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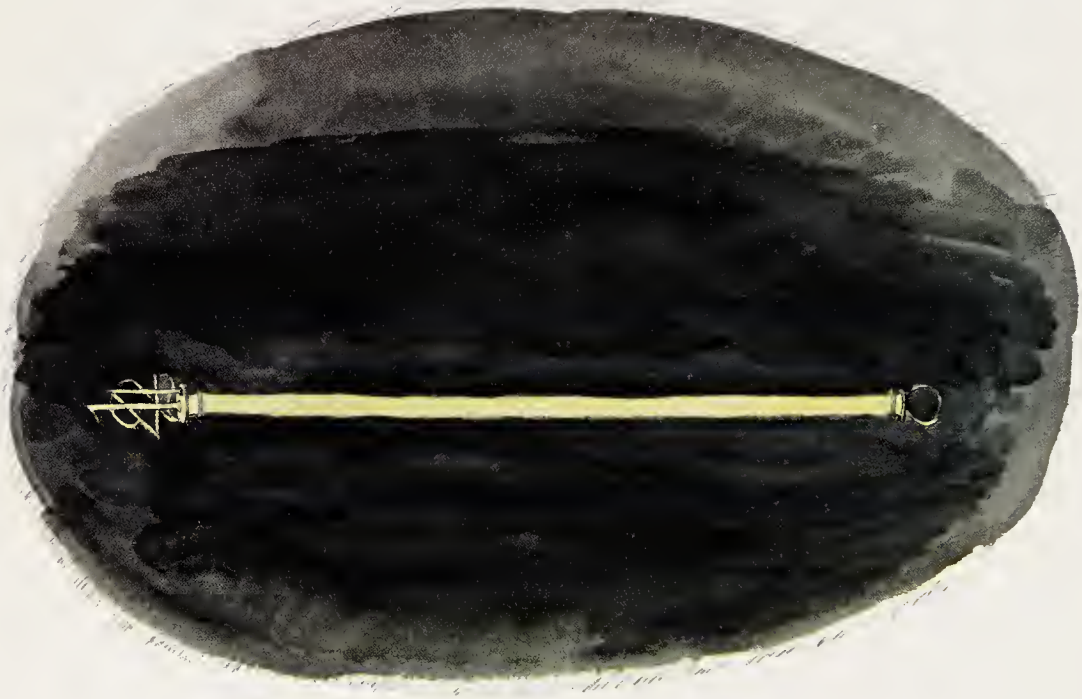
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P (1) The Rod

GERHARD ADLER

The Living Symbol

A CASE STUDY IN THE PROCESS OF INDIVIDUATION



BOLLINGEN SERIES LXIII
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To the Dreamer of the Dreams

196650

Foreword

My deepest gratitude belongs to my patient, who allowed me to use and publish this material. As a small token of my appreciation I dedicate this book to her.

I want to express my thanks to Mr. R. F. C. Hull, the official translator of C. G. Jung's *Collected Works,* for his support and interest; he has read the manuscript with close attention and has made numerous welcome suggestions. Mr. A. S. B. Glover, who has had an important share in the editing of the manuscript and has prepared the bibliography and the index, has made a contribution far beyond the ordinary. Without his help, the publication of the book would have been long delayed.

Mrs. Frances G. Wickes has taken the greatest interest in the book even before its writing. It was she who, after attending a seminar at the C. G. Jung Institute in Zurich, encouraged me to turn the material into a book. Over the years I have come frequently near being defeated by the immense task of managing the material; her encouragement has meant a great deal to me in such times of despondency. I want to thank her warmly for her loving concern and her friendship over the years.

Special thanks belong to the Bollingen Foundation, whose support made the writing of this book possible. Their patience and understanding have been matched by the expert assistance I have received from their staff. I want to thank all of them, and in particular Mr. William McGuire, warmly for their help.

One last, sad acknowledgment. This book has been immensely helped by Erich Neumann, both through what I have learned from his researches and by his reading of the manuscript. He gave most important and constructive advice on many points, and I have derived the greatest benefit from his counsel. His sudden death in November

1960 came as a tremendous shock to his colleagues and friends. He was the most original and independent of all the followers of Jung, and his death has left a gap that cannot be filled. I hope that this book, using as it does many of his ideas and showing their practical application in therapy, will do honor to the memory of a great person and the friend of a lifetime.

*

While Professor Jung is quoted mainly from the *Collected Works* in English, I have supplied translations in instances where an English edition has not appeared. These include some quotations from the *Mysterium Coniunctionis,* for which the three-volume Swiss edition is cited; most such quotations, however, are due to the kindness of Mr. Hull in making his official translation available to me in a preliminary form. For permission to quote from *Four Quartets,* by T. S. Eliot, grateful acknowledgment is made to Harcourt, Brace and Co., New York, and to Faber and Faber, London. The Pisanello painting is reproduced by permission of the National Gallery (London).

GERHARD ADLER

London, November 1960

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THE LIVING SYMBOL

I

Introduction

This book presents a detailed study of a case of claustrophobia. Devoting a whole volume to the presentation of a single case may call for some explanation. I realize that the extensive case material alone places a considerable strain on the patience and concentration of the reader, and for this and other reasons will attempt to explain why I decided to write this book.

First and foremost is the intrinsic and exceptional interest of the material itself. During the twenty years that have elapsed since the analytical work was done I have not met with a case that showed so clearly—indeed so beautifully—the stages of the individuation process which C. G. Jung has described in his writings over the past few decades. Although so "pure" a case rarely presents itself, it is, nevertheless, a typical case because it reveals the basic pattern of the integrative process. This pattern is frequently obscured by the infantile aspects of a neurosis—particularly of the first half of life—which must be dealt with in a predominantly reductive way.[1] Indeed, it is possible to lose sight of the fact that there are analyses in which the therapeutic goal appears to be reached almost exclusively by a process of symbolical transformation. The case in question is just such a one, showing how analysis progresses consistently and inevitably along the path of individuation. The course of the analysis and the quality of the material it revealed were such as to compel me, even after all these years, to make a permanent record of it.

The analytical material was obtained over a period of roughly

[1] I use here the term "reductive" in Jung's sense as defining the method "which breaks down all inappropriate symbol-formations and reduces them to their natural elements" (Jung, "On Psychic Energy," p. 49; cf. also his "Analytical Psychology and Education," p. 105). "Synthetic" analysis in Jung's sense deals with the prospective, archetypal aspect. The reductive and the synthetic aspects of analysis are closely interdependent. (Cf. below, p. 11.)

one year from an analysis lasting altogether more than five years.[2] This study has been confined to the first year because: (1) this period, which corresponded with the gradual disappearance of the symptom for which the patient had started analytical treatment, seemed to have a certain inner completeness; (2) the first year revealed a pattern of the inner process which is representative of the analysis as a whole; and (3) practical considerations set bounds to space within which such a presentation could be given. Thus, limitation to the first year, which represented a decisive phase in the analysis, seemed justifiable.

After the termination of the first year the analysis was continued not for "clinical" reasons but because the patient—no longer a patient in the strict sense of the word—had become so deeply committed to the unconscious process that she decided to continue. This shows the extent to which the unconscious material had become alive and meaningful to her, and how much she felt vitalized and enriched by it.

The patient was forty-eight, in a responsible professional position, and by no means wealthy. Analysis, therefore, demanded considerable sacrifice. Nor was she a narcissistic personality to whom her own material might have given autistic satisfaction. Her life was full of interesting pursuits, and she was relatively well adjusted to its demands, and even more so after the disappearance of the neurotic symptom. What held her to the prolonged consideration of and concentration on her unconscious material [3] was the constructive and creative experience it conveyed to her.

This leads me directly to the central purpose of this book, namely, to show the inner logic and meaningfulness with which unconscious imagery unfolded itself and the wealth and vitality of the symbolical process in general. During my work on the book I have become increasingly impressed by the evidence—inherent in the material itself—of a gradually emerging pattern of inner order, of a continuous process of integration, of a sense-giving factor in the psyche; in short, of the creative function of the unconscious, the "objective psyche." Though I have tried to convey this in presenting the material, I have not written this book in order to support any

[2] Cf. Ch. II.

[3] The use of the word "unconscious" in this context has to be understood as a convenient "abbreviation." Strictly speaking, the material considered is no longer unconscious; it is material that has emerged *from* the unconscious into consciousness (regarding this problem cf. below, p. 47).

theory. Theoretical deductions may indeed be made from the material but, for my part, I have concentrated on presenting what happened by giving an account of a single case, the unfolding of the unconscious process in the day-to-day material of an analysis over a continuous period.

Comparatively little is yet known of autonomous processes such as I shall describe, processes of which it might almost be said that an unconscious "point of view" spontaneously emerges. There are, it is true, a few books along lines similar to my own, with, however, important differences. The two main publications I have in mind are H. G. Baynes's *Mythology of the Soul* and C. G. Jung's *Psychology and Alchemy*. It is particularly to Jung's book that I am indebted, as will be seen from the frequent references to it. His purpose, however, is clearly different from mine. The focus of Jung's book is on the development of the mandala symbol;[4] his method is that of amplification, and the unconscious material of the patient is used mainly as a starting point for a discussion of related archetypal material. Since the emphasis of his book lies on the elaboration of the concept of the collective unconscious, we hear relatively little about the actual patient and his development. It is the latter aspect which I have tried to present in my book.

Baynes's book is nearer to my own in purpose. He limits himself, however, mainly to the interpretation of a number of drawings by two patients—both "borderline schizophrenics"—and dreams are discussed only as an exception. Also, although Baynes follows the integrative process manifesting itself in these drawings, his focus is on what he calls the "development of the individual myth," and accordingly there is again a great, and sometimes overwhelming, wealth of amplification. However, both these books demonstrate the basic importance of the objective (autonomous) psyche in all psychological processes. Though this will be evident throughout my study, I have tried also to emphasize its practical therapeutic effects in leading to the resolution of the symptom.[5]

[4] Jung himself has explained the purpose of his book as a presentation of mandala symbolism, as showing the emergence into consciousness of the "new center" of the personality. Although this symbol—being a focal point of psychic development—inevitably plays a part in our study, it will be shown more fully in its relation to the whole process in which a variety of other symbolical images appear.

[5] Another book deserves mention in this connection, Perry's *The Self in Psychotic Process,* which, particularly the first part, comes closest to the purpose of the present book. But it differs in that it is the presentation of a

Despite my concern with therapy I must make it clear that I have not attempted to give even an approximately adequate picture of the actual interviews. After an initial trial, this method of presenting the material had to be discarded; it proved impossible to convey the significance of the unconscious processes by giving a detailed account of each interview. Another mode of presentation was needed, one in which the unconscious material could, as it were, speak for itself and unfold its immanent creative and curative possibilities. I have tried, therefore, to describe, not so much "what happened during the interviews," but what happened in the continuity of the symbolical process, to give, as one might say, an "autobiography of the unconscious."

In order both to discern and to demonstrate this continuity, I have, in retrospect, subjected the unconscious material to a much closer scrutiny than was possible when it was presented to me; and, in attempting to understand its significance, I have made use of a much wider scope of interpretation than was employed in the actual interviews.

In analysis, central importance must always be given to the relationship between analysand and analyst. The actual interviews, with their dynamic experience of realization through interpretation both of the processes of the objective psyche and of the transference relationship, play the decisive part. A great deal of impressive unconscious material may be thrown up by the unconscious without ever being "realized"; the concreteness of the relationship, of the encounter with an "opposite," plays an integral part in the assimilation of unconscious imagery, which otherwise may remain mere unutilized raw material.[6] Thus, in the work of analyzing a patient, it is most important to avoid giving interpretations that do not seem to have immediate therapeutic significance.

Although in this study I have used a much wider range of symbolical material than in actual analysis, I have nevertheless tried to keep in mind this criterion of "therapeutic significance." This criterion has imposed serious limitations on the present discussion

psychotic case discussed mainly on the basis of drawings, with little reference to other unconscious material. Also, this case was under Perry's treatment only for a few months and was therapeutically inconclusive.

[6] Thus it will be seen from the beginning that the unconscious presented the patient with very important symbolical material even before analysis, but that this imagery remained largely ineffective because it was "unrelated" (here the double meaning of the word "unrelated" is significant!).

of the unconscious material, which in itself is so full of meaning that it would have been open to very much wider amplifications. As innumerable ramifications proceed from each starting point of unconscious imagery, many possibilities of interpretation have been purposely—and often with regret—omitted. Thus, I am sure, many a reader—particularly among those familiar with Jung's ideas—will feel that many symbolical facets are lacking. I can only say that I am fully aware of the constant sacrifice of interesting and theoretically significant lines of interpretation in favor of therapeutically relevant material.[7]

Uppermost in my mind has been the criticism of Jung's approach that "his metaphysical, anthropological speculations suffered from the same defect as all theoretical constructions which consider man in general and no individual in particular." [8] Ignoring the first half of the statement—so manifestly untrue of an empiricist like Jung—I hope to have shown in this case study how "practical" Jung's so-called "theoretical constructions" are and to what extent they are related to the individual. I have tried to concentrate on the basic pattern that finds expression in the analytic situation; on the reality of the objective psyche, and its impact on the patient inside the analytical relationship.

An important aspect of this analysis was the patient's age. Since she was in her forty-ninth year, this was an analysis in the second half of life. In an unmarried woman this both implies and imposes certain obvious biological limitations but, at the same time, presents possibilities which the analysis of a younger person may not offer. The "natural" flow of the libido toward concrete satisfaction and self-expression is largely made impossible. This means that the libido is forced to seek new channels and new means of self-expression. Instead of its natural expression in external life, instinct—if allowed to develop unhindered by neurotic complexes—will find expression in the world of *inner* realization and *meaning*. This should not be misunderstood as a "second best"—*si sagesse pouvait!*—but as the inner law of the second half of life, which manifests itself in the process of individuation.

[7] Baynes needs 55 pages to discuss the contents of his patient's first two dreams and over 30 for the discussion of his first drawing. Similarly, I took over 25 pages to interpret one of my patient's dreams (cf. "Study of a Dream," in my *Studies*). Such a procedure would have been unsuitable for the purpose of the present book.

[8] Zilboorg, *A History of Medical Psychology*, p. 491.

This process, aiming at the development of an individual personality, can, in a sense, be said to be at work all through life. As the urge for self-realization it is a natural, preconscious process aiming at the achievement of the unique pattern of individual existence. In the first half of life this process is, on the whole, expressed as—and partly concealed behind the needs of—adjustment to social, collective, and biological demands.[9] This is expressed in the continuous formation and differentiation of the ego as carrier and instrument of consciousness. In the second half the individual needs of inner realization and of finding the significance and meaning of life are more marked. Where these needs are consciously understood, we can speak of an *individuation process proper, as conscious experience.*[10]

In this process the center of the personality shifts gradually away from the ego to the self, in the sense that the ego becomes gradually and increasingly aware of the transpersonal archetypal factors—culminating in the self—which rule and shape the personality. Whereas the individuation process expresses itself in the first half of life in the continuous formation and differentiation of the ego, in the second half of life the ego's growing awareness allows it to limit itself in favor of the nonego.[11] The ego plays a decisive role as an instrument of realization in "relativizing" its own authority more and more in

[9] I use the term "individuation process" in a wider sense than Jung has sometimes done (cf., e.g., in "Psyche," p. 223). To me it is expressed as much in the maturation of the first half of life—although in a different form—as in that of the second half of life. "The adaptation to the necessary minimum of collective standards" (*Types,* p. 562) seems to me an integral part of "the process of forming and specializing the individual nature" (p. 561). The limitation to the second half of life of the individuation process proper is largely due to a consideration of practical needs. Jung expresses the same idea when he says: "The archetypes are of course always at work everywhere. But practical treatment, especially in the case of young people, does not always require the patient to come to close quarters with them" (*Two Essays,* p. 107). At the same time the individuation process proper of the second half of life is an *opus contra naturam,* since the individual pattern of personality presupposes a deliverance from the collective patterns and drives of the first half of life.

[10] This process can, and does, take place outside and without analysis. But it is such a difficult process, full of pitfalls at every step, that analysis seems often the only way. Similarly, in the East there is also the possibility of achieving by one's own effort insight into the nature of Brahman and into its essential unity with the individual Atman; this is, however, a rare alternative to the general way of achieving such insight with the help of the guru.

[11] Cf. my "Notes Regarding the Dynamics of the Self," p. 98.

proportion to its growing consciousness of the nonego.[12] In the second half of life there is a particular danger in the ego refusing to acknowledge its limitations. The driving power behind the process of initial ego formation and of the ego's subsequent self-limitation in favor of a wider nonego personality can be said to be the self.[13] The self is at first a preconscious image of potential wholeness, of which increasing awareness can be gained by the ego. This process of increasing awareness is synonymous with the process of individuation. We have, however, to make a distinction between the *process* of individuation and the *goal* of individuation. Analysis, as process of self-realization, is always a step *toward* individuation; the final goal is the *homo totus,* the "complete" personality.

The individuation process is the ideal achievement for the second half of life. If the unneurotic person can find in this process an answer to the problems of life, what about the person who comes for analysis because he or she is confronted with neurotic problems? Can such a person, who has got "stuck" on account of unresolved instinctual problems, find an answer when the biological demands of the first half of life cannot possibly be satisfied? Must an analyst throw up his hands, or just try to work for some unsatisfactory "adjustment"? Or must he try to put the patient through the disappointing process of reliving infantile traumatic situations—disappointing because with the older person even the reliving of emotions of childhood cannot change biological facts?

This may indeed seem a dilemma for both patient and analyst. But here again the fact of the dynamic inner life offers a solution. It is in the *symbolical* process that the answer lies. As I hope to make clear in this study, a neurosis—any neurosis, whether occurring in the first or second half of life, although more intensely so in the latter case—can be defined as a loss of the "symbolical attitude," [14] i.e., as a break in the spontaneous relationship between the conscious mind and its matrix, the unconscious. The symbolical attitude—the "symbolical life" [15]—means an awareness of the "meaning" of human

[12] This gives the ego a central and decisive role in the process of individuation. Jung has expressed this importance when he talks of the ego as "a relatively constant personification of the unconscious," as "the mirror in which the unconscious becomes aware of its own face" (*Mysterium,* I, p. 117). Cf. also: "Conscious wholeness consists in a successful union of ego and self, so that both preserve their intrinsic qualities" (Jung, "Psyche," p. 225, n. 128).

[13] For the relationship between ego and nonego cf. below, pp. 38 ff.

[14] Cf. Jung, *Types,* p. 604.

[15] Cf. Jung, *The Symbolic Life.*

experience; it means relatedness to the world of images which transcends both the limits of the conscious mind and the limits of the ego personality; it means a consciousness which includes the knowledge of its own unconscious conditions and roots. And more than anything: it means a realization of the transpersonal archetypal factor of inner order and significance. This realization is communicated to consciousness in symbols,[16] as the best possible formulation of the new realization emerging from the unconscious. Such symbols are "pregnant with meaning";[17] they are "living symbols" representing "the inexpressible in an unsurpassable way."[18]

The encounter with the archetypal images has been termed by Jung the "transcendent function,"[19] because it transcends ego consciousness and bridges "the yawning gulf between conscious and unconscious."[20] Where, however, its natural operation has been interrupted or disturbed a neurotic condition arises. But even such a neurosis has a place in the symbolical life; it is the last resource of the psyche, an expression of the inner factor of "order" by which it tries to *enforce* its aim—wholeness and integration—when this has been lost to sight in the hybris of "will." Thus a neurosis shows almost more than anything else the existence of the inner factor of order: by a process of compensation it demonstrates the self-regulatory functioning of the psyche, aiming at the restoration of inner balance and wholeness. True, the conscious mind can defend its

[16] Cf. Jacobi, *Complex/Archetype/Symbol,* p. 74: "When the archetype manifests itself in the here and now of space and time, it can be perceived in some form by the conscious mind. Then we speak of a *symbol.*"

[17] Jung, *Types,* p. 602.

[18] Ibid. The concept of the living symbol has to be clearly distinguished from any purely descriptive, semiotic formulation. The difference has been well stated by Munroe, *Schools of Psychoanalytic Thought,* p. 572: "Jung's . . . psychology of symbols seems to me worthy of very careful consideration and esteem. The distinction between semiotic items (signs) and the creative transformation involved in living symbols is important. . . . The living symbol does not merely *represent* wider experience on the *pars pro toto* principle . . . nor is it the agreed-upon sign for highly abstract relationships as in mathematics and the natural sciences. It is creative. . . . Jung's major point is that the symbols are used *creatively* in dreams, in art, in psychosis, in many social phenomena. Living symbols provide a means of active expression (leading to the) resolution of the *present* conflict. The dream is not so much a wish (sexual) as a continued effort to work out basic personality problems on the terms available to the organism." Munroe's statement is all the more valuable on account of her psychoanalytical leanings.

[19] Cf. Jung, "The Transcendent Function"; *Two Essays,* p. 108; *Types,* def. of "Symbol" (p. 610).

