological inner facts. The words “*bête noire*” mean, in psychological terms, the carrier of a shadow-projection. In a dream a *bête noire* may actually appear as a black ram or something of that sort. Complexes, as I said, tend to be personified, and not only personified but also acted out, which has the effect of giving a dramatising quality to dreams. Instead of a certain thought, the dreamer hears the whole story or instead of a certain fact, a whole drama is produced to illustrate the fact. Dreams tend to express themselves in an archaic way so that an animal which appears in a dream may talk, just as a certain animal talks with primitives because it is the carrier of or is identical with his bush-soul. This seems to be so because of the fact that the Unconscious has actual historical qualities inasmuch as it contains the history of mankind and also the pre-history, so it is able to express itself in a primitive or archaic way.

I shall now draw the theoretical conclusions which can be reached from all I have said about the peculiarities of dreams. Then I shall apply these conclusions to the dreams I have been quoting. It has to be said, first of all, that, according to Jung’s conviction, the dream is a natural phenomenon, occurring spontaneously in man’s psyche. It is not produced by any act of will and is apparently not influenced by man’s conscious mind. Consequently any method of explaining the dream cannot be causalistic but must be a method which shows the conditions which led up to the production of the dream. The causalistic explanation is impossible because there are no causes which would of necessity produce such and such a dream. All that is possible is to demonstrate the conditions which are connected with the creation of a particular dream. Again, every attempt to define the roots of dreams must of necessity remain very vague; all that can be said is that on the one hand the contents of a dream derive from the conscious mind and come from facts known by the dreamer, (such contents Freud calls the “remnants of the day”) and, on the other hand, contents come into

the dream which stem from the unconscious. These contents are usually called the constellated contents of the unconscious. Those constellated contents can be of two different natures: a) they can in turn be constellated or stimulated by a content of the conscious mind and b) they may have no such connection with the conscious mind and consequently have to be regarded as spontaneous, coming from creative processes in the unconscious mind. The latter possibility we have already come across when we talked about complexes of the unconscious and their autonomy — this autonomy more or less equals this spontaneous creative quality.

Now we are ready to deal with the meaning of dreams. This must be formulated in such a way that what the dream has to say is seen in light of the attitude of the conscious mind of the dreamer. There are at least four possibilities in the relation between the conscious and the unconscious in dreams. First, the dream is simply the unconscious reaction to a conscious situation. This possibility is described by the Jungian concepts of complementarity and compensation, completing or compensating. Here, all the impressions of the conscious life provide the conditions needed for the production of such a dream. Second, the dream shows a situation which results from a conflict between the conscious and the unconscious. In this case the independence of the unconscious mind is a prerequisite for the creation of such a dream. Third, the dream in which the unconscious plays a still stronger part, so that the dream represents a tendency of the unconscious which seeks to change the attitude of the conscious mind. Such a dream would be possible only when the unconscious influence is stronger than the conscious one and, naturally, such a dream would make a particularly strong impression on the dreamer. Fourth, the dream described by unconscious processes which has no relation to the conscious mind. Such dreams give the impression of utter strangeness and impress the dreamer deeply. Dreams of this category have the nature of a sudden inspiration, or appear oracular, or as what the primitive calls a "big dream", or as what the ancients call a "*somnium a deo missum*".

When we differentiate the various stimuli which can influence the contents of dreams we find a number of them. Somatic sources can affect a dream content in such a way that certain disturbances in the body or certain physiological conditions of the body can appear in dreams as, for example, hunger or thirst or the sexual urges. As a second category there are the facts in the external environment which come into the dream, physical facts like sounds, church bells or a pistol shot. Such physical factors have been investigated carefully by the Norwegian, Mourly Vold, and also by the Frenchman, Maury. A third category are the psychological facts which can come into dreams. Psy-

chological facts of the environment may be illustrated by the psychological problems of the parents which appear in the dreams of the children. These most probably come into the system of the child by subliminal perceptions. Jung gave an example of a small child who dreams that her mother was going to commit suicide — the dreamer woke up and rushed into her mother's bedroom only to discover that the mother was, in fact, attempting suicide. When we think of the time factor connected with dream elements, two more categories of sources of dream elements can be discriminated; namely the experiences of the past and the experiences which may occur in the future. Jung has shown particularly with children's dreams that they often foretell the future development of the child. But future developments can be anticipated in dreams also later in life and I should like to quote one particularly impressive dream Jung observed in a middle-aged American patient. This dream came with surprising suddenness, its meaning only became clear later. The dreamer was alone in a house, it was evening and she began to close all the windows. Then she went to lock the back porch door, but there was no lock to the door, so she tried to push pieces of furniture against the door in order to block it against intruders. The night grew darker and darker and more and more uncanny. Suddenly the back porch door was flung open and a black sphere came in and moved forward until it had penetrated her body. The house was the patient's aunt's house in America. She had visited her aunt in that house more than twenty years before the dream. The family was completely disrupted because of a conflict between its various members, especially with the aunt. The patient had not heard anything about the aunt for twenty years. The striking fact was that about ten days after the dream the patient received a letter from America informing her that the aunt had died at exactly the time of this dream.

In arriving at a possible meaning for a dream, another number of facts must be considered. Dreams are never simple photographic reproductions of events that happened previously; there are always minor alterations made by the dream as over against the actual facts of the happening. In a dream where a patient perceives the doctor, the image seems to be really of the doctor as he actually looks. Upon closer inspection, however, both the dreamer and the doctor discover that a little difference can be seen so that it becomes doubtful whether the image actually means the doctor as he is, or whether the dream has not shifted the emphasis from the facts known about the doctor to some observation the dreamer made about him which had little to do with him. In other words, the image is a projection the patient has about the doctor. As far as we know there is only one exception to the rule that dreams are never simple repetitions of previous happenings; the exception is the "shell-shock dreams" which were frequent neurotic phenomena occur-

ring during and after the first world war. In these dreams people who had been under gunfire and had either been wounded or covered with dirt by an exploding shell kept repeating their experience in their dreams over and over again.

Secondly it has to be borne in mind that the dream illustrates unconscious contents which may either have lost their original connection with the consciousness, or may never have had any such connections. Thirdly the dream may show contents of the personality which have not been uncovered in the life of the dreamer up to that time; the dream thus may portray particular qualities in the dreamer's personality which may develop in the course of time. All three of these statements actually boil down to the fact that there is an autonomous factor at work in dreams which has great freedom in portraying facts of the past, present and future, and is capable of showing things the conscious mind cannot possibly know or may have forgotten completely. I only have to remind you of certain cryptomnesias to link this statement up with observations made in psychology and psychopathology.

Now when it comes to the matter of the technique for analysing dreams, I need first of all to emphasize that it is almost impossible to analyse a single dream properly, and that it is much better to attempt dream analysis when a series of dreams of the same dreamer are available. There are important reasons for this: A series of dreams is usually not a sequence where one dream is the result or product of a preceding one, in such a way that A of necessity produces B and B of necessity produces C, and so on. But the arrangement in a series — if there is any — is a concentric one; the various single dreams of a series deal with one and the same central problem and thus group themselves around this problem. Moreover, a series of dreams give a number of different aspects of one and the same situation in such a way that one dream gives one aspect and another dream another, so that through the series the situation becomes clear. Under analytical conditions the interpretation of dream A may have been quite good and still not absolutely satisfactory or convincing. Then dream B may well add whatever has been overlooked in the interpretation of dream A and thus make up for the lack of completeness. This characteristic of dreams to circumambulate about a problem is illustrated by the behaviour of an individual who is confronted with a situation about which he knows next to nothing. Think of a man lost somewhere in an unknown country or in the jungle. If he is wise he will try to find out more about his situation by investigating the area in sections or by going around his camp in ever-widening circles. This is somewhat like the method nature has used in describing the unknown aspect of a certain situation by giving a person news about it from various points of view.