[20] Jung, *Two Essays,* p. 79.

position to the extreme, leading the personality into ever-growing rigidity and hopelessness; but where the warning has been heeded, a neurosis may prove to be another phase in the transformation of the personality.[21]

In this sense, a neurosis, rather than resulting from a traumatic childhood situation, may result from a growing rigidity associated with excessive adaptation to the external demands of life, a hypertrophy of the will, of a limitative ego consciousness,[22] of what we might term a "hyper-ego." [23] The answer lies not in supporting these demands of conscious adaptation and of ego consciousness but, paradoxically enough, in a *conscious* return to the unconscious.[24]

The unconscious is here understood in the wider sense as the collective unconscious, the realm of the archetypes, which has to be differentiated from the personal unconscious that contains the pathogenic complexes.[25] A reduction to the original infantile situation may contribute to the solution of certain conflicts but it cannot solve the

[21] Cf. Jung, "The Transcendent Function," p. 90: "In whatever form the opposites appear in the individual, at bottom it is always a matter of a consciousness lost and obstinately stuck in one-sidedness, confronted with the image of instinctive wholeness and freedom."

[22] Jung, in "The Transcendent Function," has expressed this as "an overregulation in favor of the conscious process," which is bound to end "more or less in a catastrophe." The quotation is taken from the first (1916) version of Jung's essay, as published in English translation by the Students' Association of the Jung Institute, Zurich (1957), p. 15.

[23] Although often enough childhood experiences contribute to the formation of such hyper-ego, as, e.g., in our case.

[24] Here we have a remarkable parallel in the way the psychological process works in the creative person and in the neurotic. Whereas the so-called "normal" person lives only too often on the level of the collective consciousness of his time, the creative person and the person who finds himself in a conflict beyond conscious solution are no longer contained in this collective consciousness. Both will have to transcend it—or dive beneath it—in an attempt to integrate the images of the unconscious. Whereas the creative person will bring these images to the "surface" and give them, e.g., artistic expression or spiritual formulation (which will then be signposts for the collectivity), the neurotic will find in them the answer to his insoluble dilemma. This is one of the reasons for the psychological link between the creative person and the neurotic; often the neurotic is the person who in himself suffers the unconscious (and often repressed) conflicts of his time. To these the creative person tries to find the answer, whereas the neurotic, whether he expresses himself creatively or not, has become trapped in his personal conflict. Similarly the creative person may be so deeply wounded by the conflicts of his time as to become a neurotic (cf. Nietzsche).

[25] The personal unconscious "embraces all the acquisitions of the personal existence—hence the forgotten, the repressed, the subliminally perceived, thought, and felt" (Jung, *Types*, pp. 615 f.).

problem of alienation from the transpersonal images. In the first half of life emphasis is generally on the analysis of the actual child/parent relationship, since at this stage "instinctual" conflicts in the narrower sense of the word, i.e., problems of adjustment to external and biological realities, predominate. But in later years, when the question of adaptation to the inner meaning of life arises, the analysis of the actual child/parent relationship decreases in importance.

For all these reasons, in an analysis of the second half of life the reductive aspect, which deals mainly with the personal unconscious, is frequently not the method of choice (although, as will be seen, it has its relative place in the treatment). Still, the unintegrated and inhibitive problems of childhood can be dealt with effectively. This happens not in the analysis of childhood situations and relationships as such, but ultimately through the emergence of the corresponding archetypal images. Thus an actual child/parent problem can be integrated—and in later life more often than not *has* to be integrated—by the realization of the archetypal parents. Far from being an avoidance of the actual childhood situation, the contact with these archetypal images is a dynamic and intensely emotional reality. (Jung has used the word "numinous" to describe the quality of this experience.)

These symbolical images underlie the pattern of behavior [26] and the individual child/parent relationship. The child/parent relationship represents always more than just the actual experience: in it and through it there are constellated instinctual patterns transcending the merely personal relationship and adding dimensions of intensity and meaning that are absent in the actual situation. In later life the underlying transpersonal pattern assumes increasing significance; spiritual understanding takes precedence over adjustment to instinctual demands.

We may take the "incest" relationship as an example. When there is a neurotic involvement between parent and child we have the situation of what I have called "negative incest." [27] This is, however, only the neuroticized, personal manifestation of an underlying a priori pattern of "positive incest," i.e., the union of opposites. Even when we have no incestuous involvement the actual child/parent relationship will *activate* the incest fantasy as the basic, archetypal

[26] Cf. Jung, "Psyche," p. 205.
[27] Cf. my "Ego-Integration."

pattern of the coniunctio. There exists in the psyche a kind of "hierarchy," [28] "a transpersonal, self-unfolding biopsychic structure." [29] This structure determines the gradual manifestation and accentuation of psychic images which are actualized by concrete experience.[30] The experience of, say, the *personal* mother *actualizes* the *archetypal* image of the mother. Consequently, we never have just the experience of the personal mother or father but a complex blend of the actual parent and the archetypal one projected into the reality situation. Thus, every actual experience contains at least two aspects: [31] the archetypal image and the evoking factor, which in their interpenetration form the imago.[32] Whereas in the first half of life the evoking factor will be the main concern of analytical treatment, in later years the emphasis shifts to the evoked pattern.

In either case—whether in the first or second half of life—where realization takes place inside the analytical situation it does so within the transference relationship. But whereas the realization of repressed infantile conflicts is dependent on what Freud called the transference neurosis, in which they "find their representation in the feeling relation toward the analyst," [33] the realization of the transpersonal factors occurs on a different plane, on that of an archetypal

[28] Jung, *Symbols,* p. 44, n. 4.

[29] Neumann, "The Significance of the Genetic Aspect for Analytical Psychology," p. 40.

[30] Neumann (p. 41) has termed this process the "personal evocation of the archetype." He sums the situation up well in his *Origins* (p. 270): "The cardinal discovery of transpersonal psychology is that the collective psyche, the deepest layer of the unconscious, is the living ground current from which is derived everything to do with a particularized ego possessing consciousness: upon this it is based, by this it is nourished, and without this it cannot exist."

[31] The situation is in fact even more complicated by the projection of contents of the personal unconscious, acquired from individual experiences. The same complexity exists in every relationship, although the element of archetypal projection varies with the intensity of experience. Maturation of the capacity for relationship consists precisely in the growing discrimination between the "reality" component of other people and that of projection (both archetypal and personal), leading to a growing appreciation of their actuality.

[32] Jung himself has in his recent writings used the term "imago" as synonymous with archetype (cf. *Symbols,* p. 44, n. 4). I prefer to use it for the blending of the personal and transpersonal factors, in accordance with Jung's earlier description of the imago as "constituted on the one hand by the personally acquired image of the personal parents, but on the other hand by the parent archetype which exists a priori, i.e., in the preconscious structure of the psyche." ("Psychotherapy Today," p. 96, n. 2; cf. also "General Aspects of Dream Psychology," p. 274, n. 17. This latter definition, from 1948, appears to coincide with my use of the term.)

[33] Fenichel, *The Psychoanalytic Theory of Neurosis,* p. 559.

transference.[34] It is not a neurosis since it is not the reliving of repressed contents, but is a constructive, "normal" experience of contacting the primordial images. The characteristic of the archetypal transference is not the projection of unconscious personal factors on to the analyst but the constellation of the archetypal image. The two aspects of the transference, the transference neurosis and the archetypal transference, are often intimately interlinked and their boundaries are fluid. This is so because personal and transpersonal experiences are inextricably bound up with each other.[35] As has been pointed out, the personal relationship always constellates the transpersonal, but on the other hand the transpersonal relationship is activated by the personal. This situation is often made even more complex by the fact that a neurotic relationship to the actual parents has distorted the experience of the archetypal parent images. For this reason the two aspects of the transference are dependent on each other: the personal transference is needed in resolving the neurotic complex and the transpersonal transference is the hidden source of energy for this process. Nevertheless the two aspects show a distinctly different character which may be expressed by the different quality of experience: as "release" in the former and "numinosity" in the latter.

Archetypal experience is of an intense emotional reality. It is not a question of "showing a patient that a fantasy is the same in the patient and in mythology";[36] rather the "mythical," i.e., archetypal experience *happens* to the patient as an immediate realization which has a transforming effect. Thus, while it is true "that permanent therapeutic changes can only be brought about by new instinctual

[34] This particular situation will be discussed below, pp. 214 ff.

[35] Cf. below, pp. 216 ff.

[36] Winnicott, *Collected Papers,* p. 273. It is only in parenthesis that I want to draw attention to a basic misunderstanding. When Winnicott says that "we do not change archetypes" by such means, it has to be pointed out that archetypes, as primary factors, are never "changed" but are only experienced in their different aspects and configurations. It is the ego which changes in its relationship to the archetypes. In this sense analysis is always analysis of the ego; the archetypes are not "analyzed" but made accessible to the ego in accordance with its development. On the other hand, changes in the ego are dependent on the archetypal, transpersonal organization of the psyche which through its innate drive for wholeness exerts pressure in the direction of integration. In early life this drive is expressed in ego development; the more organized and differentiated the ego becomes, the more contents of the collective psyche can be integrated into consciousness. There is thus constant interaction (cf. my "Notes Regarding the Dynamics of the Self," p. 98).

experiences," [37] we have to define the term "instinctual experience" more closely if we do not want to beg the question. If we consider instinct as "innate behavior," [38] the question arises what "behavior" is "innate" in man. It has to be understood that such factors as meaning and inner order are essential aspects of the human instinctual pattern, and that they express themselves in the a priori archetypal organization of the psyche.[39] Many modern biologists have enlarged the concept of instinct to include the phenomenon of "spirit" as designating "a transcendent order" belonging to "a realm above or beyond the things of nature." [40] They have called this spiritual factor of order "inwardness" (*Innerlichkeit*), as describing "the specific mode of existence of living beings." [41] It is my experience in many years of psychotherapeutic work that the "specific mode" of human existence is the inherent need for and drive toward self-realization, and that human "instinct" includes as one of its most powerful factors the instinct for individuation. I hope that this book will make a contribution to this wider concept of human instinct.

[37] Ibid.

[38] Cf. e.g., Tinbergen, *The Study of Instinct,* p. 2.

[39] Jung has formulated this by saying that the "archetype is a formative principle of instinctual power" ("Psyche," p. 212), that archetypes "act like the instincts" (ibid., p. 205), and that very likely they are "identical with the instinctual patterns, namely with the patterns of behavior (ibid.).

[40] Portmann, "Biology and the Phenomenon of the Spiritual," p. 342.

[41] Ibid., p. 345. Portmann goes on to say: "For some time . . . scientists . . . have begun slowly and cautiously to penetrate the inwardness of organisms, and this trend is becoming increasingly pronounced. These scholars know that on their road they will encounter the phenomena of the spiritual—they also know that the instrument of their own research is a part of this strange reality that is known as spiritual" (p. 346). This research has made modern biologists "regard the very word 'instinct' with suspicion, as a term that has become devoid of meaning. . . . We are compelled to surmise the presence in the animal of stored-up potentialities closely akin to those which the student of man must assume as existing hidden within ourselves, if he is to understand certain mysterious encounters and correspondences" (pp. 347–48). These statements of a modern biologist (Portmann is professor of zoology at the University of Basel) support the psychological view from which it seems unsatisfactory to restrict "instinctual experiences" to such realms and levels as those of the sexual or aggressive drives.

Part I

THE SPLIT BETWEEN CONSCIOUS AND UNCONSCIOUS AND ITS RESOLUTION

II

The Patient. The Symptom. The Material

a THE PATIENT

When the patient came to consult me first, she was in her forty-ninth year. She had been sent for treatment by a colleague, the late H. G. Baynes, whom she had seen for one interview at the end of January 1941 on account of her claustrophobia.

She came from a scholarly family, not of great wealth but with an excellent cultural background. Her father's stock was Cornish, her mother's Kentish. Her father had been a teacher in a secondary school, and his extraprofessional interest lay in music. He was three years younger than the mother, thirty-four at the birth of the patient, and he had died at the age of sixty-two from cancer. He was described by the patient as an introverted personality, "gentle and rather melancholy." [1] He seemed to have been intellectual and artistic, of a retiring disposition, but far from lacking in personality. Nevertheless, he appeared to the patient to have been "rather overshadowed" by the more dominating personality of the mother.

The mother had also been a teacher: the successful headmistress of an elementary school. The patient described her as possessing immense vitality, warm-hearted, and emotional. Her vitality was quite a problem; although she was a loving and "sometimes singularly understanding" mother, she had also been so strong a personality as to be "rather overwhelming." The mother died two years before the father, at the age of sixty-three, from angina pectoris.

It was evident from the start that the patient found it difficult to understand her relationship to her mother: she was clearly unaware

[1] Quotation marks will be used where either the patient's or the analyst's remarks are recorded literally.

of its complications and implications. She had some insight into the complex personality of her mother but hardly any into the effect her mother had had on her. Although it was obvious that this mother problem had played a crucial role in the development of the patient's neurosis, nothing more was said at this early, exploratory stage of the treatment; the emergence of the unconscious situation had to be left to the analytical process. As was to be expected, the mother came very much to the fore later on in the analysis.

In regard to her family life, the patient felt it had on the whole been "affectionate": both parents were "very lovable," and they were deeply attached to each other.

Altogether there were four children: a sister, five years older, a "sweet and unselfish character," but "rather timid and hesitant to embark on the new and risky." She remained single and died at the age of sixty-eight. She had been a very reserved character, unable to discuss anything touching even remotely on emotions or feelings.

The next sibling—four years older than the patient—was a brother, who appears to have been highly introverted. He was "gentle and intelligent, lacking in vitality as a child, and rather overshadowed by the others." He succeeded, however, in building up a very satisfactory life on the traditional social pattern.

Then came the patient herself.

Finally, there was another brother, eighteen months younger, nearest to her in age and feeling. With him she had had a particularly close relationship from childhood onwards. She described him as "the best mind in the family," intellectually very gifted, and the "close partner" in her own intellectual development. He was introverted, sensitive, artistic, "with a vein of mysticism, an exploring and widely ranging mind, but helpless in emotional situations." (He seemed to come nearest to the personality of the father, a point which is important in understanding the patient's close relationship to this particular brother.)

She described herself as "physically strikingly like mother," but she "developed largely in reaction to her." As the analysis proceeded, it became clear that she was not of an extreme psychological type. Although by nature she was probably more of an introvert, she had developed a most satisfactory extraverted adjustment. Her chief function was thinking, her auxiliary function sensation. Intuition, and in particular feeling, were accordingly her inferior functions.

This latter point was borne out by analysis and played a crucial part in it.

Her thinking and sensation had been under pressure from the beginning, as she had had to make her way very early in life by winning scholarships. Although she did brilliantly at school and later at her university—she studied modern languages—and seemed to win her scholarships easily, she felt at a later age that the pressure had been too great, and that her all-round development had suffered, particularly on the feminine side. Her parents' ambition for her had been that of an academic life, thus reinforcing her intellectual side. She felt, however, the strong need to break away from this family pattern and decided to go abroad. She joined one of the great international institutions connected with the League of Nations, in Geneva, where she soon attained a responsible position, which she held with marked success until the outbreak of the 1939 war.

Although she had been most successful professionally and also socially, there was a certain lack of self-confidence which had made her often "overdo" things—both in the sphere of work and of relationships—in order to feel more "adequate." Most marked, however, was her great diffidence on the more intimate side of relationship. She suffered from inferiority feelings about her attractiveness as a woman (which, to judge from her appearance, were exaggerated). Nevertheless, she had succeeded in forming a lasting and on the whole successful intimate relationship with a man friend while in Switzerland. The man was an extremely extraverted character, full of feeling and emotion, uninhibited and spontaneous, although rather dependent on women and easily turning them into mother figures. (He died in 1954.) The fact that the patient chose such a partner and accepted the mother role to a considerable extent points to her own feminine problem and to an unconscious identification with her mother. Although for these reasons the relationship had definite objective limitations and problems, subjectively the patient valued it very highly. She never regretted it and undoubtedly got a great deal out of it, whereas a more conventional partner might not have been able to give her a sense of accepted femininity.

b THE SYMPTOM

The presenting symptom that made the patient come for analytical treatment was severe claustrophobia. She had had very occasional attacks in her middle thirties, and they had always occurred when

she was staying at some mountain inn or hotel. (The reason for this topographical detail will have to be discussed later.) For a long time they were so slight that she paid no further attention to them. Gradually, however, these attacks became more frequent and severe—they used to occur every few months—until at the age of forty-four she had a particularly severe attack which she could no longer "overlook." [2] This occurred when she was staying at a mountain inn above Chamonix.[3] She recalled how in the middle of the night she had awakened with a feeling of such acute distress that she had to leave the room and spend the rest of the night sitting outside on the hotel steps. There she eventually fell into an uneasy sleep and had a dream, about which more will be said later.

After this particular attack things went fairly well for some time until, at the age of forty-seven, the outbreak of the war forced her to leave her work in Switzerland and return to England. This she felt as a great loss, because she had made a real home abroad and had succeeded in building up a vital and constructive pattern of relationships, both with people connected with her work and outside it. The loss of this pattern—the breaking-up of her *temenos,* or "magic circle," inside which she could feel relatively safe and adapted—had undoubtedly been a strong precipitating factor in the final intensification of her symptoms.

On the strength of her previous training and experience she quickly found a fairly congenial job in England. Soon, however, her attacks came on much more frequently and violently. At the same time there seemed to be a change in their nature and intensity. Claustrophobia seemed "no longer an adequate description" for them, as they did not occur only inside enclosed spaces but also in the open air, and she felt them to be more like attacks of acute anxiety. In her own words, "the attacks gradually took on a less physical and more mental form," and seemed to be connected with "an acutely distressing and incomprehensible intuition of the nature of the world, of which all that can be said is that there was darkness and emptiness, and no possibility of establishing any relation with it." Because of this feeling she had come to give this experience the name of the

[2] Neither patient nor analyst could ever discover the exact emotional background of this particular attack, except that it coincided with the beginning of her menopause.

[3] She later described the inn as "perched on a mountain shelf above the Chamonix valley, under the Aiguilles Rouges and looking across to Mont Blanc."

"Black Vision" or "Wilderness." (This will be discussed further on in detail.) She finally decided to have psychological treatment after experiencing, for the first time, an attack of anxiety which lasted for several days instead of ceasing with daylight. She went to see Dr. Baynes, who, she had heard, was a prominent disciple of Jung, and he referred her to me.

C THE MATERIAL

A few words have to be said about the nature of the material we are going to discuss. It is taken from the first part of an analysis which lasted altogether for over five years. It covers just over ten months,[4] from the first day of analysis onwards, and consists of over two hundred dreams, "active imaginations," and paintings. The analytical sessions took place regularly twice a week; during this period the patient was seen for ninety one-hour interviews. This comparative infrequency was due to the exigencies of the war. (Under normal circumstances an average of three weekly interviews is preferable. Otherwise the continuity may suffer, and many patients find the interval too much of a strain.)

However, in this case two interviews a week seemed to work out well enough, partly because the patient was not, as has been explained before, a basically neurotic personality and on the whole could bridge the gap without too much strain, and in particular because from the beginning she developed her own individual technique of dealing with the intervals. This she did by keeping a careful record of the interviews, so that even while away from analysis she remained within the analytical "field" or contained in what one might call the analytical temenos.[5] It is partly due to this careful recording of the material, done on her own initiative, that it is possible to present her material now. She was fitted for such recording in a unique way: for a considerable number of years her professional work

[4] The patient came regularly for two weekly interviews in the first eighteen months (144 interviews), during which time about three hundred dreams were recorded. After that, for another three and one-half years, she came once weekly, and after that, for another six months, at irregular intervals about twice a month. The number of interviews for the whole five and one-half years was a little over three hundred; the number of dreams recorded over seven hundred.

[5] This temenos—the "magic" protective circle or enclosure—is both the "prison" in which one is held for the "term" of the "opus" and the creative "womb" as the "seeding place" where the "diamond body"—the integrated personality—is produced (cf. Jung, *Alchemy*, p. 124).

had included writing résumés of important committee meetings dealing with highly complex subjects, and she had thus acquired great versatility in memorizing and in summing up. Soon after the beginning of the analysis she began to present me with copies of her dreams, carefully recorded.[6] These copies were also used by me for my own notes, particularly after the interviews, and these notes later provided a valuable control of her own records of the interviews.

It was only after about five months that she presented me with a copy of her notes of the interviews, and after that she gave me similar notes every few months. From my own notes and memory it was soon evident that her own summing up of the interviews was remarkably accurate, objective, and complete, so that in presenting the material now, after all these years, they have proved of the greatest value. Indeed, without them it would have been impossible to give anything nearly so coherent as it is hoped the picture of the analysis will be.

The amount of libido and time which the patient spent on her analytical work in every respect—not only on her records but, as will be seen, also on working on her material in various other ways as, e.g., by "active imagination" or by painting—shows the great sense of responsibility with which she approached analysis. The patient felt genuinely moved by the numinosity of the unconscious material and she responded to its "call" with a sense of "religious" devotion, accepting the burden of analysis as a true and individual moral obligation. I am sure that her devoted and responsible attitude contributed considerably to the success of the analysis by establishing a positive relationship between conscious and unconscious and thus constellating the constructive power of the unconscious.

A remark has to be made about the limitations of our material. In looking back over it, that is, over material which originated eighteen years ago, it is possible—and painful—to see the many gaps and unsatisfactory notes in my own records. Apart from the time factor which allowed only mental "shorthand" notes, this is so because (1) an analyst develops with his work and is constantly learning to see new aspects of it, and his approach changes accordingly; and (2) at the time, I had no idea that this particular material would years later come into my focus again and occupy so much of my attention.

[6] Although I had never asked her to do this or to record the interviews at all, she took it for granted from her previous professional work; a fact which at least relativizes the transference significance of these "offerings."

In other words, I did not intend at the time to turn this material into a book. Thus, I took notes less carefully than I would have done had I intended to make them the subject of a study. But it may also be said that this is not wholly a disadvantage. It helped to avoid at least one dangerous pitfall: the countertransference of the analyst to a certain piece of material which he considers of "scientific interest."

If I nevertheless venture to present this study despite the—to me—only too obvious lacunae in the notes and in the associative material, I do so for two reasons. The first, by far the less important, is that it seems an almost hopeless task to find the "perfect" material, and that more or less complete notes and associations are an illusion in any case. The human limitations both of the understanding of the analyst and of his resources of libido are too obvious for any illusions on that score. The other reason, and to me the really decisive one, is that regardless of justified criticism of shortcomings on my part, the same criticism can hardly be leveled at the unconscious of the patient. Her unconscious material appears to be of such inner logic and completeness, the dream process seems to unfold itself in such a remarkable pattern of constant and continuous integration and intrinsic consistency, that this is more important than, and amply compensates for, the imperfection of the analyst's perceptiveness and knowledge. It is mainly with this impression in mind, which was reinforced after studying the existing material more carefully—more or less by accident for use in seminars with students—that I venture to present this book.

The conclusion drawn from this and other similar cases is that of the power of the psyche to realize itself—a process of individuation and "centroversion" [7] in which the true and integrated individuality of a person emerges out of its unconscious prefiguration. It would both prejudice the reality of the material and repeat what has been said in the introductory remarks if we tried to say more at this point. Only this much need be added, that the material in question seems to be a truly adequate manifestation of—and evidence for—the basic concepts of analytical psychology formulated by C. G. Jung. It may also, it is hoped, show something of the practical application of these concepts in actual therapeutic work.

[7] Cf. Neumann, *Origins,* p. 286: "Centroversion is the innate tendency of a whole to create unity within its parts and to synthesize their differences in unified systems."

III

The Dream of the Rod

The first interviews were used chiefly to get acquainted with the patient's conscious background and history, as has already been related in the previous pages. (Other relevant details will be related where and when they prove important in the context of her analysis.) A good deal more emerged in these initial interviews about the emotional content and context of her claustrophobia.

The first severe attack, at the age of forty-four, has been mentioned. Although nothing more could be discovered about the etiology of this particular attack, there was a special incident connected with it which had impressed itself very deeply on the patient's mind. This was a dream [1] which she had when, sitting in the night on the steps outside the hotel, she dropped off into an uneasy sleep. In the dream she could see

(1): 1936 on an oval patch of blackness, which shaded off vaguely, a rod made of yellowish-white metal; at one end of it was a monogram of the figures 1 2 4.

There was no doubt about the figures and their order; the rod was just lying there, without movement, and there were no other objects
P (1): 1936 or people in the dream. She had made a painting of it at the time (see the frontispiece).[2]

[1] The patient mentioned this dream in her second interview, after the "Black Vision" discussed in the following chapter, which formed the main part of the first interview. The dream is discussed before the material of the first interview since it preceded the vision by several years.

[2] Dreams will be numbered without prefix. The prefix "P" (for "picture") will be used for drawings and paintings. "F" (for "fantasy") stands for all kinds of visions, active imaginations, etc. Parentheses denote material from the time before analysis: e.g., "(1)" refers to the first dream discussed in the book but dreamt before the start of analysis; similarly "P (1)" refers to a picture done before the start of analysis, "P 1" to the first picture done dur-

This dream [3] played a decisive role in her life. She felt it to be so completely unrelated to anything in her conscious life that she thought she would have forgotten all about it, had it not been for the coincidence that among the group of people staying at the mountain hotel that night there was one who had for some time been interested in Jung's psychology, and to whom she therefore thought she might tell the dream.[4] He seemed to be rather impressed by it, and although unable to tell her anything about its meaning had encouraged her to read Jung's books. Although she could not find any specific interpretation of her dream vision in any of Jung's writings, she felt nevertheless that it was very important,[5] and that only in Jung's psychology could there possibly be found an explanation of it. This is why, once she had decided to start analysis, she unhesitatingly chose a Jungian analyst.

No wonder, therefore, that she was most anxious to mention this particular dream although it had occurred so many years before. In the following pages a more extensive discussion of the dream will be given than actually took place: in our interviews only the barest details were touched upon.[6] This was due partly to the analytical situation: it did not seem wise to go into too much interpretative detail right at the start of treatment, particularly since, as will be seen presently, the dream contained a surprising wealth of symbolism. Partly, however, it was due to another fact: that it was next to impossible to have at that point a comprehensive enough idea of the significance and ramifications of the symbolism of this particular

ing analysis. Different dreams of one night will be marked "1a," "1b," etc. All of these various kinds of productions are indicated by marginal references, usually with date. All of the pictures are reproduced, either in the plates or in the text; see list, p. xi.

[3] The dream has been related—without interpretation—in Martin, *Experiment in Depth*, p. 116.

[4] This "coincidence" was the only "reason" we could find for the occurrence of this particular dream and possibly for the attack leading up to it. The patient was sure that she would have forgotten the dream, or at least not have given it any further thought, had it not been for the intervention of this particular friend. Perhaps here, in the occurrence of the attack (and the dream with its archetypal symbolism) on the one hand and the presence of the friend on the other, we can discern a "synchronistic" phenomenon.

[5] At a later stage of the analysis she mentioned that at the time she had tried to use the locality of the dream as the starting point for a "fantasy"; cf. below, p. 318 (F (4)).

[6] The patient brought this dream together with some other information incorporated in the description of the history of the symptom. The fact that both this dream and other details were discussed in one interview shows how relatively little was said about it.

dream. Therefore, what will be given in the following pages is based to a great extent on knowledge derived from the actual analytical process. It will become clear that this dream represented on the one hand a highly condensed etiology of her neurosis, and on the other an equally condensed answer to it in symbolic form, born out of the most distressing experience she had ever had in her life.

The significance of the dream became immediately apparent in her spontaneous associations to the image of the "rod": it gave her the impression both of a "key" and a "magic wand." The link between the two is clear: she felt that in the dream her unconscious had formulated her problem and the direction in which to look for a solution. Thus it gave her the "key" to the problem and with it a promise of help. The "magic wand" would refer to the "magic" power of the unconscious which thus showed itself not just "irrational" and hostile, as seemed the case in her symptom and in the "Black Vision," but also full of prospective and constructive energy. Her association to this dream is characteristic: she associated the rod with the *labarum*. The labarum is the standard which was given to the Emperor Constantine in a vision (followed by a dream) with the words "In hoc signo vinces" [7] ("In this sign you will conquer"). It was composed of a long lance with a short transverse bar near its end (thus forming a cross), and it carried on its point the monogram of Christ (☧).

In place of this religious symbol the patient's unconscious had put her own "monogram": the configuration of the numbers "1 2 4." Because they form the most striking feature of her individual labarum, the meaning of these numbers and of their combination has to be considered in greater detail. There is first the significant substitution of the numbers for the ☧ which appears on the point of the labarum. This places a special emphasis on the symbolism of numbers as such. Generally speaking, numbers play an important role in mythology and in unconscious material, a role based on their archetypal significance. Numbers are both "an aspect of the physically real as well as of the psychically imaginary"; [8] they are at the same time quantitative and qualitative and "are therefore a mysterious something midway between myth and reality"; they "can be vehicles for

[7] According to Eusebius of Caesarea the event took place in October 312 (cf. Jezower, *Das Buch der Träume*, p. 45). Cf. also *Chambers' Encyclopedia*, IV, p. 77b. Martin, *Experiment in Depth*, p. 117, gives the relevant quotations from Gibbon's *Decline and Fall of the Roman Empire*.

[8] Jung, *Flying Saucers*, p. 141.

psychic processes in the unconscious." [9] Belonging to two worlds, to the real and the imaginary, the number is a bridge, "the great mediator" between them.[10] In this sense, number stands for the uniting symbol which finds its highest expression in the symbolism of the self.[11] Thus the fact that the highest religious symbol of the labarum is replaced by symbolical numbers points to the need for and importance of a union of opposites in a comprehensive psychic totality. They have a numinous quality which brought the dreamer into contact with a completely new world, that of the transpersonal unconscious, of the archetypes.

Apart from the general symbolism of numbers as such, their particular combination here is, as will be shown, highly significant and meaningful in itself. Furthermore there is the striking sequence of the three numbers with its obvious omission of the number 3, which will also have to be discussed as a problem with a symbolical content of its own. The first interpretation will show the formal content of the symbolism, the second will show the dynamic significance of this symbolism for the patient's individual situation.

So far as the sequence "1 2 4" is concerned, it represents the development of the mandala symbol,[12] and of psychic totality. The number 1 represents an original, undivided, preconscious totality; 2 is the division of this preconscious totality into two polarities, producing two opposites, the inevitable result of the preconscious totality entering into consciousness.[13] And the further subdivision—

[9] Ibid.

[10] Ibid., p. 142.

[11] Ibid.

[12] The concept of the mandala symbol has been dealt with by Jung in great detail—in, to mention only two works, "Concerning Mandala Symbolism" and *Psychology and Alchemy*. For this reason it will be assumed as known, and its discussion will be limited to the briefest possible references. Perry, in his *The Self in Psychotic Process,* gives a good survey of various mandala symbols (in Part II, Chs. 2–4).

[13] We find a parallel to this preconscious totality and its unfolding into its inherent polarities in the concept of the "wu-chi" and "t'ai-chi" of Taoist philosophy. (Cf. *The I Ching,* tr. Wilhelm and Baynes, vol. I, p. xxxv.) The "wu-chi," the "Nonbeginning," lies still beyond the "t'ai-chi," the "Primordial Beginning." Whereas the "wu-chi" is symbolized by the empty circle, the "t'ai-chi" is represented by the symbol of polarities—yang and yin—united in themselves: ☯. In other words: once the "Nonbeginning"—a completely transcendental concept—enters into actuality, it is bound to split into opposites. This process would be symbolized by the "1" and the "2" of the patient's dream. (The "4" would be hinted at by the duality of yang and yin plus the germinative points of their opposites in either of them.) There is a parallel to the

corresponding to the synthesis arising out of thesis and antithesis—would produce the four parts of the circle, and with it its center, signifying the mandala: ○ ◐ ⊕. The sequence of the three numbers 1 2 4 would thus represent the natural growth, the "formula" of the mandala.[14] The central meaning of the mandala is that of a symbol of the unity of the psyche and its totality which frequently—as in our case—appears as compensation of a conscious situation characterized by apparently insoluble conflicts and consequent dissociation. In other words, the mandala, as a symbol of psychic totality, of the self, appears in a compensatory process if the psychic balance is so disturbed that the individual is lost in a chaotic situation to which he cannot find the answer by conscious means.

Through such a suspension of conscious activity the unconscious becomes activated and produces in an autonomous process its own potential answer in the emphasis it lays on a new center of the personality. The dominant factor is no longer the ego, the center of the conscious mind which has shown its impotence to cope with the conflict, but the self. The unconscious produces a content which draws the libido toward it as the potential source of future progress and integration. This content can only be expressed in a symbol, for the self represents a numinous wholeness transcending the realm of the conscious psyche. Symbolizing the totality of the conscious and unconscious psyche, it is a "borderline concept," [15] since the contents of the unconscious, by definition, cannot be known although they manifest themselves constantly by their emergence into consciousness.

This means that the patient, in a moment of utter distress and

concept of the "wu-chi" in the alchemical concept of the *unus mundus,* the potential world of the first day of creation, "when nothing existed as yet in actu, i.e., in duality or multiplicity, but only as One" (Jung, *Mysterium,* II, p. 313). Cf. also Asclepius I: ". . . the One is all things, seeing that all things were in the Creator before he created them all. . . ." (*Hermetica,* I, p. 289). This reflects the concept of Pythagorean philosophy according to which 1, as source of all other numbers, is the symbol of the primordial ground of all things. In this sense 1 is not really a number at all, 2 being the first number; a thought which influenced the natural philosophy of the Middle Ages (cf. Jung, "Trinity," p. 118).

[14] Jung, in a different context, has formulated the same symbolical event of the progression "1 2 4." "The unspeakable conflict posited by duality . . . resolves itself in a fourth principle, which restores the unity of the first in its full development. The rhythm is built up in three steps, but the resultant symbol is a quaternity" ("Trinity," p. 175).

[15] Jung, *Alchemy,* p. 174.

helplessness, of "nigredo," [16] was shown by her unconscious a completely different approach to her problems. Instead of her conscious will and her "ego consciousness" a new "consciousness" based on and including the unconscious [17] was "suggested" [18] to her in the mandala symbol of psychic totality. From this it can already be concluded that the patient's problem was bound up with a hypertrophy of the conscious mind, of her ego consciousness, and with the neglect of, or active resistance to, the realm of the unconscious. The need to accept the totality is stressed by the symbolical progression of numbers. In it there is formulated the dynamic process of integration. The "key" will open up the way for her; it will be her "magic wand" with which the secret of her crisis can be revealed and a solution be found.

This becomes even more apparent when we consider the configuration of numbers from a different angle—the striking omission of the number 3. It is well known that even numbers have a "feminine" significance and odd numbers a "masculine" one.[19] The number 4 in particular signifies the feminine, instinctual, maternal principle, whereas 3 signifies the masculine, spiritual, paternal.[20] The feminine significance of even numbers includes the symbolism of "earth" and the "regions under the earth" [21]—in other words, the unconscious. Here we have the explanation of the omission of the 3 [22] and the

[16] This alchemical term, signifying the "horrible darknesses of our mind" (cf. Jung, *Alchemy,* p. 36), the "melancholia" resulting from the confrontation with and emergence of the unconscious, seems to be particularly suited to define the patient's situation. More will be said about it later on.

[17] Cf. Jung, "Trinity," p. 183, where he says that the progression to the quaternity by the third step (cf. above) "means something like a recognition of the unconscious, if not actual subordination to it."

[18] The completely different conception of the unconscious from that of Freudian psychology can here only be hinted at. It means that the unconscious is the matrix of the conscious mind and, by its constructive compensatory function, its constant regulator. The psyche, consisting of conscious and unconscious, thus appears as a self-regulating system. It is just such a self-regulation which takes place in the patient's dream.

[19] Cf. Jung, *Alchemy,* p. 22.

[20] Ibid., p. 23.

[21] Ibid.

[22] In theory, it might also be possible to interpret the omission of the 3 as a suppression (or repression); in other words to explain it as hinting at the necessity of its inclusion. However, two reasons show which of the two interpretations deserves preference. The first and more obvious reason lies in the symbolical context of the labarum—"in *this* sign you will conquer"; the second, becoming manifest only during the analysis, lies in the gradually emerging pattern of the patient's psychology which showed the overemphasis on the 3 and the need to concentrate on the 4.

almost obtrusive appearance of the number 4. The latter would point to the need to rediscover the symbolical "earth" and find a relation to it. The former points to the need to get away from the emphasis on the masculine, patriarchal trinity; and the fact of 2 [23] being followed by 4 points to the need to return to the lost, or at least strongly neglected, matriarchal quaternity.[24] Even if we did not know from the patient's own history that her relationship to her mother had been problematical (so that her feminine side would inevitably have been affected), the particular number symbolism of the dream would make this point abundantly clear. In it we find a turning away from the unconscious identification with the patriarchal world of "logos" in favor of the matriarchal world of "eros." [25] (We shall return to this logos/eros problem when discussing the patient's relationship to her parents.)

[23] 2—being an even number—is equally feminine; as pointed out before, 1—although an odd number—has always had an exceptional position in the sequence of numbers: as the "origin" and basis of numbers it has been considered "hermaphroditical." In alchemy, for instance, its "duplex" nature as the *rebis* of the *prima materia* has been stressed (cf. Jung, *Alchemy,* pp. 65 f., 154, 413, et passim). The prima materia is called the *Unum,* as which it represents the *elementum primordiale* (p. 306); it is the premise and beginning of the whole opus (p. 242); and as such it existed before man and is at the same time his goal (p. 154). A similar symbolism appears in the Upanishads, where it is said of the atman, or purusha, the androgynous primordial man, the Unum: "He was as large as a man and woman embracing. He divided his self (atman) into two, and thence arose husband and wife. . . ." (ibid.). (Cf. also the "wu-chi" which produces the "t'ai-chi" with its division into masculine yang and feminine yin.)

[24] This symbolism has a profound significance for the religious problem of modern man in general. In "Religion" (p. 59) Jung says: ". . . whereas the central Christian symbolism is a Trinity, the formula presented by the unconscious is a quaternity . . . the dogmatic aspect of the evil principle is absent from the Trinity, and leads a more or less awkward existence on its own as the devil. . . ." It is exactly with regard to the "devil," the dark element in man, that modern man has become doubtful about the place assigned to him by traditional religion. The idea of "perfection" as expressed in the Trinity by the absence of the "devil," or his banishment into hell, has been tentatively superseded by the idea of "completeness" which includes the fourth figure and acknowledges its integral part in the human totality. The admission of the fourth element denotes a return to the *inner* source of psychic vitality, thus withdrawing the projection from a "God outside" to the numinous and overwhelming experience of a "God within." God, as the *inner* source of life, would include the feminine quality as the inner, dark, unconscious source of creation. In this sense "Sophia" would take a supreme place in the inner experience of modern man (cf. Jung, "Answer to Job"; also *Aion,* pp. 196 ff.).

[25] It is self-evident that in the case of a woman the alienation from this world of eros represents an even more serious, pathogenic problem than in the case of a man.

This eros world is characterized by a sense of natural order and instinctual relatedness. The lack of such a pattern of order and relatedness had manifested itself clearly in the patient's neurotic condition. Her neurosis, on the other hand, was the last resource of the psyche trying to force her to exchange her one-sided, repressive attitude for a more complete one. The dual significance of the "rod" is revealing. On the one hand a rod is an instrument of punishment and chastisement. On the other it was to her the magic wand, the key, or symbolically speaking the creative phallus. Both aspects are combined in the symptom. This double aspect is also expressed in the fact that our patient saw the labarum enclosed in the patch of blackness: inside the nigredo, denoting the dark womb of wholeness and the "philosophical egg" out of which the "liberated soul will rise." [26] It would also make it clear why her attacks of claustrophobia had occurred exclusively in the mountains: [27] height with all its symbolical significance of "spirit," the "thin air" and "light" of the masculine attitude as compared with the "earthiness" of the feminine attitude. To this context belongs also her feeling of isolation expressed in her fantasy of the "Wilderness," an image of spiritual and moral loneliness. Again, the painting shows the synthesis of female darkness and male brightness, of womb and phallus. It emphasizes the coniunctio character of the solution to be found.

At the same time she had described how her claustrophobia "gradually took on a less physical and more mental form" as "an acutely distressing and incomprehensible intuition of the nature of the world, of which all that can be said is that there was darkness and emptiness, and no possibility of establishing any relation with it." In these words, her lack of relatedness and lack of orientation become apparent.

This agrees with Jung's definition of the feeling function. He says: "Feeling is primarily a process that takes place between the ego and a given content, moreover, that imparts to the content a definite value in the sense of acceptance or rejection ('like' or 'dislike'). . . ." "Feeling is a kind of judging . . . concerned with the setting up of a subjective criterion of acceptance or rejection." "The nature of a feeling valuation may be compared with intellectual apperception as an apperception of value." [28] The sense of orientation

[26] Cf. Jung, *Alchemy*, p. 193.

[27] Here we find a hint of the general connection between mountain sickness (fear of heights) and an unsatisfactory mother relationship.

[28] Jung, *Types*, pp. 543 ff.

and relatedness, inherent in a feeling type, was exactly what the patient most lacked. We can say that life crowded in on her because she had not sufficient instinctual criteria to choose by. There existed in her a stretch of "wilderness" in spite of her active life, which somehow overwhelmed her with its variety because some important integrative factor was lacking. This is well expressed by the claustrophobic symptom: fear of isolation, of being shut in by too narrow confines, of a break in communication, of being cut off from the stream of life.