Now having dealt with these preliminary matters, we may be pre-

pared to say something about the technique of the interpretation of dreams. First, it is essential to get a complete description of the actual situation of the dreamer. Then, an investigation into the preceding experiences of the dreamer in the conscious realm must be carried on. Next, it is necessary to collect what is technically called the context. The context consists of all the associations and the material of subjective nature the dreamer is capable of contributing to the text of the dream. It may well be that if there is an archaic motif in the dream the possible mythological or folkloristic parallels will have to be studied. We shall presently go into the importance of this feature. Whenever dreams occur in the course of an analysis it may become essential that not only your analysand produces the contents of his conscious and, if possible, unconscious mind but that the analyst may have to do the same thing. This most certainly is of vital importance whenever the analyst plays a part in the analysand's dream. If the situation is complicated, the analyst would need to get information of an objective nature about the dreamer's situation from other sources, the dreamer's wife or husband, family, etc.

Let us return for a moment to the necessity of producing parallels of mythological nature to the archaic motifs in the dream. This practice is typically Jungian and its theoretical justification lies in the fact that whenever the dream is not clear, it becomes wise to use the method of amplification in order to interpret the particular motif to the point where its meaning becomes clear. The method of amplification actually rests on the fact that the meaning a dream has is not known and cannot be known in advance. This is the opposite of the Freudian idea that actually we know very well what is hidden in a dream and that a dream, the meaning of which is hidden, is no more than shadow boxing. Freud thought that a dream is the guardian of sleep because the infantile tendencies of our unconscious which are incompatible with our conscious attitude become alive during sleep; and they have to be blurred by a dream in order not to stir us up too much and interfere with sleep. If this were so, the method used in the Freudian school would be perfectly correct, for the free association method actually is logically speaking a *reductio in primam figuram*. Now the Jungian method of amplification is the exact opposite of this; it consists in practice of a technique which goes as follows: the analyst asks the dreamer, "What comes to your mind in connection with this dream element?" Then, the analyst asks again, "and what else comes to your mind with regard to this dream element?" And the analyst continues to ask questions until he collects many thoughts of the dreamer concentrating upon the one element. In other words, the element is amplified by bringing in correlated material. Whereas in the free association method of Freud the first question is repeated for each answer. The answer to question

A is B. So the same question is asked of B, which results in the answer C, and so on for C, D, etc. By this the analyst leads the patient away from the original element until in the long run the final answer leads back to that original element. This is in a way the famous Aristotelian *anagoge* or logical reduction. On the contrary, the method of amplification is closely connected with the Jungian concept of the symbol where — as I noted earlier — the assumption is that a symbol always contains qualities unknown as well as known, qualities that transcend the ego, qualities which at the time could not possibly be known yet which have to be accepted, nevertheless, as existant.

Now, with all these premises in mind, I shall return to the American patient who dreamed that he had no luck fishing for trout with the conventional equipment and getting exasperated picked up a three-pronged spear lying nearby and immediately speared a fish. Here are a few particulars about this patient which describe his actual conscious situation and some of his previous experiences. The patient had been a very successful American businessman — a banker — of 56 years of age. When he came to the analyst he had been in a very serious melancholic depression for over three years and had been in various excellent American mental institutions where all possible efforts had been made to cure him. He was without any hope, he was completely paralysed and could not really speak or listen. He was literally dragged into the analyst's consulting room by his wife and he was quite unable to answer any of the analyst's questions. The analyst saw him once a day for perhaps twenty minutes or so, engaged in a kind of monologue in which the analyst tried to make him see that such depressions may have some deeper meaning and that it would be particularly helpful if he would tell of his dreams. But as he never answered any of the analyst's questions and appeared completely unimpressed by what the analyst's words were saying, he was always dismissed after a relatively short period of time. After about one week of this rather one-sided conversation his wife told the analyst that he had had a dream and that she had written it down for him; it was the dream I quoted earlier. From then on the patient had one dream each night for more than a week, at the end of which time he was cured and remained cured for the rest of his life. The outcome of this entitles us to attribute a major importance to the dream. We have to think of the connection between the lysis of the dream and the cure for it appears that the dream made a forecast of the latter. But in order to understand how such a thing is conceivable it will be helpful to use the amplification method, particularly with regard to one item in the dream. First, however, I want to say a few things about other elements in the dream. Fishing had been the patient's hobby, but the hobby no longer seemed satisfactory as he did not succeed in catching any fish; the reservoir di-

vided into compartments was a peculiar place, not only because it was not a usual arrangement but also because the water was stagnant. The stagnation was a very apt description of his paralysis. The various compartments meant that everything in life was neatly divided up and concealed; that is an illustration of what we are used to call "compartment psychology". But then something unusual happened, unusual for his present state or frame of mind. He got exasperated. This was an emotional reaction which took place spontaneously; it was connected with a faint realization of his inadequacy in respect to his situation. The literal meaning of the word "emotion" means "to be moved out of" something, namely, in that case, I would say, out of his paralysis. When he got emotional, exasperated, as he put it, there was a connection with his perception of the three-pronged spear. This was the culmination of the dream which brought in an entirely new element. The inference was that the spear had always been there but he had not seen it. Immediately after he became excited he did see it and the lysis followed as a matter of course in the spearing of the fine specimen of trout. Now, I consider the three-pronged spear to be the famous trident of Poseidon, or Neptune. I shall now try to show the importance this has in the case by using the amplification method; the importance comes because the image provides an explanation for the fact that this was a healing dream. The *triaina*, Poseidon's spear, is the main attribute of this Greek God. In other words, it is this God himself. Who is this God, then? He has a great many qualities which have to be found in amplificatory material. It is interesting to read what Homer has to say in the *Iliad*, (15, 189): "Windswift Iris of the Fleet Foot obeyed these orders promptly and set out from Mount Ida for sacred Ilium, dropping in her eager haste like the snow or chilling hail that falls from the clouds when a squall comes down from the bitter North. She went straight up to the great Earthshaker and said: 'Girdler of the World, god of the Sable Locks, I have come here with a message for you from aegis-bearing Zeus. He commands you to stop fighting, to retire from the field, and to rejoin the other gods or withdraw into your own sacred sea. If you disregard his explicit commands, he threatens that he too will come here in person to take the field against you. And he warns you not to come to grips with him, maintaining that he is by far the strongest god as well as your senior by birth. Not that that appears to deter you (he says) from claiming equality with him, of whom the other gods all stand in dread.'"

"The great Earthshaker was infuriated. 'This is outrageous!' he cried. 'Zeus may be powerful, but it is sheer bluster on his part to talk of forcing me, who enjoys the same prestige as he does, to bend my will to his. There are three of us Brothers, all Sons of Cronos and Rhea: Zeus, myself, and Hades the King of the Dead. Each of us was

given his own domain when the world was divided into three parts. We cast lots, and I received the grey sea as my inalienable realm. Hades drew the nether dark, while Zeus was allotted the broad sky and a home among the clouds in the upper air. But the earth was left common to all of us, and high Olympus too. So I am not going to let Zeus have his way with me. Powerful as he is, let him stay quietly in his own third of the world. And do not let him try to scare me with threats of violence, as though I were an arrant coward. He would do better to give his own Sons and Daughters a piece of his mind. He is their Father, and they will have to listen when he orders them about.’”

“‘Girdler of the World, god of the Sable Locks,’ said wind-swift Iris of the Fleet Foot, ‘do you really wish me to convey to Zeus this contumacious and peremptory reply? Will you not change your mind? It is a mark of excellence to relent. And you know how the Avenging Furies always support an elder brother.’”

“‘Lady Iris,’ said Poseidon the Earthshaker, ‘you are right in what you say. How excellent it also is for an ambassador to show discretion! But it galls me, it cuts me to the quick to be bullied and scolded by a god with whom Fate has decreed that I should share the world on equal terms. However, I will give in now, though not without resentment. But let me add a word of warning about my own feelings. If Zeus, against my wishes and those of the Warrior Athene, of Here, of Hermes and of my Lord Hephaestus, spares the citadel of Ilium and will not have it sacked, giving the Argives a resounding victory, let him know that there will be an irreparable breach between us two.’”

“With that the Earthshaker left the Archaean army, much to the regret of those gallant men, and withdrew into the sea.”