One more factor has to be taken into account: that up to the first manifestation of the claustrophobia—at about the age of thirty-five—the patient had shown no marked neurotic symptom or lack of adjustment, and that her life seemed to her fully satisfactory. The moment of the first emergence of a symptom is naturally an important indication; generally speaking it points to the need for a new psychic adaptation, to the necessity of a fundamental change of attitude. On the other hand, not every change of adjustment produces a neurotic symptom; in the "normal" person such transitions may be accompanied by psychic crises and upheavals, but not necessarily by any "symptom." Nevertheless critical transitional phases in life can easily become times of real crisis, and whatever weak points there are in the psychological structure may give way under the strain. Thus we have the double aspect of a neurotic symptom: on the one hand it is determined by the *actual* situation with its need for the next step in development; on the other hand latent infantile problems and conflicts may be activated and turn the critical situation into a breakdown.

As far as our patient is concerned, up to her middle thirties she had been, to all intents and purposes, an unneurotic person; but the actual crisis precipitated a latent determination of the illness. In a process of regression certain infantile problems, fixations or traumata, became accentuated and activated. But although these problems may have predisposed her for a certain incapacity of development, or at least for too many frictions and tensions at a point where development was most needed, the immediate cause of the neurosis lies nevertheless in the present. At an archetypal transitional point [29]—the zenith of the curve of life—the patient had found herself face to face with

[29] Other well-known critical transitional points are, e.g., puberty, marriage, childbirth, climacteric: all of them inherent in the biopsychic, archetypal structure of the personality.

the emerging pattern of the second half of life. This next phase demanded from her an adjustment to *inner* factors, to the world of *inner* images, access to which goes through the medium of the unconscious. But she had delayed this encounter far too long, had paid no attention to the "call" of the unconscious. Thus almost ten years elapsed before her severe attack, with the accompanying dream of the rod, forced her to a reconsideration of her position, and again more than three years were to pass between her great dream and the start of analysis. Without this obvious resistance her symptom might never have developed to its critical intensity. This delay was probably due to the fact that on account of certain early experiences the unconscious had apparently taken on a negative character. Thus the transition to the second half of life met with more obstacles than she could surmount with the means at her disposal. This produced a regression of libido, revealing a certain flaw in her personality structure which might never have become activated had it not been for the deep instinctual need for further development.

One-sidedness of adjustment is not in itself necessarily neurotic in the ordinary sense of the word. Many a person at such a critical transitional point merely stops developing further and becomes more and more conventional and collective. The way in which the psychic system of the patient reacted, although in one way neurotic, may in another sense be understood as a sign of health and as indicating an instinctual acknowledgment of the need for integration and individuation. Looked at from this angle, the flaw in the personality structure serves as symbol for the crisis of life: the symptom does not express just an "infantile fixation"—which may or may not produce a neurosis—but more important, it expresses the particular pattern of human self-realization.

Evidently, it was only through a new relation to her own unconscious, with its connotation of feminine feeling, that this new adjustment and a more complete orientation could be found. It was again in the "4," both as the unconscious, "inferior" function [30] in general and—in the patient's case—as feeling in particular, that the "key" to her problem seemed to lie.[31] Because the inferior side of

[30] The "inferior" function, on account of its archaic character, is also closest to the collective unconscious and fullest of unrealized potentialities. Cf. Jung, "Trinity," p. 165: ". . . deeper insight will show that the primitive and archaic qualities of the inferior function conceal all sorts of significant relationships and symbolical meanings . . . they are a treasure house of hidden wisdom."

[31] The two interpretations—the first according to which "1 2 4" is taken

the personality, in which the unconscious manifests itself initially, is usually rejected as long as possible—containing as it does all the incompatible, dark elements of the psyche—the fight for its redemption would obviously not be easy. Nevertheless, her unconscious had already taken the decisive step: first in her symptom forcing her to acknowledge the existence of a psychological problem of too narrow adjustment, and second in the dream of the "rod," which far transcended the negative formulation of her need (expressed in her symptom) by the positive formulation of the "key" to the problem, of the "sign in which she would conquer."

as the formula of the mandala and of psychic totality, and the second, based on the omission of the masculine 3 and on the feminine symbolism of 4—complement each other. The first interpretation lays stress on the need to accept and include the unconscious as such, whereas the second stresses the world of eros, of the Great Mother, as against the world of logos, the archetypal Father. (Here and in other places I use the capitalized "Father" or "Mother" to denote the archetypal images.) Both interpretations have in common the need to recognize and accept the importance of the unconscious—the "feminine," "dark," fourth element in the psyche.

IV

General Considerations of the Relationship between Conscious and Unconscious and of the Nature and Function of the Symbol

a THE RELATIONSHIP BETWEEN CONSCIOUS AND UNCONSCIOUS

If we consider all that has been said about the patient's dream, we can draw several conclusions about the nature and function both of the unconscious (so far as it becomes visible through its emergence into consciousness) and of the conscious mind, and also about their mutual relationship. First, the patient's situation and the dream emerging from it show an important paradox in that the worst neurotic attack also produces the "magic wand" of healing: "In hoc signo vinces." It would be difficult to give a more convincing example of the inherent dichotomy, or rather polarity, of the unconscious, and of its purposiveness. The "dark," "inferior" unconscious seems to have a special function in the psyche as the source of unrest and also of integration. The unconscious, being "primitive," nearest to man's primal nature, is full of primordial power and potentialities, constructive as well as destructive. But as the patient's case shows—the justification for generalizing from this one dream will become apparent in the course of her analysis—the polarity of the psyche with its constructive and destructive potentialities seems to be subordinated to a higher, or deeper, purpose: that of the self-development of consciousness, and of integration.[1] The drive for integration

[1] There is, of course, the possibility that this primal unconscious manifests itself also as the drive for disintegration. As an empirical fact, however, the

seems to be the basic impulse of the human psyche. Where it can develop freely, the unconscious manifests itself as constructive energy, but where for some reason this drive is thwarted, the constructive energy turns into a destructive one. But generally speaking this destructive energy is not just destructive: in creating havoc it summons at the same time the constructive energies to a renewed effort at integration. On the whole even the worst neurotic symptom is still a manifestation of the crucial drive for integration and of the process of centroversion.

At this point the ego, the representative of the conscious mind, shows its ambivalence in the way it relates to the unconscious. On the one hand—and this is its "normal" function—it is the instrument of centroversion in so far as it integrates the energic manifestations of the unconscious into a constantly growing consciousness; on the other, it may try to ward them off—or repress them—either on account of the ego's identification with the collective superego of cultural convention [2] or on account of some pathogenic disturbance. An integrated ego, one which has developed without major distortions, is flexible and adjustable, thus forming an organ of assimilation and communication.[3] It acts as mediator between the subject and the object. The latter has to be understood as inner and outer object, as the unconscious (the autonomous, objective psyche) and as concrete reality. The subject is the ego itself, constantly growing and changing in processes of interaction between itself—at first rudimentary, but gradually becoming more and more coherent and differentiated—and the nonego (= inner and outer object).

This presupposes the potentiality of consciousness, expressed as ego-functioning, in the psychic structure. In other words, we have to

primal, not yet unfolded, polarity seems to aim at an empirical unity in which even the "negative" unconscious has a hidden tendency to integration (cf. Goethe's Mephistophcles as "die Kraft die stets das Böse will, und stets das Gute schafft"—"the power which would ever work evil yet engenders good"; and the hidden identity of Satan, "the one who interferes," with Lucifer, the bringer of light. This identity comes out in the story of Job). This does not exclude the possibility that in certain cases the ego is not capable of dealing with the destructive aspect of the unconscious, in which case we are confronted with a psychotic condition.

[2] Cf. Wolff, *Studien,* pp. 83 ff.

[3] This corresponds to the adaptive and integrative functions of the ego (cf. Fairbairn, *Psychoanalytic Studies of the Personality,* p. 9). However, the range of contents to be related to or to be integrated has to be enlarged in accordance with the wider concept of instinct as including the archetypal contents of the collective unconscious. In this book I am not concerned with the problem of the formation of the ego as such.

assume an archetypal preconscious ego as an integral part of the biopsychic structure. This potential, preconscious ego is actualized by its contact with the environment. The latter's external objects have their counterpart in the internal objects [4] whose sum total makes up the archetypal structuring of the psyche. This presupposes a correlation between the external nonego (environment) and the internal nonego (objective psyche). The personal ego develops on the basis of its preconscious, transpersonal pattern in continuous interaction with the nonego. In normal development the actualization of the preconscious ego as personal ego leads to its differentiation and maturation into an organ of consciousness and integration; pathogenic factors (both external and internal) interfere with this process. This can lead to the development of either a too rigidly or a too loosely organized ego. A too rigid ego organization, a hyper-ego, can be deceptive in that its functioning appears to be well controlled and constructively selective. In reality the hyper-ego has only achieved a more or less well-organized defensive position by which "negative," i.e., feared, objects in general and the unconscious in particular are kept away as much as possible. A too loosely organized, incoherent ego on the other hand is all the time open to penetration by unassimilable contents.[5] In either case the ego has failed in its task of integrating the nonego.

[4] This fact explains why it is possible even for neurotic patients with a deficient ego to make use of active imagination. Through it a rudimentary ego can connect with archetypal images and by active contact with them it can gain in organization and differentiation. In a process of interaction the archetypes activate aspects of consciousness, and consciousness on its part connects actively with the underlying pattern of archetypal organization. Besides this interaction between the ego and the transpersonal layer of the psyche we find an autonomous process in which archetypal images emerge spontaneously into consciousness. Where the ego can, in a subsequent process of interaction, connect with these images and integrate them, we speak of "illumination," "vision," etc.; ego consciousness is enlarged in this process. Here lies the difference between the visions of say the Biblical prophets, in whom "invasion" by an archetypal content was followed by a process of conscious assimilation, and the "medicine man" who is identified with the archetypal images, acting as their "mouthpiece" only, without assimilating them. Where the energy of the emerging images transcends the capacity of ego consciousness, a destructive process can be set in motion, from a temporary inflation in which the ego has become identified with the archetypal images (cf. Jung's description of the "mana personality" in *Two Essays,* pp. 226 ff.) to a psychosis in which ego consciousness is swamped or broken up.

[5] The distinction between a too loose and a too rigid organization in their relation to the time factor explains in part the difference between agoraphobia and claustrophobia: agoraphobia results from an earlier disturbance of ego development than claustrophobia; the infant has not been able to identify suffi-

So far as our case is concerned, the patient had lived out a problem of collective psychology: she had identified with the collective underestimation of feminine feeling values in favor of the "patriarchal" canon of values with its emphasis on intellect and sensation.[6] This, as we shall see, had been reinforced by the individual problem of her relationship to her mother, accentuating the negative aspect of femininity. Thus, although there existed an adequate adjustment to the external nonego, the internal nonego, the unconscious, had become an object of fear. This had led to the formation of a hyper-ego which tried to reject and repress the objects of the internal nonego on account of their "irrationality." [7] The unconscious had, however, rebelled against the tyranny of the hyper-ego and reacted in the claustrophobia.

The neurotic aspect of the symptom is only one aspect of this self-regulatory psychic process. The other aspect is that the patient was forced into considering and reflecting on this same unconscious. Although at the time of the attack it was invisible to her, analysis of the dream shows how the unconscious, together with its threat of disintegration, gives a hint of how to answer this threat by the formulation of a "uniting symbol." [8] Just because the deep layers of the transpersonal unconscious are so inaccessible to the control and one-sided wishes of the conscious mind, the unconscious can preserve its independent action both for bad and for good. The most and the worst the conscious mind can do is to ward off, to repress the unconscious partially and temporarily; but it cannot alter its true nature or its final manifestation. Still one thing is certain: whenever a neurotic disturbance has arisen, the problem of the unconscious psyche can no longer be neglected; in it will be found the source of the

ciently with the mother and it is by this identification that the ego is formed (cf. my paper on "Ego Integration," p. 160). The claustrophobic patient, on the other hand, has been able to develop the ego by this early identification but has stayed for too long in it, has been overpowered—too strongly enclosed—by the mother imago. A too loose ego organization leads in extreme cases to psychosis. Here Fordham's remark on the schizophrenic ego is relevant (Fordham, *The Objective Psyche,* p. 15, n. 33): that it is "to all intents, nonexistent, having been replaced by the archetypal images which have, as it were, swallowed it up."

[6] Cf. Wolff, *Studien,* p. 46.

[7] The connection of this fear with her fear of the "Devouring Mother" and with the negative mother fixation resulting from it will have to be discussed in considerable detail (cf. pp. 110 ff.).

[8] The uniting symbol "expresses the bipolarity of the archetype" (Jung, *Alchemy,* p. 450). For the uniting symbol in general cf. Jung, *Types,* pp. 234 ff., 320 ff.

disturbance and the answer to it. Where the patient's superior function—which is largely identical with the conscious mind, in this case her intellect—had overreached itself, where it got frightened in the heights of the mountains, there the answer was bound to lie in the depths of instinct and feeling, in the dark womb of the psyche.

b THE NATURE AND FUNCTION OF THE SYMBOL

The way in which the unconscious produced its answer in the image of the labarum shows the typical situation out of which a symbol originates: [9] a regression of libido due to a suspension of psychic activity caused by an insoluble conflict of opposites. This suspension makes the libido flow back to its psychic source, and the *archetypes*—in themselves "nonmaterial" and "invisible"—become "material" and "visible" as *archetypal images,* i.e., as symbols.[10] The images are empirical, whereas the archetypes per se are, as transconscious "eternal presences," transcendental. The archetype per se is "an 'irrepresentable' factor, a 'disposition' which starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns." [11] It can thus only be deduced from its effect. The emergence of archetypes into consciousness, their conscious realization, often has the quality of a revelation, of a "saving" thought, a characteristic due to the numinous nature of the archetypal image. In it the inner significance of the situation appears formulated in a way that both transcends the conscious mind and gives it its proper place as an instrument of realization. In this

[9] This situation would be compensatory to the attitude of the conscious mind. The other typical situation in which a symbol emerges is its spontaneous manifestation in the undisturbed process of individuation, both of the individual and of mankind. In this case the symbolical image would be complementary to the conscious attitude. (I would mention only in passing the special case of the spontaneous manifestation of the unconscious in the creative individual).

[10] For instance the empirical psychological self, the *homo totus,* would be the archetypal image of an "archetype as such," or the visible manifestation of the "Nonbeginning" (cf. above, p. 29, n. 13). Another expression of this situation is the Eastern concept of a "transcendental subject of cognition" as the opposite pole to the empirical world (cf. Jung, "Child Archetype," p. 171).

[11] Jung, "Trinity," pp. 148 f. Cf. also p. 149, n. 2: "They (the archetypes) exist preconsciously, and presumably they form the structural dominants of the psyche in general. They may be compared to the invisible presence of the crystal lattice in a saturated solution." In other words, the archetypes have an *esse in potentia et in actu,* but not an *esse in re.*

realization the answer is found to the alienation of consciousness from its matrix, as a consequence of which it had become hopelessly isolated and its world split into unrelated, dissociated particles.

In this state of alienation the unconscious could at first manifest itself only as a neurotic disturbance, thus forcing, in an act of compensation, the necessary regression to the psychic source. This shows a neurosis to be "a transitory phase . . . , the unrest between two positions," [12] by which the conscious mind is forced to reflect on the archetypal images, the symbols. Symbols represent psychic contents that cannot be expressed in any other form. Any true symbol is bound to contain an irrational (nonrational) element: an element that eludes conscious definition. In this way the symbol "irritates" the conscious mind into attempting to understand and formulate its meaning by a continual process of circumambulation and approximation.[13] Symbols have thus a peculiar fascination for and a dynamic effect on the conscious mind, "provoking" it to integrate them into consciousness. They provide a stimulus for contemplation [14] by which more and more contents of the unconscious, condensed in symbolical images, are forced into consciousness. This shows the dynamic effect of the symbol as a "transformer" of libido.[15]

This effect is borne out by the present dream. Although something of the symbolism of the labarum was discussed at the beginning of the analysis, it was only after considerable time that a relatively comprehensive interpretation could be arrived at. The foregoing discussion represents not so much an interpretation given at the time as a summing-up of the whole problem from the vantage point of analytical work lasting over a period of years. The very fact that no "satisfactory" answer could be found before the analytical process had begun to unfold, and that for that reason the labarum with its symbolical configuration of numbers provided both patient and analyst with a continual impulse to reach a more comprehensive understanding, shows its profound symbolical nature and its function.

[12] Jung, *The Symbolic Life,* p. 24.

[13] Cf. Jung, *Types,* p. 610: "In the essential rawness of its (the living symbol's) material, defying time and dissolution, lies its prospective significance. . . ."

[14] In this the symbol fulfills a function similar to that of the Eastern *yantra,* a "dynamic symbol," "a machine to stimulate inner visualizations, meditations, and experiences" (Zimmer, *Myths,* pp. 140 f.). Needless to say that it is exactly the neglect of this stimulus which is characteristic for the neurotic impasse.

[15] Cf. Jung, "On Psychic Energy"; *Symbols,* p. 232.

The symbolical process, if successful, leads to a constant narrowing of the gap between conscious and unconscious, and in the end to a reconciliation of the conflict by the transcendent function. The opposites will be seen to have become synthesized in a uniting symbol in which are formulated certain as yet unknown and unconscious facts, or tendencies, aiming at an as yet unrecognizable goal.[16] In this sense it has to be assumed that the symbol is an "instrument" of the basic impulse of centroversion; that it is the self-expression of the preformed totality by means of which the latter not only presents itself potentially to the conscious mind (ego) but also stimulates it to the activity of continuous integration. A special condition for the stimulation of symbols of totality, of psychic wholeness, is a conscious emergency manifesting itself as a dissociation of consciousness. Once the particular content concealed and contained in the symbol has been integrated, that is, has become part of consciousness, it has fulfilled its function and loses its symbolical significance.

This life process of the symbol is clearly expressed in the birth, flowering, and decay of any mythology (which is a constellation of symbolical images). It is a well-known fact, for instance, that Greek mythology, with its abundance of symbolical images, gradually, with growing integration of their meaning, lost its symbolical significance and turned into allegory instead. (An allegory, in contradistinction to a symbol, is the "intentional transcription or transformation of a known thing.") [17]

A corresponding process took place in medieval alchemy. "Matter," on account of its unknown and therefore "mysterious" qualities, had a highly symbolical significance, until gradually this symbol became more and more part of the conscious mind. The "rationalization" of these originally symbolical images takes place by a constant withdrawal of projections from the person or object invested with them, and by a corresponding "introjection" of their psychic content. This can be seen in both Greek and alchemical mythology.

We live in a time in which a similar process can be observed with regard to the symbols of dogmatic religion. On the other hand, a new symbol seems to have arisen in the concept of the unconscious. It may be said that this concept of the unconscious has a function similar to that of the Greek gods or of alchemical "matter." For the

[16] Cf. Jung, *Mysterium*, II, pp. 236, 320.

[17] Jung, *Types*, p. 601. Cf. also Jung, "Archetypes of the Collective Unconscious," p. 6, n. 10.

Greeks, their gods, in the completeness of all their aspects, expressed the totality of life, both rational and nonrational. They were *concrete* reality to them because they were unaware of their *symbolical* reality. Every symbolical reality, as long as it fulfills its function, is taken as concrete reality, be it gods or "matter." In the same way we take the unconscious as "concrete" reality, whereas in fact it is a symbol. The very term "unconscious" is symbolical; it describes something which, by definition, is unknown and unknowable, but which is open to constant approximative realization by consciousness. Again, its very existence (and every symbol expresses something that is felt and known to exist, to have reality, otherwise it would be nonsensical) acts as a constant stimulus, thus serving as a transcendent function.[18] We are, however, still too much contained in our own mythology to be able to discern the symbolical significance of the unconscious at all clearly.[19] It is both rational and nonrational: rational as a concept of science, nonrational in its very essence and indefinability. It is from this angle of symbolical reality and from its necessity as a transcending function that the growing and all-pervading importance of the concept of the unconscious can be understood.

c THE "SUGGESTIBILITY" OF THE UNCONSCIOUS

If we sum up all that has been said about the patient's dream of the labarum and its monogram of numbers, we can briefly say this: the patient's conscious adaptation to life had reached its limits. There was an impasse due to the conflict between a conscious attitude that had become too narrow and strong unconscious drives, repressed but clearly manifesting themselves in her phobia; and out of this situation a symbol emerged from the reflux of libido to the psychic source. Utter distress produced out of its accompanying nigredo its own answer in the "key" to the problem: the "magic wand" of the totality symbol. In this process stress was laid on the hitherto neglected unconscious with its "dark," feminine, feeling contents signifying the

[18] Cf. the alchemical concept of the *scintillae* as "germinal luminosities shining forth from the darkness of the unconscious" (Jung, "Psyche," p. 192).

[19] This would explain why the enormous implications of the discovery of the unconscious have hardly been accepted or understood in general. Its relevance for philosophy, theology, ethics, art, science—in short for an understanding of the activities and manifestations of the human mind—is so revolutionary that only the very first steps in the evaluation of the unconscious seem to have been taken. This problem transcends, however, the bounds of our study.

vital source of instinctual relatedness and spiritual orientation. "Eros" and the world of the Great Mother are put forward by the unconscious as an alternative, full of potential "healing" power, to the overemphasized logos, the world of the Father.