Poseidon is Zeus’ brother and the brother of Hades and the brother of Hera. When they divided up the World among themselves, Poseidon got the Sea, Zeus the Heaven and Hades the Underworld. They are equals, inasmuch as all three of them have the whole Cosmos and rule the Cosmos. Poseidon, more particularly, is the God of Earthquakes; he produces earthquakes by driving his trident into the earth. With such an act, the whole globe shakes. But Poseidon is not only destructive, he is creative inasmuch as each time he uses his trident, something creative like the welling up of a spring (e.g. Hippokrene) or the opening up of a valley (e.g. the Hellespont and the Bosphorus or the Peneus in Thessaly) happens. Besides this, Poseidon is the god of storms. He, also, is a stormy lover, has affairs with all sorts of creatures producing many offspring, so that he is creative also in this sense. He is the god of the earth and as such is responsible for fertility, in particular plant-fertility; he is in that respect called “*georgos*”, the farmer. Then he is a horseman par excellence and has created the first horse

by using his trident. Then he is called "*Genethlios*" — the father of men, particularly the Ionians and as such the father of the tribe and its protector. He has a number of other qualities, of minor importance; he is an oracle god, in Delphi, he is a doctor, the father of the two famous doctors in the Iliad, Machaon and Podaleirios. Now, from all these attributes we can see that he is a creative god and the trident is his main creative instrument. As such it has a typically phallic connotation. I want to point out in this connection that the Phallos in the Greek sense is never conceived of as being a symbol in the Freudian sense meaning only a sema for the male organ but that it means a real symbol in the Jungian sense, pointing at the power of creation in nature which is far from being understood, appearing to possess a mystical quality. So that — I think — we have to reach the conclusion that this amplification of the trident as *deus ex machina* gives us a much better chance to understand why the appearance of this divine element in the dream was found to have such an obviously healing effect.

Now, I also said earlier that it is difficult to analyse one single dream correctly and that it is much more preferable to venture to say something more conclusive about dreams if we have a whole series of dreams which can be cross examined and checked against each other. I want, therefore, to present one or two more dreams of this same dreamer. Here is the text of the second dream which took place the second night: "The dream began as I dropped my eye-glasses and broke them. I immediately got into a Ford car which was standing close at hand and drove off towards the optician's office (I never drive automobiles myself in conscious life). On the way I saw an old man, a respected friend and advisor of mine. I asked him to come with me which he did. On the journey to see the optician I told the old man of my worries and difficulties and received from him much good advice." Now I should like to compare the two dreams in respect to motifs. The dropping and breaking of his eye-glasses represents a conflict; it is to be likened to his unsuccessful fishing in the first dream. The glasses, in this case, were broken and that created a tension of some sort or an impasse, comparable to the emotion appearing in the first dream. At the impasse in this dream he got into a Ford car which was standing close at hand. So the Ford car had a similar function to the trident in the first dream, it came to his help, to his rescue. He began to be astonishingly active, compared to the absolute passivity he displayed in his depression; this was shown by the remark he made that in conscious life he never drove automobiles himself — he always used to have a chauffeur. Thus we can say that he got into motion, he became emotional as it were. Yet while the automobile was driven by him, the automobile is something which moves autonomously, not by conscious forces but by forces of a different sort. I noted that Poseidon was

a great horseman and charioteer; the automobile can, therefore, be compared to Neptune's chariot which is driven by his horses. The man the dreamer wants to see, namely the optician who is to mend his broken glasses, is in some way an allegory of the analyst, whereas the old friend he met and whom he called a respected friend and advisor would be like the "wise old Man". The friend and advisor, however, corresponds to the fish he caught in the first dream, inasmuch as the fish was the solution, the lysis, of the dream and in the second dream the lysis was the good advice he received from his friend. Now, with regard to this advisor I should like to come back to Poseidon who is the *halios geron*, the old man of the sea, and who interestingly enough has many of the qualities of the advisor in the old myths. As I said, Poseidon was an oracle god and a doctor and he was also related to the fish. From these two qualities of Poseidon I arrived at the conclusion that the old man advisor the patient met was closely connected with the Poseidon figure, thus closely connected with the fish in the first dream. Again I should say that the fish as well as the old friend both come to him spontaneously; in the first dream he seized upon the possibility given to him by Poseidon, and that in such a way something was achieved or came to him, or came back to him, which had hitherto been lost. In this sense, I think we have to interpret the fish in the first dream as a typical libido symbol and from the epicrisis of the case we know that this libido actually did come back to him shortly after he had the first dream. When I said that the wise old Man of the second dream was parallel to the fish of the first dream, I was reminded of a parallel which I find very interesting. I quote from the 18th Sura of the Koran, the scene where Moses and Joshua meet Kidher or Alkadhir:

"Remember when Moses said to his servant, 'I will not stop till I reach the confluence of the two seas, or for years will I journey on.' But when they reached their confluence, they forgot their fish, and it took its way in the sea at will. And when they had passed on, said Moses to his servant, 'Bring us our morning meal; for now have we incurred weariness from this journey.' He said 'What thinkest thou? When we repaired to the rock for rest I forgot the fish; and none but Satan made me forget it, so as not to mention it; and it hath taken its way in the sea in a wondrous sort.' He said, 'It is this we were in quest of.' And they both went back retracing their footsteps. Then found they one of our servants to whom we had vouchsafed our mercy, and whom we had instructed with our knowledge. And Moses said to him, 'Shall I follow thee that thou teach me, for guidance, of that which thou too hast been taught?'"

When the text says: "it is this we were in quest of," it means that the loss of the fish is a sign to those two of their finding him whom they seek, namely Alkadhir, the reputed visier of Dhulkanrein, the

two-horned, which is another name for Alexander the Great. He is said to have drunk of the fountain of life by virtue of which he still lives and will continue to live till the day of judgment. He is said to appear clad in green robes (hence his name, Khidder, the green one) to Moslems in distress; he promises longevity; and one of his outstanding qualities is that he is a very good friend of Dhulkarnein and therefore a friend and advisor of Moslems in general. As advisor he reveals divine secrets to his friends and he is to be met on the road as they hike along. This is exactly what happened to our dreamer; he met his friend and advisor on the road. Alkadhir is likened also to Elijah who was immortal and who went to heaven on a fiery wagon. Khidder, by the way, still has a maritime character with the Mohammedans; in the folklore he is called the Khawwad-al-buhur — the one who traverses the seas — and as such is the patron of the sailors who still sacrifice to him when a new boat is launched. The loss of the fish in the Sura quoted would correspond to the loss of the instinctual soul or of the psychic energy in the dreamer of our case, which accounts for his being so tired and so depressed; whereas the fish he catches in the first dream would then be the opposite, namely the new life gained, or rebirth, as it were. In the myth of the Australian aborigenes, the *aljiranga-mijina*, the fish in its archetypal aspect is thought to be the animal ancestor of the tribe, or, in other words, the totem animal of the tribe, just as Poseidon — as I mentioned earlier — is the ancestor of the Ionians.

The return of energy in the psychological sense was indicated over and over again in the series of dreams which the patient had. I shall only give three more examples. The fifth dream said: "In this dream I went to the railway station, apparently the Hauptbahnhof in Zürich, to receive a large amount of money, which had to be taken from the station to one of the banks. I made several trips but before doing so I arranged for a guard to follow me on the street, keeping a little way behind me. After one or two trips I glanced around and I could not see the guard, so I quickly turned around and went back to the station. Then I found the guard sitting down on a comfortable bench in a small park. I accused him of neglecting his duty; I was quite bitter in my remarks to him. His only reply was that the arrangement was foolish since there was no danger of anyone in Zürich attacking me." And in the 7th dream he said: "I was standing on the Fifth Avenue in New York City watching the return of the Rainbow Division from the great war. I saw many old friends in the marching troops. After the parade had ended several of us met for dinner. Among the party was a very humorous officer who made prophecies about our future. Some of his remarks were very funny — but he did not get to prophesy my future before the dream ended." And at the end of this whole series, he had the following dream: "I went to the home of the

great male eels somewhere in the South Atlantic. I watched billions of eels starting home and could see them in the water as far as the horizon." With regard to the last dream I should like to make only one remark. The homing of the eels is one of the most astonishing phenomena in nature — as you may know some individuals among the many eels stop feeding in the autumn and become silvery; then these silver eels descend to the sea and travel across the Atlantic to breed in an area southeast of Bermuda; they die after breeding. Larvae called *Leptocephali*, which are transparent, travel back to Europe in the course of two and a half years' time. It has been proved that these larvae find their way back to the same waters from which their long-dead parents came when they started on their honeymoon trip to the Bermudas. In view of this fact I think we may safely draw the conclusion from these dreams that the instinct is infallible and energy will find its way back to the dreamer in due course.