What is so impressive is that a person who had at that time had no contact with psychological theory should be able to tap the layers of the deepest unconscious in this way. It has sometimes been maintained that people in Jungian analysis produce "Jungian dreams" whereas people in Freudian analysis dream "Freudian dreams." [20] The point about the patient's dream is that it was dreamt before the analyst or any psychological reading could have exerted any suggestion. The unconscious imagery is completely autonomous, and the "Jungian" character of the dream (if for the sake of argument we consider dreams containing archetypal symbols as "Jungian") simply expresses the nature of the psyche in an unprejudiced way. If most of the dream material quoted in this book is "Jungian," the responsibility does not lie with the theories of the analyst or the "suggestibility" of the patient but with the structure and character of the unconscious.

At any rate the "suggestibility" of a patient (and of his unconscious) is very limited. Undoubtedly the transference relationship is suggestive in the sense that a patient cannot help wanting to be "loved" by the analyst (or, in the negative case, cannot help resisting him).[21] But these reactions concern only the contents of the personal unconscious which is, on account of its proximity to consciousness, to some extent accessible to repressed wishes and drives. The deep layer of the unconscious, the collective unconscious, is to all intents and purposes beyond the reach of such interferences; it is

[20] Cf., e.g., W. Sargant who puts forward this argument in his book *Battle for the Mind*. He mentions the case of a psychiatrist who "submitted to the experiment of three months' analysis from a Freudian, followed by three months' analysis from a Jungian practitioner" (ibid., p. 58). According to the report of the psychiatrist his dreams under Freudian treatment differed greatly from those under Jungian treatment. Sargant explains this by "suggestibility." In fact, such a case does not prove anything. All one can say is that with different schools different aspects and levels of the unconscious are either activated or observed. Besides, somebody who undergoes treatment as an "experiment" has very likely preconditioned himself to an attitude of negative expectation (or resistance) conducive to an unnoticed selection of unconscious material by which to prove his point (not to mention the completely inadequate time of three months).

[21] There is, of course, a corresponding countertransference situation produced by the analyst's unconscious expectations and premises.

not open to suggestion [22] by hopes or fears, desires or fixations but is autonomous in the sense that it obeys its own inner law. It expresses the pure activity of the unconscious free from distortion by ego drives or complexes. For these reasons Jung has termed this deep autonomous unconscious the "objective psyche," as being the independent source of objective information about its own nature; [23] "it is indifferent to the one-sided and ego-centered purposiveness of consciousness and partakes of the impersonal objectivity of nature." [24] Its specific expression is the dream with its symbolical language, for which the dream of the rod is an impressive example.

If it is nevertheless a fact that analysts of different schools seem to elicit different material in their patients, this is not so much due to the docility of the unconscious as to the activation of different layers and aspects of it and to a different system of reference. The fact that a farmer, a painter, or a geologist observe very different features of one and the same landscape is due not to a difference in the landscape but to a difference in the focus of attention. This does not invalidate their respective observations but only limits their value. To this extent we have to be aware of the possibility and the danger of confining a patient's observation to the limits of our own system of reference (and preference).[25] But this is exactly the point where the objective psyche becomes so important since because of its autonomy it will introduce its own "unlimited" point of view time and again; it will correct both the patient's and the analyst's one-sided attitude.

[22] It may be observed here that, in a different sense, "suggestion" is, of course, going on all the time: interpretations, stray remarks, the transference relationship, etc., are continuously "suggestive." What I have in mind in repudiating the suggestibility of the unconscious is the distortion of its true nature by heterogeneous conscious contents. In analysis only those "suggestions" are taken up by the unconscious which stimulate it into a genuine and spontaneous response. In other words: the unconscious *reacts to conscious influences* (as is also shown by its compensatory and complementary relationship to consciousness) but is not "suggestible." Moreover, regarding the limited suggestibility of the superficial layers of the unconscious, the analyst is not concerned with making use of this suggestibility for the mere purpose of producing automatic and predictable reactions, as in "suggestion therapy."

[23] The collective unconscious manifests the "objective knowledge of the self," in contradistinction to the "subjective consciousness" of the ego (Jung, *Aion,* p. 164).

[24] T. Wolff, *Studien,* p. 109. Cf. also ibid., p. 23.

[25] Jung has made an interesting attempt to relate the analyst's individual system of reference to his particular type. He relates Freud's particular approach to that of the general attitude of the extravert, and Alfred Adler's to that of the general attitude of the introvert (cf. *Two Essays,* pp. 40 ff.).

The approach of this book is based on this experience of the autonomy and objectivity of the deep psychic processes. They are autonomous in that they express the independent course of the unconscious psyche; they are "objective" in that "statements" emerging from the deep unconscious in the form of symbolical images have not been subject to conscious elaboration. Autonomy implies that there is an unconscious process going on all the time quite independently of the attitude of the conscious mind (except for complementing or compensating it); objectivity implies that whatever the attitude of the conscious mind, the unconscious pursues its own aim, even where this is opposed to the aims of the conscious mind.

From the epistemological standpoint the situation is further complicated by the fact that the "observed" unconscious, e.g., a dream, has by the act of observation already become a content of consciousness. We have, however, to assume that the true nature of the unconscious is not qualitatively changed in this process. It would appear that the independence of the unconscious and its *quality* are not affected by the fact that conscious perception of the dream means in itself a change in the *state* of the unconscious. What takes place is not a definitive "interference" of the conscious mind or a "suggestion" to the unconscious but a co-ordination of (and co-operation between) conscious and unconscious which is the inherent purpose of the dream. It is obvious that further contemplation of a dream produces a further change in the unconscious in the sense that a new relationship between conscious and unconscious is established by which new contents of the unconscious can become activated and visible (but *not* suggested "into" it!). "Autonomy of the unconscious" is not meant to exclude the obvious relatedness of the observed unconscious processes to those of consciousness—a relatedness expressing itself, e.g., in the compensatory and complementary activity of the unconscious. Jung has formulated this paradoxical situation when he says that the contents of consciousness are "conscious and unconscious at the same time"; "conscious and unconscious have no clear demarcations" but "the psyche is a conscious-unconscious whole." [26]

[26] Jung, *Psyche,* p. 200. This problem of change of status due to observation has its analogy in quantum physics where "measuring observation" also produces "a new phenomenon" (cf. Pauli, "Naturwissenschaftliche und erkenntnistheoretische Aspekte der Ideen vom Unbewussten," p. 287). In physics the phenomenon has been formulated in the concept of complementarity (cf. Pauli's note in Jung, "Psyche," pp. 229 f., n. 130; also Jung, ibid., p. 232; Pauli, "The Influence of Archetypal Ideas," pp. 207, 210 f.).

Both the relatedness of the unconscious and its independence could hardly be better illustrated than in the utterly spontaneous and surprising emergence of the symbol of the rod. Its symbolism, representing both the problem and the answer to it in less than the proverbial "nutshell," proved to the dreamer the existence of a deep source and center of psychic life in the unconscious, with its own inherent sense of direction and purposiveness.[27] No wonder that she was deeply impressed and that she felt this experience to be her initiation into a new world of profound numinous significance.

[27] Cf. Jung, "Psyche," p. 209. "As a numinous factor, the archetype determines the nature of the configurational process and the course it will follow, with seeming foreknowledge, or as though it were already in possession of the goal to be circumscribed by the centering process."

V

The Black Vision

a ON ACTIVE IMAGINATION

In a dynamic sense, although not in a technical one, the patient's dream was in the truest sense of the word her "initial" dream—her "initiation" into the analytical process—however many years were to pass before it was actually begun. From that time onward she acquired a new attitude to her claustrophobia: she felt "that the attacks of irrational anxiety were an experience of something which was not accessible to ordinary consciousness," and to which she could not relate by means of it, but to which she had to find a completely new approach. For this reason she had made several attempts to find out the nature of her symptoms. She had started to try to "concentrate on the background" of her phobia very soon after the first attack and the dream of the rod. In these attempts of spontaneous fantasying she had discovered the possibility of "getting into touch" with her unconscious and evoking a response from it. In this way she hit instinctively —and without any possible suggestion by an analyst or analytical situation—on a technique well known in analytical psychology as "active imagination." [1]

Active imagination is a process in which the gap between conscious and unconscious is narrowed deliberately until the new and constructive contents of the latter can flow over into the former. The positive attitude of the conscious mind to the unconscious and the positive response of the latter—bringing about their co-ordination and co-operation—expresses itself in the "transcendent function," so called "because it makes the transition from one attitude to another

[1] Active imagination can be either a spontaneous "natural" event or a method of self-recognition communicated to the patient by the analyst (cf. Jung, *Mysterium,* II, p. 267).

organically possible." [2] In this way a consciousness which has taken up voluntarily a passive attitude can contact the archetypal images and open itself up to the "unconscious influences." [3] People who either have a natural gift for meditation—such as our patient apparently possessed—or have acquired a technique for it, a positive "expectant" concentration on the unconscious background (accompanied by a voluntary "dimming down" of consciousness), can perceive unconscious contents of often high emotional intensity, be they "images," words, dramatic processes, etc. Once this has happened, "consciousness puts its media of expression at the disposal of the unconscious content." [4] According to their specific preferences some people express the observed unconscious contents in verbal form, in paintings, in clay, etc.[5]

It is of course not enough to observe, or even to express, the unconscious contents. Once they have been formulated in one way or another, the work of integrating them into consciousness has to be done; without adequate understanding they remain mere unused raw material. This work calls for a degree of insight which can only be achieved with considerable effort,[6] and in most cases prolonged analysis is needed to provide the necessary premises.

To return to our patient, she had succeeded in developing a spontaneous technique of active imagination.[7] If despite this concen-

[2] Jung, "The Transcendent Function," p. 73.

[3] Jung, "Psyche," p. 204.

[4] Jung, "The Transcendent Function," p. 85.

[5] Dance is another though less frequent medium of expression. Here we are near the origin and significance of dance among primitives. Music would be still another medium of expression (cf. Valangin, "Das musikalische Mandala").

[6] One way to arrive at an understanding of the unconscious contents is by an "inner dialogue" between consciousness and unconscious, leading to the "transcendent function of opposites" (Jung, "The Transcendent Function," p. 90).

[7] Henderson ("Resolution of the Transference in the Light of C. G. Jung's Psychology") and Fordham (*The Objective Psyche*) seem to hold the opinion that true active imagination is only possible *after* successful termination of analysis. Fordham makes a distinction between "imaginative activity" and "active imagination": "In any analysis there is plenty of imaginative activity, but this, in contrast to active imagination, can seldom be treated as if it had nothing to do with the transference. . . ." (p. 78). In my experience what he would call "imaginative activity" during analysis is frequently a genuine and constructive manifestation of the objective autonomous psyche and has to be taken as such, i.e., as active imagination. This is so despite possible transference contents which, of course, have to be differentiated from the archetypal contents and analyzed accordingly. Even an "incomplete" ego can have active imaginations. Given a modicum of ego coherence (which is not identical with ego integration) by which the ego is capable of a deliberate

trated and successful effort the symptom persisted, we can attribute this to the problem of integrating the unconscious contents. Nevertheless she had achieved one important result: she never became completely swamped by her phobia but could on the whole continue her life in full measure. She was aware of the limited value of the "safety valve" effect of her fantasies and felt the need to arrive at a much fuller understanding of them. For this reason and because they were so intensely important to her she mentioned her latest fantasies, formulated shortly before the beginning of analytical treatment, immediately in the first interview.

In previous attempts at fantasying she had come to call the attacks of anxiety into which the claustrophobia had turned, the "Black Vision," a name suggested to her by contemplation of their content and their effect. The content was a completely negative one. As was mentioned before, "it was an acutely distressing and incomprehensible intuition of the nature of the world, of which all that can be said is that there was darkness and emptiness, and no possibility of establishing any relation with it," and it had the most distressing effect on her, resulting in acute anxiety. Another name for the Black Vision, easily explained by its content, was "The Wilderness."

While, in January 1941, she had the attack lasting several days which finally led her to seek treatment, she felt compelled as a last defense to formulate this experience of the Black Vision, or Wilderness, in some tangible form. She succeeded in doing so in two different formulations, one in verse, the other in prose. Certainly both were born out of a most desperate situation, testifying to their genuineness. After seeing Dr. Baynes during the first days of February 1941, she started regular treatment with me on February 10, coming twice weekly for about eighteen months (but continuing the analysis much longer, as has been explained).

Although the acute attack was over by that time, she still felt considerably shaken and certainly very much in need of help. She told me how diffident she felt about making the experience intelligible to her analyst, or indeed to anybody. This, in fact, seemed to be a large part of her problem: the irrationality of her fears had given her a

contemplation of the unconscious background, the emerging contents can have an integrative effect. There exists a creative interaction between ego and nonego in which the rudimentary ego is strengthened and completed. There is a constant relatedness between the developing (incomplete) ego and the nonego contents; otherwise there could be no ego development at all (cf. above, p. 39, n. 4).

strong feeling of isolation and insecurity—as if other people would look down on her or consider her just "hysterical." For this reason she brought the two products along and asked me to read them. It obviously gave her considerable relief to discuss her symptoms with someone from whom she could expect some understanding because of his professional experience. As she was an intellectual person, placing great reliance on reason and conscious discrimination, her attacks, in their blatant irrationality and "unreasonability," had undermined her confidence in herself and in her power to make herself understood.

In what follows her two formulations of the Black Vision will be given. The first one, in verse, she had called "The Eye and the Wilderness," and the second, in prose, "A Map of No Man's Land, Please." As they are both born of a very real need and are obviously a genuine expression of her feelings, giving the gist of her inner situation, they will have to be examined in some detail. (In reality, very little time of the actual analysis was spent in discussing these two visions.)

b THE EYE AND THE WILDERNESS

(1): Jan 1941 Here is the text of the first vision.

The lightning strikes the granite peaks;
  They cannot writhe, they cannot scream.
Their wounds bleed stones; their helpless rocks
  Roll grinding in the glacier stream.

All night a mad, malignant wind
  Buffets the ridge with blow on blow,
And from the high tormented crest
  Draws out a shrieking plume of snow.

The bridge of logs is swept away,
  The path stops short on the moraine
At that black gulf where nothing lives
  Except the night's inhuman pain.

No voice, no face, no living soul—
  Only the two of us are there:
The Eye looks at the Wilderness,
  The Wilderness returns its stare.

It is a convincing description of the anxiety experienced in her claustrophobia. The setting of it, the mountain landscape, refers to the

situation in which she first experienced the overwhelming attack: the night at the mountain hut in France. Also she had been in general an ardent mountaineer, so that the particular feeling of mountains, of their majesty and power and their loneliness and inhumanity, had been a vivid part of her experience.

The essential problem of the poem is the feeling of hostility and of being attacked, and of helplessness in the face of it. On the one hand there is the Wilderness, expressing itself apparently in the "lightning" and the "wind" (the "mad, malignant wind"); on the other hand there is herself expressed by the symbol of the Eye. No relationship exists between the two, and indeed, it seems quite impossible. This lack of relationship is perhaps the most striking feature, the more so with somebody who, in concrete fact, loved and was used to the mountains, and to all manifestations of nature. The lack of relationship, then, points to a basic problem of hers. What she is not related to in the poem are the forces of "nature": lightning, wind, and (implicitly, as the bridge is swept away) water. But it is also obvious that these forces to which one cannot relate are tremendously alive, whereas strangely enough their victim is not really herself but "the granite peaks." It is they which cannot "writhe" or scream," but "bleed stones" from their wounds.

Here, it seems, the patient's unconscious has given expression to something psychologically most revealing: something "stony" in her —which we may interpret as her "frozen" feeling and femininity: stones instead of earth!—is hit by a vital force of nature. (The "wounds" of the rocks seem to anticipate the feminine aspect just as the "stones" bleeding from them have a potentially positive feminine significance.) [8] We need hardly go into the more specific symbolism of lightning, wind, and water, but it is apparent that they are experienced by the patient (= granite peaks, rocks) as entirely negative and destructive, which in itself is not at all necessarily inherent in their nature or symbolism. (Later, in other active imaginations of considerable importance, the symbol of the lightning, for instance, will re-emerge, but with a completely different feeling-tone.) The patient is apparently quite unaware of this fact, just as she is unaware of the even more revealing implied identification between herself ("the Eye") and the dead stone. The power opposite herself, the unknown, unrelatable-to, anonymous, and irresistible forces of nature, which are only at the end described as the "Wilderness," are bound

[8] Regarding the feminine nature of "stone" cf. Jung, *Mysterium*, II, p. 216.

to carry the projection of her unconscious images. In other words, they would express, in symbolical form, a content of her own psyche —archetypal energies in their negative, destructive aspect—which is opposed to another content symbolized by the Eye (which by implication is somehow connected with the suffering rocks representing her as yet unconscious earth side).

This opposition would express an inner conflict in which life and power are "on the other side": the destructive manifestation of these archetypal forces may be due to her limited, or deficient, understanding of and relationship to them—hence the feeling of the Wilderness. She reacts like a stone: so perhaps that is why the Wilderness has to beat against her, in a desperate and despairing effort to penetrate her unawareness. The Eye generally symbolizes consciousness—the "I"—but this particular consciousness cannot yet understand or relate—it can only stare in blind fascination. It is the still unseeing consciousness of the feminine ego. (Later we shall meet again with the symbolism of the Eye, but then in a very different evaluation.) We have to assume that the feminine ego is too rigid and limited, in other words, that it has hardened into the "hyper-ego," with its restrictive, merely rational approach which has no way of apprehending the nonego contents, thus turning them into something hostile and destructive. In any case, two points are quite clear: that in this poem we have a formulation of a problem of opposites, and that the patient identified herself—or rather her ego—with one pole of these opposites, to which the other—the nonego—appears hostile and incomprehensible.[9]

The patient brought this poem (and the story, which will be discussed later) when she saw me for the first time. She felt her problem to be so irrational, and so difficult to describe, that she despaired of making herself understood to anybody, and she thought that this poem might be a help. This fear of the impossibility of formulating her experience to herself or making it intelligible to anyone

[9] "Nature" (= physis) would also symbolize the mother archetype which through her experience of her personal mother has been constellated in its "destructive" aspect, but at the same time carrying the vital forces of her psyche. Then the Eye—note the capital "E"!—would also symbolize the father archetype (= spirit), thus showing her unconscious identification with her father which in fact is sterile, leading to a hypertrophy of the merely rational ego-consciousness in submission to the "patriarchal" superego (cf. above, p. 40). This is bound to lead to a preponderance of the animus side. (Cf. a corresponding situation in Jung's case in "Individuation," p. 333.)

else was in itself a large part of her problem, and is clearly expressed in the poem. Where no communication is possible, where there is "no voice, no face, no living soul," but only the "black gulf, where nothing lives," there is a complete impasse of relationship, complete disorientation. What is expressed here is a very real fear of insanity with its complete isolation and break in human contact, and this theme of fear of insanity emerges several times in the initial stages of her analysis. It reveals her problem of inferior and therefore archaic feeling and her lack of trust in it.

What was needed to counteract this panic of isolation was the knowledge that it was, after all, possible to convey her experience to another human being, thus re-establishing human contact and relationship. This is formulated in a remark in her notes about the first interview: "The fact of talking about such an experience to someone who knows what kind of thing you mean, at once gives a certain relief; to most people you just can't convey it at all." Here, then, we can see what sort of transference had immediately been produced, or, strictly speaking, with what sort of transference expectation she had already come to the first interview (possibly stimulated by the understanding shown to her by Dr. Baynes in her talk with him). Naturally a patient who comes for his first interview comes already with a certain image of the analyst in his mind, be it one of a critical or sceptical or understanding listener or whatever else. Somebody who has been stimulated into reading psychological literature by a serious psychological problem of his own, and then, in a heightened crisis, decides to consult a psychologist, is bound to arrive with the expectation of being understood and helped, and most likely with a notion of the almost "magical" powers of the analyst. Even the most rational person cannot help having the archetypal image of the "medicine man" activated in such a situation (and this applies, of course, not only to the analytical situation but equally to any situation in which help is urgently needed), and undoubtedly a certain preliminary healing power is mobilized in such a picture. It represents an archetypal transference content; and since images are experienced in the transference that are unconscious contents of our own psyche, the projection of the medicine man (and his power) on to the figure of the analyst represents an activation of inner healing powers in the patient, preliminary and precarious though they may be in their exaggerated hopes and externalized state. To the patient who has the particular problem of making herself "intelligible" and understood,

who suffers from a profound feeling of isolation and lack of communication, this expectation is bound to be heightened. To be able to speak brings more than the general relief of merely talking to somebody: it brings the feeling function into play.

C A MAP OF NO MAN'S LAND

(2): Jan 1941 A situation closely related to that of the first "imagination" is described in the second of the two, "A Map of No Man's Land, Please":

A boy lived in a village among very high mountains. They were climbed a good deal, for chamois hunters and men looking for crystals go into out-of-the-way places; and boys like to go where perhaps no one has ever been before.

This boy liked to climb alone, partly in spite of and partly because of the fact that he had by nature a bad head for heights. One day he tried a ridge which was remote though not so high as some. There was mist on the way, and in the end he did not know just which ridge he had climbed; but it was steep and well above the line of vegetation. There was nothing on it but dark shattered rock and hardened snow.

When he got to the top of the ridge his first desire, as was natural, was to see what kind of a valley there was on the other side. But when he looked over, he had a shock. There was no valley on the other side. The visible world stopped at the top of the ridge, and beyond it there was absolutely nothing, except in so far as darkness and emptiness are something. There was the boy, and there was the darkness, and there was no connection between the two.

The boy was so frightened by this that no sense of being frightened that he had ever had before was anything like it. He wished there was someone there to explain what he was seeing, because he could not understand it. But there was no one. It would have been possible to turn back and go down the ridge the way he had come up. But that would not do very much good, because the darkness and the emptiness would still be there, and he did not feel that he could ever be easy if he knew that there was a place where the world stopped and he did not understand it. Also he might have to go into it some time and he did not know how he would manage if that happened. So he stood quite still on the ridge, which was covered with loose black stones, and stared at what was in front of him.

Some time later he found that he must have turned back and come down the ridge without knowing what he was doing. He was half way back to the village, but he was still holding in his hand a piece of black stone which he must have picked up at the place where he had been standing.

He was sure that other people must have been to that ridge, and perhaps they could tell him something about it. So he asked the other village boys whether they had ever been to No Man's Land, and whether anyone had got a map of it. "What is No Man's Land?" they asked. "Then you haven't got a map of it," he answered, "or you would know."

He felt too timid to ask older people about No Man's Land, but he listened to them when they were talking among themselves to hear if they ever spoke of it. One day he decided to say something to the village priest, who was a very sympathetic man, and never impatient with people who were not as wise as he was. He showed him the piece of stone and asked whether he had ever seen one like it. The priest looked at him very kindly and rather sadly, and said, "Yes, my son. I have one something like it. Would you like to see it?" And he showed him a piece of stone which was black on one side and white on the other. "Thank you, Father," said the boy, "I am very glad to see that; only my stone has no white on it. Perhaps there are different kinds of stone in different places.—I suppose you haven't got a map?" "No, I have not got a map," said the priest; "but remember one thing—if you have the Cross with you and hold it always, it will guide you, and the dark will never be quite dark, and you will not need a map."

The boy was very grateful for the priest's kindness, and felt sure that what he said was true. But he thought the priest was talking about some other place than No Man's Land.

No one else could help him so much. He showed the stone to the crystal seeker, but he only said, "It's a curious stone but I don't think it's worth anything," and to the chamois hunter, who said, "I knew a man who had a piece something like that, but it's no good asking him; he's been in the asylum down the valley these twenty years. And anyway I don't think it was the same stone."

The boy was worried because he had sense enough to know that, though he was always talking of exploring places where no one had ever been, it was very unlikely that other people had not been to his ridge before. Perhaps, he thought, they happened to be the sort who would not want to talk about it. He found it rather difficult himself to remember it well enough to talk about it; if he had not had the piece of stone, he would often have thought that the whole thing was a dream.

One sunny afternoon he was lying among the primulas and gentians behind a rock where a small and very clear stream flowed quite silently and flashed in the sun. It was just out of sight of the path, and there were people going up the path towards the high mountains. They were talking among themselves, and he could hear a few words of what they said; but they were not the voices of anyone he knew.

One said: "In the middle of it there is a square fortress with golden walls and four golden gates."

Another said: "Let us make a frontal attack on the Powers of Darkness."

The third said: "Of course I should not advise anyone to go there unless they could not help it. Anyway, not without a map."

The fourth said: "And there isn't a map. The whole point of it is that there isn't a map."

On the whole, this story seems to be less original than the poem in the sense that it seems to be more worked over than the poem, and at times it appears even slightly mannered. Nevertheless, it seems a genuine enough formulation of an inner state, and the patient certainly felt it to be valid as such. What perhaps matters most are the important differences that the story shows from the poem.

First, the hero of the story is a boy and not herself. Furthermore the boy is involved in a sort of psychological adventure story, giving the whole situation a much more dynamic and less hopeless character than that conveyed by the poem. The boy with his youthfulness points on the one hand to an infantile state of development and lack of differentiation, and on the other to growing powers and potentialities. The patient herself felt that his two characteristic features were his ignorance and his adventurous nature. In the figure of the boy we have an early formulation of an animus figure, the well-known masculine archetype in the feminine psyche by which the feminine ego personality is compensated. The positive aspect of the animus is emphasized; in spite of his lack of differentiation he shows, in the boy's quest, on the whole the positive potentialities of the "psychopomp" as "mediator between the conscious and the unconscious." [10] As such the animus can, when integrated, act as positive "logos," as the principle of insight and realization, as feminine spirituality.[11] This has to be distinguished from a negative identification with the logos, leading to an "opinionated" and intellectualistic attitude. Where the patient had been, in this sense, identified with the father, the boy compensates by his "ignorance" (or, positively speaking, his lack of rigid and fixed opinions) and youthfulness (= lack of paternal "authority" and unprejudiced inquisitiveness). He thus represents a "primitive," unbiased approach to the problem.

Whereas the poem describes a static situation (i.e., her resigned attitude to the conflict), we have here the explorations of a boy with

[10] Jung, *Aion*, p. 16.

[11] Cf. Emma Jung, "Ein Beitrag zum Problem des Animus," p. 315.

his eyes on the future and a healthy curiosity with regard to what it is all about. "There was the boy, and there was the darkness, and there was no communication between the two," is very much an echo of the poem, but in addition there is movement and an inquiring spirit. This may be explained by the fact that in the poem it had been herself (her ego) who had felt overcome by the unknown nonego forces of the Wilderness, whereas in the story it is the animus figure, the personification of the unconscious, who starts its quest. Here, then, is a first inkling of the realization that it is only by transcending the ego attitude that an answer may be found. If nothing else, the boy is certainly most inquisitive about the nature of his experiences. The fact that "he did not feel that he could ever be easy if he knew that there was a place where the world stopped and he did not understand it," makes it clear that his experience has touched and stimulated him in the core of his being. This illustrates the hidden constructive meaning of the patient's symptom: without it she might have become hardened and rigid in her hyper-ego attitude (and her identification with the patriarchal cultural canon) and confined inside its rationalistic limitations. Whereas the poem gives mainly the traumatic effect of her symptom, the story goes beyond it and reveals its prospective significance. In the progression from the poem to the story the positive compensatory function of the unconscious has become stronger. This may be due to the very fact of her concentrating on the unconscious background of her situation. By "working on her mood" she had "transferred libido to the unconscious standpoint." [12]

Her symptom had relativized her reliance on her conscious mind and its rationality, and she had been forced to abandon her hyper-ego attitude. When her situation of dire need made her spontaneously practice a sort of meditation, she had unknowingly called upon what she had until then regarded as the "inferior" part of her psyche, upon the same "irrational" layer which had broken through in her phobia. The ambiguity of this irrationality—the polarity of the archetypes—is formulated in the story in such images as the "absolute nothingness"—the darkness and emptiness—with which the boy is confronted at the top of the mountain ridge, and in the symbol of "No Man's Land."

"No Man's Land" is a well-known expression for "an unoccupied space between fronts of opposite forces . . . a piece of waste, or

[12] Jung, "The Transcendent Function," p. 17 (1957 version).

unowned land" (*S.O.E.D.*). It is an area that belongs to nobody, but also belongs to no man—does it perhaps belong to nonhuman beings, be they gods or demons? It is situated between two opposing forces: it is torn and injured in constant conflict, but it also lies between the conflict, as a sort of link between the two sides. It would be here that during a cease-fire representatives of the two opposing forces would meet. It is unowned: it is in nobody's occupation—as if the conscious mind, which takes possession of everything it knows, has not claimed it yet or not dared to enter it. Thus it is chaotic in a double sense; not yet subject to the ordering mind, but also full of as yet unknown and undiscovered potentialities.

So this "No Man's Land" is the country beyond the ego; it is the "unowned" unconscious, the country of the irrational, archetypal powers for good or bad. There may be death or life lurking in it. To meet it is to meet fear—one may be lost in it, may be engulfed and kept prisoner by it: here is an indirect and unintentional reference to the claustrophobia. But as a sort of vacuum it also has the power of attracting attention, i.e., libido. To enter it means facing up to fear, the beginning of its conquest.

Altogether, the choice of the term "No Man's Land" seems at first glance rather accidental, like an echo of something remote that is hardly understood in its implications. This again shows how genuine and rich a formulation arrived at in active imagination can be, compared with a conscious and intellectual formulation. The symbol of the rocks and stones had also appeared in the poem; but there it had been used to represent the helpless victim, struck and wounded by the hostile lightning and malignant wind. There she was identified with the unconscious and possessed by it. In the story, however, the feeling is different. Here the black stone which the boy picked up, although a reminder of an unknown and threatening world, is at the same time an inducement to enquiry and adventure. It seems to contain a hidden dynamism of constructive value, it has something of the nature of a treasure, it is a clue to something mysterious, it provides the finder with some germ of information which the others do not have. The stone is a symbol for some kind of individual distinction. At the same time it is a focus of "irritation"; a question has been posed by it which will not let its finder "ever be easy again" until some answer to it has been found. Perhaps it can be said that in this sense the stone is an expression of her neurotic symptom: it is a focus of unrest which initiates a quest, and it is an individual

secret which isolates and distinguishes the sufferer from other people. But whereas in the poem the patient's isolation comes out as something hopeless and final—as a static unanswerable problem—in the story it acts as an impulse.

A neurosis always has that particular constructive side to it: it is an attempt at self-cure. If we understand the psyche as a self-regulating system, then the neurotic symptom has a compensatory function by which some disturbance of psychic balance is meant to be redressed. This unconscious realization is formulated in the figure of the boy: young, adventurous, inquisitive, undefeated by the problem that has been posed. Here again, we see the significance of the boy as an animus figure. It cannot be foretold if he is ever going to find the answer that will put his mind at rest, but the difference in the feeling tones of the story and poem is striking. In the former, we have the report of the patient's defeat; in the latter the stone is filled with a kind of magnetism [13] which draws the finder into adventure and discovery. It has become a symbol of the quest.

Although there is nothing manifestly "alchemical" in the black stone, this idea of the quest puts us right in the middle of alchemical symbolism. The *lapis* of the alchemists was to them a symbol both of the beginning and of the goal.[14] Just as in the story it is nothing but a piece of stone, taken from among loose rock, so in alchemy the lapis "offers itself in lowly form" [15] or, more drastically, *in stercore invenitur*—"is found in filth." On account of its uncomely appearance it is rejected by the "worldly wise"; but as the "stone which the builders rejected" [16] it can become the "head of the corner." It is often identified with the *prima materia,*[17] as it is contained in this matter in a hidden state from which "by the art and the grace of God it can be transmuted into the second, manifest state." [18] For this reason the prima materia is sometimes considered as the initial state of the *opus,* the "work," as the nigredo or blackness.[19] The

[13] Cf. the "Heracleian stone" (= magnet) of the Gnostics which symbolizes the "unknowable essence of the incarnate God" drawing man to him (Jung, *Aion,* pp. 184 ff.).

[14] Jung, *Alchemy,* p. 306, n. 3a: "The term *lapis* [stone] is used all through the literature for the beginning and the goal."

[15] Ibid., p. 311.

[16] *Exilis;* it is the commonest thing, to be picked up anywhere—"in planitie, in montibus et aquis" (ibid., p. 78).

[17] ". . . the *lapis philosophorum* [philosophers' stone] is often the *prima materia* [primal matter], or the means of producing the gold," ibid., p. 222.

[18] Ibid., p. 313.

[19] Ibid.

lapis (or else gold) is "sown into the black earth (of the prima materia) like the grain of wheat," from which it is to be liberated. It has the most paradoxical qualities,[20] being both *divinus et infernalis.*[21]

It would be possible to fill many pages with references to alchemical symbolism,[22] but the few selected here give enough of the meaning relevant to our case.

Without going any further at this point, we can interpret the psychological meaning of the stone in the light of the above remarks. The interpretation of the stone (and of the darkness and emptiness it represents) as the neurotic symptom then becomes more convincing. Such a symptom is "born out of chaos," it is "uncomely" and "rejected," it represents the beginning of the opus and, by implication, its goal. In the symptom is hidden the "gold" or "lapis" as the final answer to the quest; it has to be freed from its uncomely hidden state by the opus—analysis; it has the most paradoxical qualities as both *infernalis,* extreme suffering, and as such rejected, and *divinus,* potential integration, and as such the cornerstone. What matters is its "transmutation" from the "infernal" to the "divine" state.

A particularly interesting point in this symbolism is the blackness of the stone which repeats and sums up the constant reference to "blackness" and "darkness" in both poem and story. It was mentioned above that the alchemists regarded the initial state of the opus as the state of nigredo or blackness. Thus the alchemists talk of the "horrible darkness of our mind" [23] and of "the suffering of the soul" [24] which prevail at the beginning of the opus.[25] The initial suffering is always expressed as the "blackness" inherent in the chaos, the *massa confusa* of the prima materia.[26] Again a wealth of quotations from alchemical sources could be given, but it may be sufficient to point out the obvious analogy with the psychological conditions and sig-

[20] Ibid., p. 300.

[21] Ibid., p. 116. Cf. also *Mysterium,* II, pp. 216 f.

[22] Reference to Jung's *Psychology and Alchemy* and his other writings on the symbolism of alchemy may suffice. Cf. also Silberer, *Problems of Mysticism and Its Symbolism;* Read, *Prelude to Chemistry;* Taylor, *The Alchemists;* Holmyard, *Alchemy.*

[23] Jung, *Alchemy,* p. 259.

[24] Ibid., p. 261.

[25] One of them, Michael Maier, says: "There is in our chemistry a certain noble substance over whose beginnings affliction rules with vinegar, but over whose end joy rules with mirth. . . . I shall suffer difficulty, grief, and weariness at first, but in the end shall come to glimpse pleasanter and easier things" (Jung, *Alchemy,* pp. 260 f.).

[26] Ibid., p. 220.

nificance of the opus, which can thus be equated with the modern process of analysis. What matters most in our context is the obvious connection between the beginning of the opus and the "blackness" in which it expresses itself.[27] In other words: without "melancholia," without psychological crisis, the work cannot be initiated. The blackness therefore appears as a highly ambivalent condition. On the one hand it represents the "darkness of the soul" and its afflictions; on the other this blackness is the prerequisite for the germ of wheat, the stone, i.e., the final integration to be achieved.[28]

This idea of "purgation" in which the spirit recognizes its imperfections would, psychologically speaking, be the inevitable crisis with which the personality has to be confronted before it can face up to its problems and limitations. But this "sweetness" of the dark night of which St. John of the Cross speaks is certainly the formulation of his experience *after* he had gone through it; and it is obvious enough from the ambiguous formulation of the alchemists how nearly unbearable the initial condition is. In fact, one could say that to stay in it for good is tantamount to a psychosis. The black stone is unassimilated unconscious material with all its destructive potentialities for disruption. It signifies a state of dangerous invasion from the unconscious. (This is expressed in the patient's fear of insanity, and in the figure of the man in the story whose quest landed him in the lunatic asylum.) This invasion has to be integrated: the blackness of the stone *has* in the end to be differentiated; the light *has* to be found in complete darkness. In this sense the boy's black stone will have to undergo a transformation of some kind, or he will be caught in the darkness of complete isolation.

Psychologically speaking, the initial condition represents a state of emotional crisis, a "disiunctio" in which the different components of the psyche are torn apart [29] and different trends have fought each other to a standstill, "chaos" and a massa confusa being the preliminary result. This state of mind was vividly described in the

[27] Cf. the "patch of blackness" on which the patient saw the labarum.

[28] This connection comes out even more clearly in the experience of the "dark night" of St. John of the Cross which is also the "happy night" ("Dark Night," third stanza, vol. I, p. 347). According to St. John of the Cross, the "first and principal benefit caused by this arid and dark night of contemplation" is "the knowledge of oneself and of one's misery" (p. 384, n. 7), that "although this happy night brings darkness to the spirit, although it humbles it and makes it miserable . . . it does so only to give it light in everything." (p. 422.)

[29] Jung, "Transference," p. 197.

poem as the "black gulf where nothing lives except the night's inhuman pain." But whereas there it seemed a case of complete identification with and possession by the unconscious, the story illustrates the ambivalence of the experience and its potential constructiveness. It seems as if the very fact of "formulation" has made a difference: by the very fact of looking at the situation, of facing up to it, the identification and possession are broken. This is expressed by Jung when he speaks of his endeavor "to rouse the patient to mental activity and get him to subdue the massa confusa of his mind with his own understanding," which acts "like a life saver." [30] Obviously, this is very much more than an "intellectual" activity; it is a supreme emotional effort at creating some sort of "order" out of the chaotic state of possession. This is exactly what the patient tried to do in her two fantasies, and judging from the inner progression in the description of emotional states from the poem to the story, apparently with some measure of success.

The "boy" is certainly stimulated into a good deal of "mental activity," although his enquiries for a map quite naturally meet with no success. For this is exactly the meaning of such a crisis: the way is unknown, is "dark," because it is individual and indefinable. This realization comes out clearly in the concluding words of the story: "The whole point of it is that there isn't a map." The interlude of the boy's talk with the village priest is significant. Apparently the priest is the only one who possesses some knowledge of the stone. He produces his own stone, black and white, and the way in which the story describes his reactions makes it clear that he realizes the predicament of the boy. But he has only his own answer to offer, an answer which rings true so far as he himself is concerned but does not satisfy the boy. One might almost suspect that the priest once found a black stone like the boy's, and that in the course of *his* inquiry the black stone turned into a black and white one: that he found the light in the darkness. But—and this is the crux of the situation—it was *his* light in *his* darkness. To him there was an answer in religion, in the symbol of the Cross, which to him acted as a "map." Psychologically speaking, one could say that his solution is one of many possible ones by which nonrational forces of the unconscious become assimilable.[31]

The appearance of the symbol of the Cross and of the figure of

[30] Ibid., pp. 268 f.

[31] Cf. my *Studies:* "A Psychological Approach to Religion."

the priest and their relativization of value to the boy show the religious problem of the patient. The very fact that they appear and that the priest is the only one to show understanding suggests that an answer to the patient's problem on the basis of conventional religion did not appear impossible. The priest has at least found the answer for himself, so it is one of the possible answers to the "dark night of the soul." But the boy—the inquiring spirit—is not satisfied with it for himself. Thus, although she can apparently accept the value of traditional Christianity in a general sense, the patient still feels that she has to find her own answer; [32] the boy feels that the priest and he himself are talking about different places. Even if it should turn out in the end that the priest was, in fact, talking about "No Man's Land," the boy will have to find that out for himself; he cannot accept it on the evidence of the priest.

Here lies a profound problem for so many "modern" people. Although their emotional problem may turn out in the end to have been a religious one—this word being used in its widest possible sense as denoting a problem of spiritual values and orientation, a problem of having to find a suprapersonal point of reference and meaning both of their lives and of life in general—although they may even be aware of the "religious" significance of their problem in this wider sense of the word, traditional religion does not appear to give them the answer they are looking for. They feel that they have to find their individual answer, simply because they have come across some gulf, some gap in their world which they cannot cross on the bridge of their religious upbringing. Even in cases where traditional religion in the end turns out to provide an answer, the way to such an answer leads through the individual "wilderness." To have come across the gap in one's view of the world means that one has dropped out of the conventional security, and there is no way back to security of any kind except through the gateway of the willy-nilly accepted insecurity of unconventional inquiry. This is the story of the patient—personified in the encounter of the boy with the priest—as of so many modern people. The words of the priest are well meaning. They seem even based on a real understanding and genuine experience; but they are bound to be ineffective because the boy's stone, his burden and his sign, is, at least at this point, different from that of the priest.

This may explain a curious remark at the beginning of the story,

[32] This is corroborated by the substitution for the monogram of Christ of the symbolical, "individual" numbers in the dream of the rod.

namely that the boy "liked to climb alone, partly in spite of and partly because of the fact that he had by nature a bad head for heights." This is, in fact, the very opposite of the patient, who loved climbing mountains and was an expert at it, at least until her claustrophobia got hold of her. But we have to assume that all the time there was something in her that was as frightened of heights as the boy was; in other words, that this peculiarity of the boy expresses a contradiction in herself. If the boy has "a bad head for heights," if he becomes dizzy or giddy, he would in fact be frightened of them; on the other hand he obviously likes climbing, or at least he makes himself like it. Thus we would have the inner contrast between some sort of ambition "to climb high" and some sort of fear. The love of climbing, the ambition to overcome his "bad head," represents an overcompensation of some deep fear which is said to be the boy's "by nature."