IV

Psychology and Religion

It may be out of place for me to apologize for dealing with this subject but there are one or two reasons for doing so. William James dealt with the Variety of Religious Experience as a psychologist and was a pioneer in the subject. C. G. Jung dealt with the same topic some thirty-five years later in his Terry lectures. Thus two of the most competent people have dealt with this theme and I expect that their work is well-known. I am not able to speak as competently as they did. Another reason for making my apologies is that I am a dilettante in one of the two parts of the theme, the theological. On the other hand there are grounds which give me some assurance as I proceed. In analysis and particularly in Jungian analysis, religious problems appear very clearly. Then for nearly twenty years I had been dealing with the institute of incubation as it was practised in Greek and Roman times so that I have been highly preoccupied with the irrational or the religious aspect of healing. When I studied the records of this incubation rite I came across the fact that in the Hellenistic period and later on in Christian times people who have devoted themselves to the cult of a certain deity were called "*therapeutes*"; which is our modern word therapist. Today analysts are called "psychotherapists" which would mean people devoted to the cult of the psyche. Although the psyche is no longer a goddess in our day, the Latin equivalent of the Greek word, "*anima*", meaning soul, is considered to be of a semi-divine nature. When Tertulian spoke of the "*anima naturaliter christiana*" there is reason to doubt that he was sure the human soul is naturally Christian. If human nature was said to be Christian, the statement would logically lead to pantheism which is not Christian.

Jung in his work discovered what he calls a religious factor in nature. He found it in dreams and dreams are products of nature. On this basis it appears that there is such a thing as a religious instinct. Now theologians may be deeply disappointed or scandalised by such a statement since it appears to be a new version of the old *medical materialism* of William James. But William James in 1901 and 1902 showed that the idea that various religious phenomena are "*nothing but*" the effects of certain chemical changes in a person was in no way satisfactory. And such is certainly not Jung's idea. When he says that there is a religious instinct innate in man he is not speaking in terms of medical materialism. Since 1912 when he published his book, "Symbols and Transformation of the Libido" and more particularly since 1937

when he gave the Terry lectures at Yale, he has provided evidence for the fact that religious factor is something *sui generis*; that it exists in the same way as other instincts exist which means that they cannot be reduced to anything more elementary.

In Greek Antiquity there was the belief that dreams are *somnia a deo missa*, that is, dreams sent by God. The idea that man's soul or his unconscious serves under certain conditions as the door through which the divine or religious element is capable of reaching his conscious mind has always been believed. If man's soul has a divine spark in it, or in other words, if it participates in any way in the realm which transcends the conscious self it is a ready made instrument for that purpose. There are certainly other channels to the transcendent realm; records from the past are full of instances and ways in which man has participated in this realm. Aldous Huxley's book "The Perennial Philosophy" and William James' book, "Varieties of Religious Experience" give many examples of the ways such phenomena take place. To deny the possibility of a variety of ways by which man is related to the transcendent is either to place a limitation on the religious factor or a limitation on the functions of the human soul or psyche, in particular the unconscious psyche. This suggests why in the Freudian system there is no room for an autonomous religious function. In Freud's system the unconscious and its products are looked upon as being only a facade so that they always have to be reduced to more basic roots or elements. Consequently, the Freudian system has to be understood as an impressive yet effective method for doing away with the unconscious. Unconscious products have to be unmasked because they never mean what they appear to mean, and a person who has undergone such a treatment, will feel liberated from many useless, silly and superstitious pre-occupations.

Jung has said that he has never really cured a patient in the second half of life unless, in the course of the treatment, that person found access to the religious function. As this statement was made as a result of Jung's vast experience, we simply are compelled to believe it. The difficulty is that the two concepts, the healing of the patient and the religious factor *sui generis*, are not clearly defined. For this reason, if we are to advance our understanding of our subject, we shall need to make some further investigation.

The concept of the healing or the cure is complicated. In order to illustrate how complicated it may be I use the case of a neurosis with a simple, clear-cut symptom with which I was involved during the early years of my private practice. During the second year of my practice as a psychotherapist I was consulted by a man who suffered from impotence. The man bored me intensely. When he told his story I discovered that he was absolutely uneducated and completely stupid. I

realized that it would be impossible for me to have a decent discussion with him; I let him talk on and at the end of an hour's interview I dismissed him with a few palliative words. I never saw him again. But from that time on, in regular intervals of one year, five other men came to consult me for the same complaint. When the last one came, I decided that I was going to find out what the strange coincidence was all about. So I asked this man how he happened to have come to me. He replied that when he told a friend of his physical disability the friend suggested that he see Dr. Meier in Zürich since he cured him of the same thing in one session and subsequently did the same for four other men whom he knew. Such an experience presents quite a problem. It might be said that the cures which took place in five of those men were due to suggestion, that my fame as a miracle-working doctor was really the cause. But that would not account for the cure of the first man. Or, as another illustration of the complexity of a cure we may be reminded that many patients who consult a doctor for this or that neurotic symptom and are cured sooner or later begin to develop what is called a transference; that is, for those patients the analyst begins to represent the "Healer" with a capital H. The doctor may be tempted to make it clear to his patient that he is not the healer and that the idea that he is is an illusion, but such a dealing with the matter will not work. It absolutely is essential for the doctor to take the projection very seriously and actually make it a major issue in his subsequent work. The point here is that in mental illness it is practically impossible to do, what I would call, combating the sickness. Instead, the analyst, by going along with the sickness engages in the process which is at work in the patient. The doctor learns that the sickness is something of what the Ancients called a "divine sickness". But this appears to suggest the age-old belief that sickness not only is a punishment but if it is approached in the right way it can lead to a change of the old being or to an entirely different existence. However, a neurosis can no longer be explained causally, resulting from a lack of the religious factor. If that were the case, pious people would never be neurotic; which is not true. This theoretical conclusion, confirmed by practical experience shows that the religious factor cannot be introduced by medical means in such a way as to do away with the neurosis. Freud is right in many cases in assuming that a neurosis can be causally traced to conflicts of early childhood, and that shows that there is no religious problem involved. If it were possible to proceed by introducing the religious factor as a substitution for the illness, the implication would be that a whole neurotic or psychotic condition had actually developed from the beginning in order to compel the patient to accept the religious demand. This would be to declare that the sickness as such was unreal and only a neurotic arrangement in Adler's sense. Not only would the

sickness in this way be degraded to something completely wrong thus devoid of any deeper meaning, but it would also suggest that all sickness is only a neurotic arrangement imposed on a person; and that is a contradiction in fact. From this contradiction alone the conclusion that what is hidden actually behind the sickness, the neurosis as an *unknown* complex, must follow. This is further shown by Jung's assertion that a real cure is reached only after the religious factor has been assimilated for this takes place only after a long period of work. Since such a long time and so much effort are involved in order to bring about the realization of the existence of the religious factor, the factor itself must be then unconscious.

This reminds me of a remark Jung once made: "the astonishing fact about the unconscious is that it is really unconscious" which means that it cannot be reduced to anything well-known. It would consequently be methodically wrong if in view of Jung's finding that the religious factor is indispensable in a cure, a doctor were to try to *à tout prix* extricate it like the Manichean spark of light out of the unconscious matter. This would be a *petitio principii* and would be wrong for many reasons. The more important of these would be that an analyst who was prejudiced in such a way would never be capable of dealing adequately with a manifold variety of cases. A person who used his own panacea could never be an analyst as in his work with other people he would only prove the reality of his own monomania and thus project his own complex into everybody and everything. Moreover, since the religious factor is subjective reality and since a person needs this factor in order to be cured he must discover it himself as the result of his own personal research and effort. In the effort the analyst can accompany him carefully and in a subtle way, for only so will his discovery have the necessary convincing quality. The analyst can accompany the patient in this search only if he has made the journey himself. But if the search is successful that would point to the fact that the discovery of the religious element is the product of the sickness and the treatment. Such a result can be expected only on condition that the analyst and the patient ask about the purpose of the suffering.