In any case, the boy is a "lone wolf," he likes to climb alone. True, he does so on account of his bad head for heights, but at this point this detail takes on a new meaning. The boy is "marked" in some way; were it not for his bad head, he would more likely have gone with the other boys and never have come across "No Man's Land." Here again we see the ambivalence of a symptom, and it is clearly expressed in the fact that the boy likes to climb alone "in spite of" and "because of" his bad head. On the one hand, it is a symptom of the cramp of consciousness which has led the patient into her hyper-ego attitude; on the other hand, it is just this "bad head" which leads the boy into his lonely excursions and brings him face to face with "emptiness" and "darkness," i.e., with the unconscious. He is suffering from a psychic wound; he is not quite like the other boys, and so he makes an individual discovery. "Normal" people are not going to make such discoveries, for better or for worse. It may lead to "the asylum down the valley," but it may also lead to a valid answer.

This is expressed in the figure of the "crystal seeker." He might have been the one to know about stones. In fact, however, he shows his complete inability to grasp anything but the concrete, external meaning of the stuff he is collecting. He is bound, as so many "normal" people are, to the appearance of life, to its surface, unrelated to and missing its deeper significance and symbolical meaning. He seems to express the patient's inner doubts about the need and the sensibleness of her quest, in other words, the limitations imposed by her sensation function. The chamois hunter, in his intuitive chase after

elusive deer, has some remote inkling of the truth which, however, in accordance with her own undeveloped intuition, remains quite unassimilated. More important, he also expresses the deep fear felt by normal people—and by the patient—of what the quest for the stone may lead to: "to the asylum down the valley." This is indeed the danger of the quest: being fixed to the rocks of the underworld like Theseus, but it may also lead to a valid answer of which neither the crystal seeker nor the chamois hunter is aware.

There remains the epilogue of the story, where the boy, lying all by himself, overhears the people climbing the mountains.[33] There are apparently four of them, unknown people, representatives, we may say, of some information from the unconscious which "comes" to the boy while he is musing, as we may assume, about his secret. Nothing is said about their sex; there are four of them, representing some kind of totality. The number four recurs in the words of the first one about the square fortress and the four golden gates. This in itself would represent a clear mandala symbolism, pointing to the self in the middle of "No Man's Land," to the answer to darkness and emptiness through the union of the opposites. The powers of darkness which the second one mentions would most likely refer to unconsciousness—in the sense of avidya—which surrounds, and keeps captive, this new center of the personality. Finally, the two last voices again express the difficulty of the quest: the inherent danger of losing one's way, and the nonexistence of a "map," of any collective rules and directives, on account of the quest's extremely individual and therefore unforeseeable nature. Individuality is always unique and its ways unpredictable, a fact to be kept in mind by both analysand and analyst.

The poem and the story have been discussed at such length because—together with the much earlier dream of the rod—they represent the basic situation of the patient and the problem of treatment

[33] The patient had the quite concrete feeling of having listened to the conversation—a clear auditory vision. It is nevertheless difficult to assess how much *conscious elaboration* contributed to the emergence of the highly complex symbolism contained in the epilogue. It has most certainly to be regarded as genuine imagery offering itself as suitable to express a particular psychological situation. Nevertheless it may be better to confine the discussion of the epilogue to the barest outlines. Interpretation of such profoundly archetypal symbolism as that of the mandala (and the "heavenly City," the square fortress with golden gates and walls) will be left to a later stage when dreams dreamed during the analysis revert to this particular archetypal image in a clearly spontaneous manner.

in a nutshell. It has been mentioned before that very little was said on the part of the analyst about the possible meaning of the two fantasies. I refrained from giving any interpretation and kept my response to the most general remarks: that the patient had obviously touched a deep layer of the unconscious which was full of great potential energy for better or worse, and that there was apparently a considerable disparity or misunderstanding between the "ego" and the "other side"—a dam somewhere which would have to be broken down if she wanted to be "in the stream" again. In other words, she had come across the basic problems of the opposites in her psyche without as yet being able to reconcile them. Their reconciliation was essential, and it might possibly be achieved because it was not a question of incompatible opposites like good and bad, but rather of two antagonists looking for a compromise. To this she agreed readily, adding that it was exactly for that reason that she had come to consult a psychologist and not a priest or clergyman, who, she was sure, would regard her problem just in such terms of good and evil. She seemed struck by a remark of mine at this point that there *was* good and evil, but that the evil was not just "bad." It was one of these intuitive chance remarks which may or may not have any meaning for a patient, and of whose real significance to the patient the analyst himself is more or less unaware.[34] What had been in my mind was the idea that her "bad" symptom was in effect a godsend (in the truest sense of the word), by means of which she had been forced out of her obvious one-sided rationality.

Another point which worried the patient was the age factor: whether forty-eight was not really too late to start, and on that score I was prepared to offer some reassurance, pointing out the general human need to adjust to the specific problem of the second half of life. I asked her what she thought about the figure in the story, why he should be a young boy, and she replied, "Because he is ignorant and adventurous." With my remark: "Then you have something young and adventurous in you, quite a good thing to have," the first interview came to an end.

As mentioned before, in the second interview she told me more details of both her history and the history of her claustrophobia, and in particular she related the dream of the rod. The very brief dis-

[34] I mention this little instance because it is a typical example of how the analyst's response is created out of the unconscious (cf. Fordham, *New Developments in Analytical Psychology*, p. 90).

cussion of the dream centered round the sequence of numbers as symbolizing in some way her unconscious problem and round the significance of the labarum as the key to the situation. Together the first two interviews brought to the surface the fear of the patient that the irrationality of her problem and her symptoms would cut her off from human contact on a deep level. This is why it had been so extremely important to her to feel that she could "put herself across" to the analyst. Although naturally she had come with the expectation that an analyst would be the one person to understand her, there was lurking behind it the fear that he would *not*. This double role of the analyst as "the one who would understand" and thus show his love and acceptance, and at the same time of the one who would disappoint her by his lack of understanding and thus reject her and let her down, expresses the inevitable pattern of an ambivalent transference fantasy present even before the actual start of analysis and constantly tested in the course of it.

VI

The Initial Phase: Hesitations and Uncertainties

The first dream the patient produced after the beginning of her analysis gives clear expression to this ambivalence. In the stricter sense of the word this was her "initial" dream (although, on a deeper level, her labarum dream must be understood as such). In any case, this dream was the first dream during her actual analysis, and as such is bound to contain her unconscious response to, and the formulation of, the analytical situation. This is the dream as she reported it in her third interview:

1a: 15 Feb 41 I set out to begin a journey, abroad I think. I drive up to some little station in an open car, full of parcels. I have to cross the line in the car to catch the train, and just as I am about to do so, after having lost some time talking to a friend, I see that the train is coming in and I cannot cross: the stationmaster, on the other side, holds up his hand and won't let me pass. Friends who are present say, "He might just as well have let you pass."

The image of the "journey abroad" is a frequent one in dreams, particularly at the beginning of an analysis: it indicates the journey into the "foreign," remote, unknown territory of the unconscious. The parcels would represent all the things she means to take along, the impedimenta of ordinary life which may turn out to be a burden to be shed: the journey may have to be undertaken without any of the "comforts" of her conscious existence. But when she arrives at the station she finds that she cannot cross the line, ostensibly because the stationmaster exerts his powers in a rather authoritarian way (at least in the opinion of her friends). There is, however, a small detail which anybody not used to the ingenuity of dreams might easily

overlook: the real reason why she cannot cross is that she has lost some time through talking to a friend.

There is an empirical rule of dream interpretation which can briefly be called the *post hoc propter hoc* rule. Dream language very often expresses a causal connection by sequence in time (just as in a sequence of pictures, for instance in a strip cartoon, the inner logical connection of events would be expressed as a time sequence). If we apply this rule to the above-mentioned detail it would not read: ". . . *after* having lost some time . . . I cannot cross," but: "I cannot cross *because* I have lost some time." In other words, her conversation is the real reason for making her late and preventing her from crossing the line, whereas she attributes the difficulty to the unfriendly attitude of the stationmaster. It is characteristic that in the dream it is her "friends" who criticize his action.

The particular friend—an anonymous figure not connected with any known person—seems to represent a retarding factor. One might understand their "conversation" as a lack of adjustment to the need of the moment (to catch the train) owing to a "chatty attitude," an attitude too easily deflecting the patient from her purpose because of an unconscious resistance to the journey. In the "psychopathology of everyday life" such an attitude could easily be understood as expressing two opposed psychic tendencies: "I want" to post a letter, but "forget" to take it along; "I want" to go on a journey, but somehow or other "happen" to be late. Here her ambivalent attitude to the prospect of analysis is formulated in a nicely concealed way.

This same ambiguity appears, more openly, in the figure of the stationmaster: he should help the traffic along, should assist her in catching the train, but by an apparently exaggerated punctiliousness stops her from "making the connection" (actually, at the end of the dream it is still an open question whether she is or is not going to catch the train). It is quite clear that she and her friends project her own resistance on to the person of the stationmaster, whose action, most likely, was necessitated by her losing time in a superfluous way.

Implicitly the stationmaster is connected with the person of the analyst. If she wants to undertake the journey into the unconscious, the analyst would be the person whom she would expect to be in charge of the "train." Why is he not more helpful? Why not more sympathetic? Is he perhaps, after all, just as critical and lacking in understanding as the world around her, does he possibly even belong to the "not-relatable-to" "wilderness"? In that sense the station-

master and his doubtful action express the inner ambivalence—hope and fear, desire and reluctance—of the patient in projection: I should, of course, like to undertake the journey, but *he* is not co-operative—he being explicitly the stationmaster and implicitly the analyst as a forbidding parent figure.

The stationmaster represents here, on the objective level, the ambiguity of the animus in projection on the analyst.[1] On the subjective level he (the stationmaster) would be an inner animus figure, expressing both her positive and negative "spiritual" drive: positive and constructive in the sense of being in charge and control of the inner movement, negative and destructive in the sense of using his power to incapacitate her. This aspect will be discussed in more detail later.

This ambivalence of hope and fear, of constructive and destructive psychic tendencies is even more clearly formulated in another dream of the same night. (Dreams dreamed in the same night as a rule circle around the same problem, formulating and discussing it from different angles.) The dream is as follows:

1b: 15 Feb 41 I am talking to the analyst, he has been saying something about the swastika, ending: ". . . the swastika, but the swastika as you see it on ancient buildings, not . . ." I reply: "Yes, the other form is the most unfavorable thing; even apart from its political implications, I cannot look at it without discomfort."

This dream has to be understood against the background of the war and the Nazi rule in Germany. In itself the swastika is probably a cosmic sign representing the sun in its movement across the sky ("Sun Wheel").[2] What matters, however, in our context is not so much the exact meaning of the swastika as the associations of the dreamer and her reaction to two different forms of it. It was a common observation at the time that the "proper" direction of the swastika as a sign both of the sun and of good luck (the word swastika is derived from the Sanskrit *su,* well, and *asti,* being) [3] was reversed by the Nazis, thus turning it against the direction of the sun, "denoting

[1] Cf. the "customs official who has to be appeased" in Henderson, "Resolution of the Transference in the Light of C. G. Jung's Psychology," p. 79.

[2] There are other interpretations which, however, need not occupy us here. One explanation for instance is that the swastika "represents the two pieces of wood which were used in making fire, that is fire sticks." Cf. Budge, *Amulets and Superstitions,* p. 333.

[3] Ibid., p. 331.

a movement that is directly opposed to the Right Way" [4] and the order of the cosmos. This reversal was understood by many people, and among them the patient, as using a cosmic symbol for purposes of "Black Magic": [5] for power and destruction instead of as a symbol of reverence for the cosmic order.[6] These associations provide an explanation of the dream. (There is another, different one, to be mentioned presently.)

Here again we have the opposition between "good" and "bad," between cosmic order and disorder, or, in a more personal sense, between psychic order and disorder. It seems as if the dreamer were trying to emphasize to herself the importance of the constructive aspect of the psyche, doubtless because there is a profound uncertainty in her about the ambiguity of the situation. The words are put into the mouth of the analyst, the carrier of the projection of the "White Magician," the one with special knowledge. Her "discomfort" in looking at the "unfavorable" swastika expresses her fear and the actual discomfort produced by the neurotic symptom. Will the whole process take the "right turn," or will it end in disaster?

This interpretation of the dream has, however, to be complemented by a different one, arising from the polarity of the unconscious in general and of the symbolism of "right" and "left" in particular. One aspect of the symbolism is expressed in the idea of the "Right Way" and its reversal. Another aspect is given in the ambiguity of the word "sinister," denoting both "left-hand" and "darkly suspicious" (*S.O.E.D.*). This double meaning derives from the well-known symbolical equation: left = unconscious, right = conscious. The leftward movement of the swastika denotes a movement in the direction of the unconscious.[7] It is with this movement toward the

[4] Cf. Baynes, *Germany Possessed,* p. 300, and his *Mythology of the Soul,* p. 406, n. 1. We find the same idea in the East, in the circumambulation of the stupa, the sacred space: "According to ritual, stupas must always be circumambulated to the right, because a leftward movement is evil. . . ." (Jung, *Alchemy,* p. 121).

[5] The leftward-moving swastika is a sign of the black magic of the Tibetan Bon religion (cf. Jung, "Individuation," p. 320).

[6] One important aspect of this symbolism can be mentioned only in passing: its relation to the mandala symbol. In itself the swastika is an archetypal image; on account of its actual political significance, however, it would be a dubious matter to stress this aspect. Its mandala significance will become clear later on.

[7] Cf. Jung, *Alchemy,* p. 121, et al.; also "Individuation," p. 320 n. 92. In the dream discussed in *Alchemy,* p. 121, the circumambulation is also toward the left.

left that an individual's fate so often begins. This is beautifully illustrated in the fairy tale of "Childe Rowland," where the quest of the hero is started off by his sister (= the anima) circumambulating the church (= the accepted collective symbol, the "right" attitude) "widdershins," i.e., "in a direction opposite to the usual" and "contrary to the apparent course of the sun" (*S.O.E.D.*). Significantly enough, the unusual direction is also (again according to the *S.O.E.D.*) the "wrong way." Here the equation of usual = collective = "right" and unusual = individual = "wrong" is obvious. This valuation of the unusual as wrong evidently expresses the collective opinion according to which individuality is deeply suspect, "sinister." But it is exactly this movement "widdershins" [8] which leads to the heroic adventure (= individuation) of Childe Rowland.[9]

If we apply this symbolism to the patient's dream we can interpret her "discomfort" in looking at the swastika turning to the left as being connected with this movement toward the unconscious, leading her away from her collective and rational adaptation "downwards" to the nonrational, dark side of her psyche.[10] This "dark" side is also the feminine aspect of the psyche [11] which threatens to undermine the conscious adaptation of the dreamer. We can now understand better what the "parcels" in the first dream mean, and why she loses time in talking to a friend. Both represent resistances against undertaking the "sinister" journey to which she is destined by the inescapability of her symptom. This may also explain why the sentence of the "analyst" in the dream is not finished: she interrupts him before he can have his say, as if she were afraid of what he might want to communicate to her (not as the "White Magician" but as the "Black" one, just as Merlin—a highly ambivalent figure—in the

[8] In fact we find this circumambulation toward the left not infrequently in rites concerned with mystical revelation. Cf., e.g., Fritz Meier, "The Mystery of the Ka'ba" (p. 164), where he describes the seven leftward circuits round the Ka'ba as "the acquisition of the seven divine attributes." Another instance can be found in the ceremonial of the Hopi Indians, in which the "circumambulation is performed sinistrally" (Hastings, VI, 787a). In Buddhism the arms of the swastika are "always bent in the respectful attitude, that is towards the left" (Hastings, III, 445b).

[9] There is another hint of individual "hybris" in the action of Rowland himself when he kicks the ball over the church.

[10] Cf. Jung, "Mass" (p. 212); "The counterclockwise movement . . . corresponds psychologically to a circumambulation downwards, in the direction of the unconscious. . . ."

[11] Cf. the symbolical equation of yin = dark = feminine.

story of Childe Rowland gives the advice which makes the Quest possible), and as if to make sure of her own interpretation.[12]

There was one more dream that night, rounding off the picture in a poetical way.

Ic: 15 Feb 41

I am looking at an illustrated book in German about owls. There are pictures of all sorts of owls with fantastic names. The best picture is of two beautiful small owls flying over a misty glacier.

Here we have a reference to the glacier which—in her poem about the "Eye and the Wilderness"—had had such negative connotation (". . . their helpless rocks roll grinding in the glacier stream"). The atmosphere of this dream is very different: a poetical, romantic feeling is associated with that "misty glacier" and the owls that seem to be at home in it. Owls are night birds, and also the proverbial birds of wisdom connected with Athene. It is significant that Athene was originally a goddess of the night and the moon,[13] and one of the Great Mother goddesses; [14] this explains her attribute, the owls which are lunar symbols and attributes of the Great Mother in general.[15] Night, moon, Great Mother: here we are right in the center of the patient's problem, with her fear of the unconscious and the corresponding undervaluation of the feminine principle, both in its archetypal and its personal aspect. These owls seem certainly to look "left": with their ability to see in the dark they represent constructive "insight" into the unconscious.

But as yet they are only pictures in a book: they do not yet represent an integrated psychological faculty but are so far only shown to the patient as images, as possibilities. Significantly the book is in German, the mother tongue of the analyst. Thus it is in his language, through his presence, that these images of potential insight into the darkness of the unconscious are presented—a clear animus projection signifying the positive aspect of the transference. But, as mentioned before, perhaps the most important association is that to

[12] In fact, the "swastika on ancient buildings" is very often in left-hand movement. Cf. the illustrations in Budge, *Amulets,* pp. 331 ff., Hastings, IV, 327.

[13] Cf. Kerényi, *The Gods of the Greeks,* pp. 127 f.; Bachofen, *Urreligion,* II, pp. 120, 361.

[14] Cf. Kerényi, p. 123.

[15] Cf. Neumann, *The Great Mother,* pp. 180, 275 (also plate 126: Lilith); Bachofen, I, p. 493. According to *Folklore,* II, p. 838 ". . . old Greek vases associated with the worship of Athena depict owls with breasts, and vulva represented by a circle. . . ."

the "Wilderness" fantasy, turning its desolate and destructive imagery into something acceptable and enjoyable. Perhaps there is also a hidden association to the "Eye" of the fantasy in the fact that the eyes of owls are particularly big and powerful. Whereas the eye in the fantasy was condemned to a helpless stare, the eyes of the owls are helpful organs of orientation: where the eye of consciousness, of the ego, proved helpless, the eye of the night bird can be relied upon.

Thus we have in these first three dreams of the analysis—which together may be understood as a single initial reaction to the impact of the first interview—a fairly complete range of positive and negative reactions. First there is the negative animus holding up the traffic, then we have the ambiguity of the swastika and finally the positive intuition of insight. To the patient the very fact of this strong reaction to analysis was of the greatest importance: instead of feeling stuck she could feel a movement in the unconscious, and with that came the hope both of making herself understood and of understanding.

Her next unconscious reaction was most interesting. The night after the interview in which the above-mentioned three dreams were discussed she had the following dream:

2: 18 Feb 41 A villainous-looking man with a red face and a battered look comes to me and summons me with threats to accompany him. Pretending to comply, I go with him into the street and then appeal to the passers-by for help. He makes off with undignified haste and I laugh mockingly. Then, a knot of people are standing around; various messengers keep coming at intervals summoning away the men in the group. At last one man is called away to a house opposite, and then a whole crowd of people come from the place to which he has gone, carrying an injured woman, her face distorted with pain.

Here, in the "villainous-looking man," we have a distinctly negative animus figure. He is the villain of the piece: the counterpart, the antagonist to all "good" and virtuous intentions. (As such he bears a certain resemblance to the character of the stationmaster who also seems to act against her conscious intentions.) A villain is "a man of ignoble ideas or instincts," "low born" (*S.O.E.D.*). The word "summons" seems to imply some sort of authority—should she go with him to find out what he wants? This, anyhow, was the question which arose during the discussion of the dream, and it struck her as a new idea and rather impressed her.

This possible response seems to be suggested by the events in the dream. She appeals to the passers-by in the street: she takes refuge in the crowd—the collective and extraverted attitude—so as to cut short the problem presented by the appearance of the villain. It all ends with the injured woman: we may assume an aspect of her own femininity which has been injured through rejection of all that the low-born man stands for. (Here again we have to remember the interpretive rule of *post hoc propter hoc.*) The "knot of people"—all the passers-by whom she had asked for help—disappear one by one, "summoned away." It is interesting to note that the dream uses the same term here as when speaking of the villain, suggesting again a kind of unknown authority. In this situation the "messengers" suggest some purposive authority by whom all superficial collective support is gradually shown to be unreliable. Was it perhaps the same authority that made the villain summon her to accompany him? The "house opposite" might signify an opposite position to the collective one (not "outside" but "inside"), and there the consequences of her action become visible in the injury to her femininity.