Many religious people used to think of disease or a stroke of bad luck as something sent by God. I should think that such an idea makes a lot more sense than the idea that bad luck or disease is caused by blind fate or by the stars. Even so, to believe that God sends diseases is to believe in a god who plays a rather dubious part in life. This was the idea men had of Jahweh in the old days. He kills and cures; He is the one who says in (Vulgate) Isaiah 45:67, "*Ego dominus et non est alter faciens bonum et creans malum.*" But the same thing was true of Apollo and even of the Christian God up to the baroque period; the statues of God portrayed Him sending his plagues with bows and

arrows. In antiquity there is also the healing god who is himself sick or wounded; this motif is closely connected with that of the poison as medicine or the weapon which serves as the cure. In Richard Wagner's *Parsifal*, "only the spear that cleft can close the wound." Such mythologems cannot be explained rationalistically as threats used by priests with the thought that, "God made you ill, so restore your faith and he will cure you in gratitude." Patients are usually more sophisticated than that. They would be inclined to accept the explanation that the sickness is something self-inflicted. However, this would also be a rationalistic or causalistic conception. Psychologists have learned that there is no such simple connection between *causa morbi* and the medicine. To know this is important from the point of view of mental hygiene for the following reason: if it were possible for a person to make himself sick and also to cure himself he would be like one of the gods I mentioned who have both powers; and this god-likeness would be a very dangerous thing inasmuch as it would show that the person not only had a neurosis but that he also had some kind of a megalomania.

The goal of the integration of the religious factor can be reached when a creative use has been made of the disease, in other words, when the disease has not only been successfully combated but when it has been made a meaningful part of the patients' life. This is not a simple thing to achieve for it is not easy to understand the deeper meaning of a neurosis. But to speak of a deeper meaning amounts philosophically to speak of the *causa finalis*. Psychiatrists are much more in danger of being impressed with the non-sense mental diseases produce so that it is difficult for them to see sense in such things. This continues to be true even after Jung's discovery because, by applying the Jungian technique, the psychiatrist can understand what the patient wants to say but the strange bizarre style the patient uses and the reason why the patient seems compelled to express himself so enigmatically remains unexplained. It is interesting to note that, in the few papers Jung wrote about Psychology and Psychotherapy of Schizophrenia, he said that those diseases have the same function as other mental disturbances, namely that they are a pushing through into consciousness of collective unconscious material, and that as such they are equivalent to a compensatory reaction of the unconscious, compensatory with regard to the conscious attitude or "Weltanschauung". If this is so, it is necessary to work with schizophrenic patients constructively, so that the destructive demons may be changed into something really creative and the patient helped to build a new personality. In recent days much has been said about the analytic treatment of schizophrenics, but as far as I know, such a view with regard to the cure has never been mentioned. The *telos* or the meaning of the disease does not seem to worry the psychiatrists who deal with the treatment of schizophrenics; and

they seem to be satisfied with the causalistic-reductive interpretation of their cures.

Personally, I have had a limited experience with the analytic treatment of schizophrenics and all my cases date from the early thirties when there was little known about the subject. But I should like to quote one of my cases. I was at the time a young intern at the Psychiatric Clinic of Zürich University "Burghölzli" and in my early years of analysis with Jung. I was very enthusiastic and eventually took a few patients, typical schizophrenics, into analysis. The case I report was that of a young man who had been confined for seven years. When I took on the ward he was in, my predecessor warned me to never approach him because he was so aggressive and dangerous. He was a catatonic schizophrenic who stood in the corner of his room, practically immovable, for almost 24 hours a day. When I first saw him I could not believe that condition for the reason that in the patient's eyes there was a certain kind of warmth and a human expression which did not fit with the rest of his appearance. When I visited him the next day I went up to him and stretched out my hand in order to shake hands with him; to my astonishment he immediately reacted, took my hand, held it for some time, although he did not say anything. The next day I took him to my room. This created tremendous excitement among the hospital personnel. However, the visit went well; I talked to him and he began to talk, which he had not done for years. He told me his problem which was that there was a cleft between the two halves of his brain. The right and the left half were separated and the left half consisted of silver-ore whereas the right one consisted of coal. This fact, he said, accounted for his condition. In the course of the next few days he continued telling me about his delusional system. I took him out to the park, went for walks with him and discussed this system and his dreams. After a few days what you would call an analytical situation was created. A day or two later he told me that something had happened in his brain; that in the cleft between the right and the left halves a flower had started to grow, a blue flower. Strangely enough, from that moment on the patient could be regarded as cured. He was shortly afterwards dismissed from the Clinic. Eight years later I met him on the street. He looked extremely well; he told me all that had happened since we had seen each other last. He had worked regularly. He introduced me to a young lady who he said was his fiancée. Upon taking his leave of me he said: "Well, Doctor, if I hadn't lived through this, I wouldn't believe what good can come from such a disease". The way in which he said this and the expression on his face made absolutely clear that he had been capable of assimilating the whole psychotic experience in a creative way, that he was deeply grateful for the experience, and that he was looking at it in a religious way. I was convinced

that the man was cured, that he was healed, a word synonymous with "whole". I was reminded of Saint Ignatius of Antioch who said in the Epistle to the Romans 6:2: "Once arrive there I shall be a man" — *anthropos esomai*. Using the mythologem contained in Appollodorus who gave the text of an Appollon oracle: "*ho trosas iasetai*" — He who wounds will also cure — I would say that the catatonic schizophrenia of my patient was at the same time his specific remedy; the disease acquired the dignity of medicine. This is the old homeopathic conviction of *similia similibus curantur*, where the poison is the remedy. There is a tremendous psychological problem involved in this and it is hard for analysts to learn that the principle of this *trosas iasetai* actually has to be carried to its extreme in some cases. The extreme being that the patient becomes the doctor and the doctor the patient. Upon this paradoxical situation I have to say more later.

To speak of a patient as becoming whole calls to mind another puzzling statement made in the texts of ancient incubation rituals which appears rather pagan. According to the ancient idea the two concepts of *nosos* and *penia* are practically synonymous: *nosos* meaning disease and *penia*, poverty; likewise *hygieia* and *plutos* are synonymous: *hygieia* meaning health and *plutos* plenty. In Swiss German, when we ask a patient what he is suffering from, we say, literally translated into English, "what is it you are lacking of," which is exactly *penia*. While a man who is healthy has plenty — *plutos*, he is whole. In the ancient temple medicine, *theurgic medicine* there was only one possibility of cure: that the god who wounded or sent disease or was himself diseased or wounded personally interfered. A divine intercession always took place when the patient in the temple of Asklepios was cured. Recall the dream of my American patient in which Poseidon made an epiphany in the guise of his trident and the cure took place almost immediately after that epiphany. For many years writers and people have thought that in the old theurgic clinics in Antiquity there was a medical staff. This is definitely wrong. The cures were irrational and exclusively religious. There was no causal therapy whatsoever, but instead of the principle of causality, there was a principle of analogy, the same principle upon which later homeopathy rests, *similia similibus curantur*. When it comes to the question of the integration of the religious factor as being a *conditio sine qua non* of the cure, there is a parallel in antiquity where the patient who has been cured in the temple of Asklepios has to make an offering to the god in such a way that he is related to the god for good. From then on the ex-patient is known as a "*religiosus*". It is significant to see that through the millenia certain correspondences regarding the criteria of healing remain the same.

Now we are to look at the Poseidon dream in light of the compensatory function of dreams and note how that applies. The dreamer was

in an apathetic condition and was not capable of any strong psychological reaction. In the dream he got "exasperated" — in other words, emotional, and (*emotio* means "to be moved out of" something) sought release from the paralysis, whereupon he immediately realised that he was given the instrument he needed, the trident. In such a way the compensatory meaning becomes quite clear. The patient only had to let himself be sufficiently annoyed by his state of inefficiency and the help appeared. I would not insist that this dream is in any obvious way bringing in a religious theme or motif but I would note that the helpful element in the dream was represented in a divine attribute, even though it was a pagan one. It may not be merely coincidental that the help came first by a pagan or ancient motif. We might ask ourselves why the help did not appear in the Christian way of the miraculous Draught of Fishes, which is a motif of venerable age. All we can say is that obviously a still further regression was needed in order to let the patient finally find access to his energy and to make it possible for him finally to catch the content of the stagnating condition of his unconscious, the fish whom he will be able to assimilate, to eat, to integrate into his own system. In the end, the patient did catch the fish, as you will remember.

I need also to point out, that the use of an obviously *pagan* symbol instead of a Christian one can be explained by the principle of compensation, because what the patient needed most was a more emotional, more primitive, more instinctual reaction. In any case I would maintain that the trident must be regarded as a divine intercession, if only for the absolutely decisive part it played in the cure of the disease. Only the later development of the case could show whether the patient was able to relate to this divine element and in such a way develop a religious attitude; although this does not mean that he would be a church-goer but simply that he would rightfully claim for himself the ancient term, *religiosus*. Such an effect can be observed rather frequently which is why Jung made the statement that he has never cured a patient really unless the patient has found access to the religious function within.

Now to come back to the concept of compensation in the Jungian sense: I think that what it really means is that the unconscious products as soon as they have been assimilated into the conscious system counter-balance insufficient or wrong conclusions or actions of the conscious mind in such a way that a balance or an equilibrium is produced.

I want, now, to discuss the concept of compensation at some length because it has given rise to many misunderstandings. Compensation can be likened to what is nowadays well-known from cybernetics as the "regulating circuit" which is a device used in automation. This analogy can also be applied to certain biological actions, in particular to what used to be called a self-regulating system, but this serves only for a time in connection with the conscious system for the border of that is soon

reached. Norbert Wiener, the father of Cybernetics makes this clear in his book, "The Human Use of Human Beings", published in 1950, in which he makes fun of the purely rationalistic attempts to explain the higher functions of consciousness by saying: "to them there is no God and Marx is his prophet." As soon as there is a duality of the conscious and unconscious the analogy will not always work. In all the cases where something is lacking in the patient's system it could be conceived that the lack would be made up by the self-regulating process in the psyche; but such a process would only be a quantitative one and consequently would have to be called complementary rather than compensatory. A complement may be illustrated by the way an answer to a question is found: by increasing one's knowledge, by more experience, or by having an expert — a doctor or what have you — tell you the answer. This seems to be the case in almost all of the problems with which Freud or Adler deal. I must point out, however, that the general opinion regarding Adler's point of view is not quite correct. The popular belief seems to be that Adler's point of view is a finalistic one, e.g. what a person gains by his neurosis is supposed to explain its existence. Thus a successful analysis would make it impossible for the patient to stick to his fictitious goal, which would amount to the dissolution of the problem and thus be the cure of the neurosis. In my view this amounts to the correct solution given as the "output" of the computer, called analysis, as against the wrong one which the patient gave himself before he came to analysis and in support of which he needed the neurosis. Inasmuch as the true answer in such an Adlerian case is already contained in the system from the beginning, but is simply not wanted by the ego, this answer is not really finalistic — it seems rather to be identical with the cybernetic model. Philosophy would call this *immanent teleology* which would correspond to the principle of the regulating circuit. Over against this immanent teleology the concept of compensation in Jung's sense would be one of *transcendent teleology*.

The knowledge gained from observing the contents of the unconscious in the Jungian analysis has to be applied on the conscious system; this is done as the patient thinks about the elements and discusses them with his analyst. Jung has shown that if this method is applied ruthlessly it is possible to see that not only the conscious mind is changed but the unconscious as well, and this interplay begins to produce a new phenomenon which Jung called an *individuation process*. This development has a *telos*, a goal. This could not have been guessed either from the neurosis or from the patient, but it could have been prefigured long before its realisation in a symbolic way; it could be known that the goal was the totality or rather the completeness of the human personality. Earlier I have noted that completeness, wholeness, is synonymous with healing, and this with holy. It is to be expected that

in the moment such a symbol of the wholeness appears, something of the religious function is at the same time given in experience, since the religious belongs to wholeness of the human personality. Only retrospectively can it be seen that this goal, this *telos*, was a *causa finalis*; nor could this *causa finalis* be found had not the *theorem* of compensation been applied consecutively. The subjective experience connected with a religious phenomenon and with healing is actually one of transcendence and this transcendence is a new element which was not in the system from the beginning. At this point I remind you of the dream of the Dutch psychologist I reported earlier which is an excellent example of a dream wherein the symbol of totality of the human personality appears. This symbol is, in Jungian terminology, usually called a *mandala*, from the sanscrit word for circle. In the particular case the mandala was certainly a very particular one. The symbolism of that mandala was strikingly similar to a dream Jung described and commented upon in his Terry lectures on "Psychology and Religion". I quote what he has to say about that dream since his words apply almost literally to our case. I simply need to state that my patient's dream came two years before Jung's Terry Lectures and that my patient was a different type of a person from Jung's patient. The common denominator of the two is that they both have an extremely well developed intuition. Here is the text of the vision:

There is a vertical and a horizontal circle with a center common to both. This is the world clock. It is carried by the black bird. (The patient refers here to a preceding vision, where a black eagle had carried away a golden ring.) The vertical circle is a blue disk with a white rim, divided into $4 \times 8 = 32$ partitions. A hand is rotating upon it. The horizontal circle consists of four colors. Four little men are standing upon the circle carrying pendula and the golden ring (of the former vision) is laid around it. The world clock has three rhythms or pulses:

1. The small pulse: the hand of the blue vertical disk moves on one thirty-second ($1/32$) at a time.
2. The middle pulse is one complete rotation of the hand. At the same time the horizontal circle moves on by one thirty-second.
3. The great pulse: thirty-two middle pulses are equal to one complete rotation of the golden ring.

And now let me quote part of Jung's commentary on this dream: "It is, of course, difficult to understand why a feeling of 'most sublime harmony' should be produced by this abstract structure. But if we think of the two circles in Plato's *Timaeus*, and of the harmonious all-roundness of his *anima mundi*, we might find an avenue leading to an understanding. Again, the

term 'world clock' suggests the antique conception of the musical harmony of the spheres. It would be a sort of cosmological system. If it were a vision of the firmament and its silent rotation, or of the steady movement of the solar system, we would readily understand and appreciate the perfect harmony of the picture. We might also assume that the platonic vision of the cosmos was finally glimmering through the mist of a semi-conscious mental condition. But there is something in the vision that does not quite agree with the harmonious perfection of the platonic picture. The two circles are different in nature. Not only is their movement different, but their color, too. The vertical circle is blue and the horizontal one containing four colors is golden. The blue circle might easily symbolize the blue hemisphere of the sky, while the horizontal circle would represent the horizon with the four cardinal points, personified by the four little men and characterized by the four colors. (In a former dream, the four points were represented once by four children and again by the four seasons.) This picture reminds one immediately of medieval representations of the world in the form of a circle or of the *rex gloriae* with the four evangelists or of the *melothesia*, where the horizon is formed by the zodiac. The representation of the triumphant Christ seems to be derived from similar pictures of Horus and his four sons. There are also Eastern analogies: the Buddhistic mandalas or circles, usually of Tibetan origin. They consist as a rule of a circular *padma* or lotus which contains a square sacred building with four gates, indicating the four cardinal points and the seasons. The center contains a Buddha or more often the conjunction of Shiva and his *Shakti* or an equivalent *dorje* (thunderbolt) symbol. They are *yantras* or instruments of ritual for the purpose of contemplation, concentration and the final transformation of the yogin's consciousness into the divine all consciousness. No matter how striking these analogies are, they are not satisfactory, because they all emphasize the center to such an extent that they seem to have been made in order to express the importance of the central figure. In our case, however, the center is empty. It consists only of a mathematical point. The parallels mentioned depict the world-creating or world-ruling deity, or else man in his dependence upon the celestial constellations. Our symbol is a clock, symbolizing time. The only analogy to such a symbol that I can think of is the design of the horoscope. It also has four cardinal points and an empty center. There is, moreover, another peculiar coincidence: rotation is often mentioned in the previous dreams and this is usually reported as moving to the left. The horoscope has twelve houses that progress to the left, that is, anticlockwise."

From the motif discernable in my patient's dream and from Jung's

remarks on the dream of his patient, it is clear that we are dealing with a typical symbol for the totality of the personality. In my patient it was clearly a prefiguration of this totality, for outside of this system there was the figure of the anima who pointed at the system as if she was calling the dreamer's attention to the symbol, pointing in a way that deeply impressed the dreamer. This is the role of the mystagogue — naturally enough this part fits the nature or the function of the anima very well. Such mandalas play an important part in Christian iconography but they are not limited to this religion, for they are found in practically every known religious system. Jung found such a structure with the first patient he had, the girl who was a subject matter for his doctoral thesis. At that time Jung ventured the idea that the structure was a prefiguration of the totality of the personality which was not then understood. In most of the known religious mandalas the center is usually occupied by a symbol or the figure of a god. This is not so in the Taoistic or Lamaistic mandalas, particularly the Tibetan ones, where the center is occupied by the "great void", an empty space. One might be tempted to conclude that a structure without the representation of a god in it was empty in the religious sense of the word; but this is most certainly not so, at least not subjectively in the individual case. The very contrary actually is true, for the dreamers are always very deeply impressed by what Rudolf Otto called the numinosity of this image or vision. The numinous belongs to the few most characteristic qualities of a religious experience and whenever a patient is as deeply shaken by a vision as was the case with the Dutch psychologist, the assumption can be made that the religious element has expressed itself in such an image.

In thinking of this matter we must not be prejudiced by any particular religious way or creed for, as I pointed out before, the imagery which may appear may not be in any way orthodox or dogmatic. Quite the contrary, for if it were orthodox it could be traced back to known contents of the consciousness and thus would not be a living symbol. A symbol according to the Jungian definition always contains elements which are known and more importantly elements which cannot be reduced to known facts. We can go so far as to say that a symbol which contains only conscious elements is no longer alive; it is a dead symbol inasmuch as all its contents have already been integrated into consciousness and, consequently, it will no longer contain any new possibilities or, in other words, be worthless for life. For this reason, it may be the shocking discrepancy with regard to well-known symbols in our religion that is responsible for the numinosity of a spontaneous product of the unconscious which can shake a person to the core.

I related earlier the illustration of the dream of a pious Catholic girl. Her older sister was in analysis which affected her deeply enough

to produce the dream which had a shattering effect on her because it was so heterodoxical. The dream was tremendously ambivalent in the fact that the dreamer's sister was represented as the mother of God in all her canonical garb. The ambivalence showed in the text when the dreamer did not know whether to call the image: sister, mother of God, fairy queen. Then there is the snake, which we know can be a symbol of the healing God, Asklepios, or of the evil principle or a symbol of the Saviour, as was the case with the Ophites. This ambivalence is an equivalent of the principle I pointed to earlier of the poison becoming the medicine. Another striking example is that of the "scepter of the Antichrist" which is a bishop's cross. The *episcopos*, the bishop is the person who sees to it that in his diocese Satan or the Antichrist has no place yet he it is who wears the cross. In the dream it was the sister, a woman, who played the part of the bishop. Now the sister who was the mother of God, was at the same time, in danger of using her power instead of, as is believed by the orthodox, being an *ancilla domini*, which is the exact opposite of power. From this it would seem that the dream described the existence of a tremendous temptation to misuse power — obviously power of a magic quality. This is exactly what it would mean if the power of consciousness was used for egotistic purposes. This is the reason why the cross, the scepter of the Antichrist, has to be given to the priests. Evil here is a relative entity and a human being has some kind of a choice which is a blessing as well as a curse and a good reason for praying: "lead us not into temptation". The subtle point here is that when it comes to making the choice man has no choice, he simply has to make it, trusting that it will be within the prefigured plan. All we can say with regard to this prefigured plan empirically is that it seems to exist and express itself in images, dreams, and visions where the symbol of totality appears. The existence of this totality has to be thought of as being *ante rem*. This pre-existing totality may well be likened to the divine *pronoia* since the *pronoia* was in pagan religion and in Christian, one of the essential attributes of God. The Jungian concept of compensation contains a principle which may be called the principle of omniscience — as there has to be some authority who knows everything — in order to make compensation possible. The subject of this absolute knowledge does not necessarily have to be an anthropomorphism; but it must be agreed that once the existence of such a complete or absolute knowledge is admitted — metaphysics is introduced. That is why I have said that the *physician* who deals with the unconscious in an analytic way is bound to become a *metaphysician*.

But this raises the problem of the immanence or transcendence of such a principle. To deal with this we must assume that there are *somnia a deo missa* — dreams sent by God. In view of the problem here I suggest that all man can do is to be religious in the original

sense of the word "*religio*" which as Jung has pointed out, is "careful observation". This practically amounts to "going along with the process," going along implying a relatedness to the facts revealed in dreams and relatedness referring to the position of the ego and the center of the drama. As long as the ego plays the primary part no real relatedness is possible. Only when the center plays the primary part and the ego begins to be properly related to it, is the person no longer egotistic, only then can he start from this superordinated center and engage in actions that will no longer be selfish or egotistic, only then will he *really* be related, not only to his true self, but also to his fellow-beings, and only then will he be able to give, *really give*.

Up to this point I have tried to make things rather simple by not talking about two points which in the practice of Jungian analysis are of primary importance. These two points which complicate the matter considerably are the phenomenon of transference, and the function of the symbol and the archetypal image. Transference is a special kind of projection occurring to some degree in every analysis but, as Jung says, fortunately only developing to a full length classical transference in a few cases. Those are the cases I mentioned earlier as being not satisfied with a symptomatic cure, but still needing more of analysis, still feeling a need to go on with the process. Once an analyst responds to such a demand he will have to deal with an utterly complicated situation in which he will find that the projections the analysand makes on the analyst go far beyond human dimensions. The patient will project the Saviour or the "wise old man" on the analyst, or if the analyst is a woman and the analysand a man he will project the "great mother" or some similar archetypal image. Such images are more than human; they are superhuman. The problem of how to reduce such projections, in other words of how to lead them back to their source in the dreamer, is a classical one in analysis. In the cases where the contents projected on the object can be relatively easily reduced to the dreamer's own system, the matter is simple enough. But when the image is superhuman the dreamer simply refuses to have the contents attributed to himself, either because his resistances are too strong or because the contents are simply beyond him. In such cases it is vitally important that both the patient and the analyst understand that the projection producing factor is actually trying to drive home to the patient that he has to deal with facts and powers which transcend him. The process thus becomes a matter of understanding and accepting the archetypal origin of such projections. Practically this means to accept the existence of a third entity, an entity which can neither be attributed to the dreamer nor to the analyst but which has to be regarded as a representative of the collective unconscious, or as an archetype of the collective unconscious. Jung calls this the *objective psyche*. Here again we have to be reminded

of the point I made earlier about the analyst's ability to handle such a case which is only possible when he has gone through the condition himself and has acquired a more balanced system of his own over against the more labile system of the patient. Here once more a deeper psychological justification for the principle of *ho trosas iasetai* — he who wounds will also heal — can be seen. It is very important that both patient and analyst understand that at such a juncture they are actually dealing with something that is beyond them, for if they attributed this content to one or the other of them, either of them would be in danger of becoming inflated and consequently of losing adaptation to reality.

Now I come to the second point: Symbols of such power. Symbols representing powerful archetypes usually only appear when the actual situation is full of tension, when there is an impasse of some sort; this is clearly the case in a strong transference situation which goes beyond practical possibilities. Such symbols only appear when man finds himself in dire necessity and this is so because only when there is an extreme tension between opposites (example: the erotic projection on the part of the patient and the moral responsibility of the analyst) only when this is the case will saving grace come in and the symbol will be the saving grace inasmuch as it will provide man with the tertium which logically is not given. Jung says that symbols of this sort have a transcending function which simply means that they are able to reconcile the opposites. They produce a cooperation of the conscious and the unconscious systems or they make it possible to create a symbiosis of the two realms. As Jung says in "Psychological Types": "the birth of the symbol stops the regression of the libido into the unconscious. The regression becomes progression, the repression flux," and — again in the same book he says: "the stagnation of the vital powers is ended, life can go on and develop towards new goals with new forces" — *Habentibus symbolum facilis est transitus*. You will recall what I said about the trident of Poseidon having exactly such effects in the case of my patient. Many of these reconciling symbols show paradoxical qualities inasmuch as they embrace both thesis and antithesis. I would remind you of the symbol of my Dutch psychologist, the world-clock, in which as the light was pulsated, the light became matter, and the blood became light almost in the sense of a "subtle body" in such a way that the matter became immaterial and the immaterial became matter.

About the archetype I would say that the *archetype as such* cannot be represented, but will always appear in what Jung specifically calls an *archetypal image*. The archetypal concepts as such are not representable as long as they are not clad in such an image. In other words, the archetypal images are the representations of the archetypes as such;

the images translate physical facts into psychological images or into psychological language.

I need, now to emphasize one point: it is probably impossible to find a development such as that described in the many examples given by Jung for what he calls the individuation process, unless it is somebody who lives his personal myth. This means a person who goes along with this process, in such a way stimulating this process and this development by taking an active part in it, which is to show an interest which is properly called religious. Lately Jung expressed the view that the symbol of the Self, with capital S, which more or less coincides with the symbol of the mandala, coincides with the symbol of God. I quote what Jung has to say about this problem in "Psychological Types", page 314:

Veneration for the great natural mysteries, which religious language endeavours to express in symbols consecrated by their antiquity, significance, and beauty, will suffer no injury from the extension of psychology upon this terrain, to which science has hitherto found no access. We only shift the symbols back a little, thus shedding light upon a portion of their realm, but without embracing the error that by so doing we have created anything more than a new symbol for that same enigma which confronted all the ages before us. Our science is also a language of metaphor but from the practical standpoint it succeeds better than the old mythological hypothesis, which expresses itself by concrete presentations, instead of, as we do, by conceptions.

May I remind you that, whenever Jung talks about the problem of the symbol he talks from experience and more particularly from experience with his patients and himself. You must also note that the patients of modern psychotherapists are, practically all, persons to whom the collective symbols have become inefficient which is identical with the fact that their particular religion no longer holds the highest value for them. The collective symbols furnished to them by their religions have become dead. Most of such cases have been looking for new systems, preferably Eastern ones, as you know particularly in this country and the fact that they eventually take refuge in psychotherapy indicates that they have failed in that way to find their proper symbols. No substitute religion will do in their cases. I hope you understand that the Jungian solution is not a substitute for religion either — all it can do for such people is to try to make them find access to the symbol producing quality in their own depth. But the way such lost souls have to travel in order to arrive at a point where new symbols appear out of their unconscious is a *longissima via*, and is far from being a safe one or one that promises any definite solution. In any case the solution which will be found by the individuals who seek cannot be known in

advance; the unknown part or factor of the symbol must remain unknown. Then it must be said that such a goal of analysis is not meant for everybody and will become decisive only in comparatively few cases. But once we have witnessed the achievement of such a goal we will not escape the impression and conviction that to a lost soul in our day there is hope and possibilities even if they may appear to be para-religious possibilities. As doctors we cannot help being grateful for the help that comes to the rescue of our patients and ourselves.

To close I shall give another example from my own experience: it is a man who had been in analysis with me some years ago. The practical result of this analysis had been very successful and the man left gratefully at the end of the period of work. Then suddenly, after a year had elapsed, he appeared again in my consulting room because he had had a series of six dreams within a weeks time which interested him tremendously. I read the last of these six dreams to you but first I would like to give you the epicrisis of the case. I had to tell the man as the upshot of the series of dreams that he was obviously being reminded of the fact that he was going to die before long — he was at that time 64 years of age. He was shocked by this interpretation but eventually he faced it with equanimity. Exactly nine months later he died quietly of a stroke after having attended to all of his worldly affairs in view of his approaching death. He reported his last dream as follows: "At the base of a high rocky wall a huge fire of wood was burning. The flames rose high up into the air and there was much smoke. The place was lonely and romantic. High in the air a number of big black birds were revolving directly above the fire. Now and then one of the birds dove deliberately into the fire and as it died its color was changed into white." This dream, he added, had a strong and lasting effect. It is an unfortunate truth that Western culture has lost to a large extent the ritual preparations for death. The East certainly still has them. There is a touching example of how death is met with, not too long ago in China, in the book by Nora Waln, "The House of Exile". In Book I, Chapter 5, she describes how the elder of the house has a dream in which he saw his soul stand beside him, dressed in travelling clothes and carrying a scroll; thus he knew that his earthly scroll was filled. So through the seasons in which he continued in robust health he made ready to die and the family went through a long ceremony of preparing his tomb, his coffin, his death-bed and everything, most carefully. As you can see in this case, the unconscious produced most impressive symbolic images, the last of which most clearly gives the dreamer the certainty of rebirth or, as you would call it in Christian terms, the resurrection of the soul.

Carl Alfred Meier

Dr. Carl Alfred Meier, an internationally prominent psychiatrist and Jungian analyst, has been referred to by Laurens van der Post as Dr. Carl Gustav Jung's "most distinguished" collaborator. Born in Schaffhausen, Switzerland, in 1905, Dr. Meier completed his M.D. at the University of Zürich in 1929 and afterwards studied medicine at the Sorbonne and the University of Vienna.

From 1930 to 1936, Dr. Meier served as Director of Laboratory Research at the Burghölzli Psychiatric Clinic in Zürich, where he worked with Dr. Eugen Bleuler and trained as an analytical psychologist under Dr. Jung.

From 1946 to 1950, Dr. Meier was President of the Psychological Club of Zürich, and in 1948, he founded the C. G. Jung Institute in Zürich, serving as its President until 1957. He was also the founder of the International Association for Analytical Psychology in 1957, and is a collaborating editor of the *Journal of Analytical Psychology*.

Dr. Meier has been one of the most prolific writers in the field of analytical psychology. In addition to papers read at learned societies and International Congresses (in English, French, Italian, and German), his publications include *Ancient Incubation and Modern Psychotherapy* (American edition, 1967) and a four-volume *Lehrbuch der Komplexen Psychologie* (Textbook of Analytical Psychology), the third volume of which was published in 1975.

In 1949, following Jung's retirement, Dr. Meier was appointed his successor as Professor at the Swiss Federal Institute (ETH) in Zürich, and during Meier's tenure, this professorship was converted to a permanent chair. Although now retired, Dr. Meier continues his experimental work in sleep and dreams at a clinic he established, and is a productive author, scientist, analyst, and trainer of Jungian analysts. Because of his close relationship with Jung, Dr. Meier has played many roles in the development of Jung's Analytical Psychology and continues to be an inspiration and guide to others in this field.

JUNG'S ANALYTICAL PSYCHOLOGY AND RELIGION

by Carl Alfred Meier, M.D.

In the flood of recent books that have appeared about the psychology of Carl Gustav Jung, it is refreshing to bring back into print a concise and authoritative work, written by one of Jung's most distinguished students and collaborators.

Dr. C. A. Meier's *Jung's Analytical Psychology and Religion* is based on the four Cutting Lectures which he was invited to give at Andover Newton Theological School in Massachusetts in 1959. At that time Jung's analytical psychology was less well known than it is today, and Meier's book was limited to a modest printing. It is a thoughtful, understandable interpretation of basic Jungian theory.

Because *Jung's Analytical Psychology and Religion* was originally prepared for an audience of theologians, it is written in simple language for the layman and is especially interesting because of its sensitivity to the place of religion in psychology and because of Meier's insights into Jung's views on religious experience.

As Meier himself says, the religious factor "is of vital importance in the healing and treatment of people suffering from mental illness and neurotic disturbances." As Jung frequently emphasized, the religious factor may be equally vital for everyone who is concerned for the future of the world and himself in relationship to that future. Meier's book provides a provocative exploration of this relationship between religion and the human psyche.

Roberta Piper

Matriculated Auditor (on leave)

C. G. Jung Institute, Zurich, Switzerland

SOUTHERN ILLINOIS UNIVERSITY PRESS

Carbondale and Edwardsville

For orders: P.O. Box 3697 Carbondale, Ill. 62901