From the dynamics of the dream one may assume that this injury would not have come about had she "accepted" the summons of the "villain" instead of rejecting and mocking him. Perhaps it is significant that, in the words of the dream, he is not actually a villain but only "villainous-looking." Is it her fear of him—the fear of the conscious mind of the unintegrated parts of the unconscious psyche—which makes her see him like this? Is he possibly a part of her spiritual potentialities which she has repressed for so long that it has become asocial? In any case, the haste with which the man makes off does not make him appear particularly dangerous or self-confident.[16] Perhaps one can understand the whole situation as that of "Beauty and the Beast," except that in this case Beauty refused to love and accept the Beast, and thus instead of changing him constructively gets changed herself destructively (injured).

This interpretation seems to be confirmed by the following dreams. (As always it is the dream series as such that enables us to evaluate the emphases and control the interpretation. A single dream is rather like a single piece in a mosaic pattern; only through the other pieces does it acquire its significance and its correct or incorrect placing become obvious.) This is the next dream:

[16] Strangely enough the lapis of the alchemists is also found *in vili figura* (Jung, *Alchemy,* p. 311).

3: 22 Feb 41 I am watching an air battle. One aeroplane is shot down. I say "It's German." But other unknown people who are there say: "No, it's British. And that shows . . ." (here the dream faded out).

The symbolism of conflict is evident here and so is the insistence of the dream ego that everything is fine. In actual fact, as is pointed out to her, the "enemy" is victorious; in other words the ego has reversed the values. The final words of the dream are left unspoken—as they had been in the swastika dream—as a sort of riddle for her to solve: "What does it show?" Her own association completed the sentence: "and that shows that you have backed the wrong side."

This problem of wrong ego values came up much more forcibly, and to her in a most disturbing manner, in the dream of the following night:

4a: 23 Feb 41 I am talking to a man, and he is expecting some kind of revelation which will enable him to begin some ceremony. The sign will be that he will see lights flash in his eyes. I am standing opposite him, and am wearing a rather valuable brooch made of about five good-sized diamonds set in a row. The sun is shining, and I manipulate the brooch so as to flash lights into his eyes. He is very much excited, and thinks it is a supernatural light. I say to myself, but this is dreadful, I must explain to him that I am playing a trick—but how on earth am I to explain?

Now, most significantly, the man was the one to whom she had told her great labarum dream on the morning after that fateful night in 1936, and who had given her all possible encouragement at the time and introduced her to psychology. If ever there was a "dirty trick" it is in this dream. It is as if her unconscious—the positive animus—were prepared for something really great and constructive to happen, as if he were tuned in to the real *rite d'entrée,* the initiation—and all she can do is to cheat him by an "ego manipulation." Instead of tuning herself into the unconscious process and submitting to it, her dream ego manipulates the light of the sun, using it for what can only be regarded as cheating,[17] or, in its psychological context and effect, as "black magic." As the friend was a very intuitive person, it means that she uses her ego to "cheat" her own intuition. Intuition is one of the patient's inferior functions, and the suggestibility of the

[17] See Jung's remark in *Mysterium,* I, p. 272: "It is not difficult for the 'spirit' (which besides other things is a great trickster like Mercurius) to admit a host of sins in the most convincing way, without in the least approximating to a genuine insight. This can never be achieved without the participation of feeling."

inferior functions is a common fact. She is clearly frightened of her own intuition, and this fear leads to the cheating. Instead of honoring it as a value emerging from the unconscious she rejects it by her fraudulent act.

In other words, in the dream she uses her ego, her will, in a thoroughly negative way. Now this dream action goes very much against her conscious attitude, so much so that she condemns it even in the dream. It is not her conscious ego that commits the fraud but its unconscious counterpart, which by its "immoral" and unacceptable action is fully characterized as a "shadow" personality. What her conscious ego would never have done *is* done by its unconscious counterpart. The interesting point is that this shadow activity is performed by her dream ego, and not, as happens so often, by another person carrying the negative projection of the shadow. In other words her ego and her shadow are shown as closely mixed up and indistinguishable. There is another aspect of the ego in the dream which condemns her action severely and is fully aware of its implications but feels powerless to redress the situation. This shows a remarkable split in her ego personality itself. It evidently contains an autonomous dark element which counteracts and undermines its own positive intentions. Where the ego, as in our case, is so largely identical with the shadow, it becomes hypertrophied, turns into a hyper-ego, and thus defeats its own natural aim and function: that of being an instrument of growing awareness. At the same time it is just the "despair" of the ego about its own "dark" action which seems to offer the hope of a change. The realization of what destructive activity the ego is capable of may be the beginning of a reversal in attitude: if there is a side of the ego which is hypertrophied, there is also another which recognizes the problem and feels "dreadful," i.e., critical of its own action.

Here we have to take into account the particular typological problem of the dreamer: her differentiated intellectual attitude, and a certain "masculinity" of her personality. Jung has characterized the masculine consciousness as logos consciousness and the feminine consciousness as eros consciousness. As characteristic of the logos attitude he lists the analytical faculties of discrimination, discerning judgment, and objective realization; whereas the eros attitude is characterized by the "synthetic" faculty of bringing things (and people) together, of bridging gaps and building relationships. These characteristic attitudes can, however, be reversed, for instance in the case

of women whose main interest and capacity lie in cool and detached rationality.

Although the fact of a differentiated intellectual function in a woman is, of course, not infrequent and in itself far from representing a neurotic factor, it is, nevertheless, conducive to certain problems with regard to the development of her feminine side. Equally, logos cannot *eo ipso* be identified with intellect, though these two factors have a closer relation to each other than, say, logos and feeling. A neurotic problem will, however, arise when a woman has not only intellect as her main function but at the same time a problematical relationship to her mother, resulting in a negative mother complex, i.e., the neurotic rejection of feminine values, as in our case.

Here we can see the consequences of the negative mother complex of our patient and of her father identification.[18] A disturbance of the instinctual sphere leads either to hypertrophy or atrophy of the feminine attitude; in our particular case evidently to the latter. It is as if the emotional power of the mother has to be overcome by an emphasis on intellectual clarity and the critical faculty.[19] Hand in hand with this negative mother complex goes a positive—as yet unconscious and therefore unintegrated—father fixation, accentuating the undervaluation of feminine values and the identification with masculine ones. These masculine aspirations accentuate the animus aspect and lead to a fear of everything "dark" and ambiguous, to which belong the instincts, the emotions and in general the unconscious psychic aspect of the personality, as opposed to reason, detachment, and the clarity of daylight.

This combination of a negative mother complex and a positive father identification produces a "psychically predominating contrasexuality." [20] Jung says about this situation: ". . . wherever it exists, we have a forcible intrusion of the unconscious, a corresponding exclusion of the consciousness specific to either sex, predominance of the shadow and of contrasexuality, and . . . even the presence of symptoms of possession" [21] (among which he enumerates phobias).

This situation would help to explain the presence of a strong shadow element inside the ego: the ego is hypertrophied and thus turns against itself by rejecting the instinctual sphere of the person-

[18] This problem will be discussed in more detail; see pp. 111 ff.
[19] Cf. Jung, "Mother Archetype," pp. 87 ff., 99 f.
[20] Jung, *Mysterium*, I, p. 196.
[21] Ibid.

ality. In other words, the ego as hyper-ego, instead of acting as an instrument of growing realization of the psychic totality, acts as an instrument of exclusion of everything that seems dangerous to its predominance and limited values. Instead of co-operating with the unconscious and using its (the ego's) potentialities in reverence for the whole, it is only out to impress, and to gain power. (In retrospect, the injury to the woman in dream 2 [22] acquires a new and clearer meaning: her ego's refusal to accompany the neglected animus finds a much more obvious and negative continuation in this deliberate fraud committed against the thoroughly acceptable, positive animus figure.) And as her conscious function, the executor of the ego personality, is intellect, this likewise points to a hypertrophy of the intellect (negative animus) which falsifies the essential truth by manipulating it in a manner isolated from and hostile to the instinct. Here the fundamental problem of the dreamer is reformulated: the hypertrophy of will, ego, and intellect, turning against the constructive potentialities of the unconscious (as expressed in the figure of the "psychological friend"), isolates her in the "Wilderness" of the rigid hyper-ego personality. The hyper-ego reveals itself as the opponent of the unconscious, and not as its partner, its polarity, which would manifest the necessary and creative interdependence and interaction of the two.[23]

This is an archetypal as well as a personal conflict: the ego, "the son of darkness," [24] has turned in rebellion against the unconscious; Phosphorus (bringer of light) has turned into renegade Satan (Lucifer). For the dreamer's action in the dream is truly "satanic," using the light of consciousness, the rays of the sun, to stop the revelation or turn it into its opposite: this is black magic.[25] The dream shows what position in her psyche is most questionable and doubtful —because most strongly and unscrupulously defended—namely that of the manipulating, "dark" ego (the hyper-ego). It goes to show

[22] Cf. above, p. 76.

[23] Archetypally speaking, the Father world has turned against the Mother world.

[24] Jung, *Mysterium,* I, p. 118.

[25] Cf. Jung, "Der Philosophische Baum," pp. 396 f., n. 69: ". . . the ego, as denoting extreme isolation and a splitting off from God, has the power to turn into a demon as soon as it stresses its independence of God by its egocentric behavior. The divine dynamis of the self . . . is made subservient to the ego, which then becomes demonic. . . ."

what a complicated factor the ego is,[26] including in itself both the light of consciousness and the darkness of its own hybris.

To the dreamer, quite naturally, it was not these psychological considerations, discussed only in barest outline, but the obvious moral problem of the dream which came as a shock. She found herself committing a fraud of which she would be quite incapable in conscious life. Her shadow can thus go to lengths quite impossible for her ego. She felt that her "immoral" attitude was made worse by the fact that she used intrinsically valuable things to work black magic with. First there was the sunlight, the symbol of consciousness in its constructive and transpersonal aspect. But even more remarkable was the diamond brooch, particularly as she did not possess any jewelry remotely like it.[27] Diamonds are one of the symbols of the "highest value," as is the sun, but in the dream the reflection of the sun in the diamonds is used for cheating. Thus it is not the material as such which has to be regarded as "at fault"; it is her own arbitrary and "satanic" use of it, and this provides an impressive example of hybris, of a willful act against the gods. It shows how the precious gift of consciousness can be used to deceive instead of to enlighten: the destructive rebellion of the progeny against its progenitor.

With regard to the analysis and the transference situation, this dream contains a strong warning. As the man in the dream is the one who initiated her into Jungian psychology, there is a clear enough connection with the analytical situation in general and the person of the analyst in particular. In other words, what she is doing in the dream she is unconsciously trying to do in her analysis and to the analyst.

[26] Cf. Jung, *Mysterium,* I, p. 117: "The ego, ostensibly the thing we know most about, is in fact a highly complex affair full of unfathomable obscurities."

[27] The dreamer had no associations regarding the shape of the brooch. Perhaps its elongated shape ("set in a row") hints at her too masculine attitude. The five may symbolize "the predominance . . . of the physical man (materialism)" (Jung, *Alchemy,* p. 184, n. 122). Cf. also "Mandala," p. 373: "the pentad . . . describes the corporeal man . . ." This would point to the predominance of her sensation function and to the devaluation of intuition. Together with the masculine shape the five would point to a devaluation of the unconscious in favor of the conscious values. (Cf. also von Franz, "Bei der schwarzen Frau," p. 39, who interprets the 5 in its negative aspect as "the *illusion* of material reality," in other words as a wrong valuation of it. She also mentions the association of the 5 with Juno and Hekate, the chthonic Great Mother. The *wrong* use of the 5 would reveal the *wrong* relationship of the dreamer to this archetypal image.)

Her intellect and her ego personality rebel against a situation in which they are threatened with dethronement by another authority. This authority is projected on to the analyst in the figure of the psychological friend; hence it is evident that her intellect is trying to trick him (and, more important, herself) into a sort of "short cut"—a destructive use of intuition—pretending to know and understand what in fact is not at all accepted or integrated. To the extent that the friend is an inner animus figure she deceives herself into believing that she has received the revelation, that she is already "initiated"; and to the extent that the friend is the analyst she is trying to impress him by a "clever" attitude. This is, of course, an *unconscious* problem and not a conscious attempt at deception: consciously she is only too willing to "co-operate." The importance of the dream lies just in that compensatory realization of how her unconscious ego personality tries to cut across her co-operative attitude: again a clear shadow activity.

Another important point in this unconscious depiction of the transference situation is the light it throws on the attitude of the analyst himself as it is apparently felt by the patient. She tries to deceive the "psychological friend"—but would she succeed unless the man were rather off his guard? The way in which the dream depicts him as accepting the revelation and being deceived into excited acceptance of the light phenomenon as supernatural light represents him as rather too naively expectant and much too gullible. (In fact, as the actual psychological friend was a man with strongly marked intuition, this would indicate her fear of the analyst as being too much ahead of the actual situation.) If on the one hand this shows how her conscious mind is distorting the situation to herself, on the other hand it is a warning to the analyst. It is as if the dream said to her *and to him:* "Look: here is a fool who is so willing to accept everything you say as a revelation of the unconscious that you can easily deceive him and thus wriggle out of the true and unpleasant analytical process." From this angle the analyst has to accept the dream as an unconscious warning against, and possibly a criticism of, his own countertransference: he may become much too impressed by the apparent "co-operation" and by the "revelatory" character of her unconscious material. In other words, she is afraid that he may, out of his own belief in the unconscious process and his own favorable impression of the patient, have fallen for the trickery of her shadow. This may throw more light on her reaction to her trickery in the dream:

her despair over her action and her helplessness as to how to explain it to him. It is as if the dream said: "If you were to succeed in cheating the analyst like this with regard to your shadow and to your unconscious attempt to frustrate analysis, if you cannot explain this to him, if he falls for that, what hope is there left?"

How necessary it is for the analyst to exert the greatest care not to fall into a too credulous attitude, "expecting some kind of revelation" much too early and too smoothly, is shown by the next dream a few days later, but before the last one had actually been discussed:

5: 28 Feb 41 I am being analyzed by two women who give me a word-association test. I have the greatest difficulty in completing the test.

The emergence of the women analysts is a comment on the transference situation. The patient associated them with "two very practical, down-to-earth acquaintances with sound feminine instinct and well-developed common sense." This again shows a criticism of the apparently too intuitive and theoretical attitude of the analyst. In an appeal to the analyst's feeling function the dreamer seems to say: "If you, as a man, are as easily deceived as all this then I had better go to a woman who will have a better instinct and a more realistic appreciation of the situation."

This would explain the association test. As is well known, Jung had worked out this test for the purpose of discovering the unconscious complexes. The women analysts then try to get underneath the surface in order to discover her real attitude. It is characteristic that the dreamer has the utmost difficulty in completing the test. Jung has shown how the prolongation of the reaction time is the manifestation of an unconscious resistance due to an unpleasantly toned complex. In other words, the women analysts discover her resistances where the "psychological friend" is deceived. On the whole one can say that whenever an analysand dreams of being analyzed by an analyst other than the real one, a critical fantasy, possibly based on fact, of the analyst's attitude is expressed, and a careful scrutiny of his attitude may be indicated.

There is, of course, another aspect of the dream referring to the subjective problem of the dreamer herself. It has to be remembered that feeling was her inferior function and that therefore these two women as she described them would represent just that function in its differentiated state. Thus the dream seems to stress the importance of getting away from her intellectual attitude toward her unconscious

process and using sound feeling criteria instead, taking a concrete practical view of what is happening to her instead of some much too intellectual and theoretical assessment.

This leads us to another aspect of the dream. However important the figure of the animus may be in his constructive aspect, however much he may contribute to psychological initiation, he represents the limitations of an exclusively masculine principle.[28] He is thus only the stepping stone to the higher self-realization of the feminine principle in a woman. This is even more so in our case, where the animus side was as yet far from being properly integrated.[29] In this sense the women analysts who confront her with the riddle of the association test would transcend the merely masculine animus spirituality as expressed in the figure of the "psychological friend" (and, in projection, in that of the analyst). This is corroborated by the duplication of the women: not only does this accentuate the feminine aspect but it also points to the emergence into consciousness of a so far unconscious content.[30] Subsequent dreams will continue this process. At this point we shall have to go back to another dream dreamed the same night as the "cheating" dream.

I am talking to a man who is, as it were, clothed in a close-fitting garment of tree bark. His body to the neck, his arms to the wrist, are enclosed in bark. He says something like "I can't . . . (do something you ask me to do), but I can. . . ." Still half asleep, I think he said, "I cannot explain to you, but I can let you look and see for yourself." *4b: 23 Feb 41*

The patient felt this dream represented the opposite position to her "cheating" dream (a feeling which would correspond to the experience that dreams of one night circle round the same problem). She talked of the man as the "tree man," equating him with the tree as such, with its "spirit"; and as such he expresses the numen of the tree. Here the general symbolism of the tree is relevant. It is the central symbol of fertility and growth in the ritual and myth of the

[28] Jung, "Der Philosophische Baum," p. 373.

[29] Cf. ibid., p. 479: "The contrasexual symbol conceals the self proper. This is regularly the case where . . . the masculine part of a woman, viz., the animus, is not yet sufficiently differentiated and integrated into consciousness, that is where the self does not yet exist as an actual reality but only potentially as intuition."

[30] Cf. Jung, "Individuation," p. 344: ". . . the duplication motif also occurs when unconscious contents are about to become conscious and differentiated. They then split . . . into two identical or slightly different halves corresponding to the conscious and still unconscious aspects of the nascent content."

Great Mother.[31] It is the place of birth, the seat of power, a life-bearer and a savior,[32] the place of transformation and renewal.[33]

It was thus that the patient experienced the tree. To her it represented "rootedness in earth, something that grows down into the earth and at the same time, on the strength of its roots, manages to grow up into the sky; something continuous which loses its leaves and renews them again, a movement of springing up and opening out like a fountain; a green world."

In this tree symbolism, with its emphasis on rootedness and earth, growth and renewal, we have the very opposite atmosphere to that of the cheating dream with its premature, unrooted, hasty short cut and spiritual dishonesty. Whereas the latter shows how things should not be done, the symbol of the tree shows the correct attitude of "earthiness," of natural growth, of not forcing anything but waiting until things happen on their own. This also comes out in the associations which the patient had in her half sleep. They seemed to say: "Don't ask for explanations, be quiet and watch for yourself." When the tree man said: "I can't . . . but I can . . . ," the patient felt that what he cannot do is "something she asks him to *do*"—so once again, it is not a question of doing but of not-doing and of learning from watching, not of expecting answers and "revelations" but of asking the right questions.

It becomes evident here how much the figure of the tree man, the numen of the tree, is opposed to the intuitive credulity of the "psychological friend." Whereas her intuitive animus is in danger of running ahead of her power of genuine realization, this earth animus is firmly rooted and draws his strength out of the depths of the earth —very different from the shifty airiness of the man expecting revelations and easily deceived. This tree animus seems to build a potential bridge between her masculine intellectual attitude (being a man himself) and a future rootedness in the earth, the prototype of feminine symbolism (this view seems confirmed by the subsequent dream of the two women analysts).[34]

[31] Neumann, *The Great Mother,* pp. 48 ff.; Harding, *Woman's Mysteries,* pp. 42 ff. There is also a masculine, phallic aspect of the tree (the tree as "earth phallus"). The patient herself had, however, an unequivocal feeling of the feminine character of the tree; so we can limit ourselves to its feminine significance for her.

[32] Van der Leeuw, *Religion,* pp. 56 f.

[33] Jung, "Der Philosophische Baum," p. 446.

[34] From another angle a deep problem of her femininity is hinted at in the fact that the numen of the tree is masculine. Jung has shown that the tree

When she was meditating about her realization on waking that the tree would "let her look and see for herself," the question uppermost in her mind was "how the tree managed to grow up and down at the same time, how it could fix itself so firmly in the earth that the gales could blow above without overturning it."

Here we have a connection with her "Wilderness" fantasy and its "mad, malignant wind" against which there is no protection. But the feeling is very different: the tree can withstand the gales because it is firmly rooted in the ground—in instinct and feeling (feminine earth). If we take the general symbolism of "wind" as pneuma, spirit, we can now understand that what buffets her about in the fantasy is the "bad" pneuma, a hypertrophied and isolated spirit. Thus the tree is also the symbol of the union of opposites: it grows up to the height of greatest consciousness but has its roots deep in the unconscious. It points toward a union of the Mother and Father world. It is the "Green World" of new vegetation and natural transformation,[35] rising like a "fountain" throwing its life-giving waters up into the sky and drawing its strength from the waters of the depth; a new hope of growth after the sterility of the fake initiation.

How much the symbolism of the tree was on the patient's mind is shown by two drawings she made spontaneously after her dream of the tree man (but before we had discussed it). She called the two drawings "The Uncomfortable Tree" and "The Comfortable Tree." She explained the first drawing as "hands clutching and dragging at its roots underground, while black birds, of a vulture kind, tug its boughs upwards." The second drawing, with "the tree's roots spread

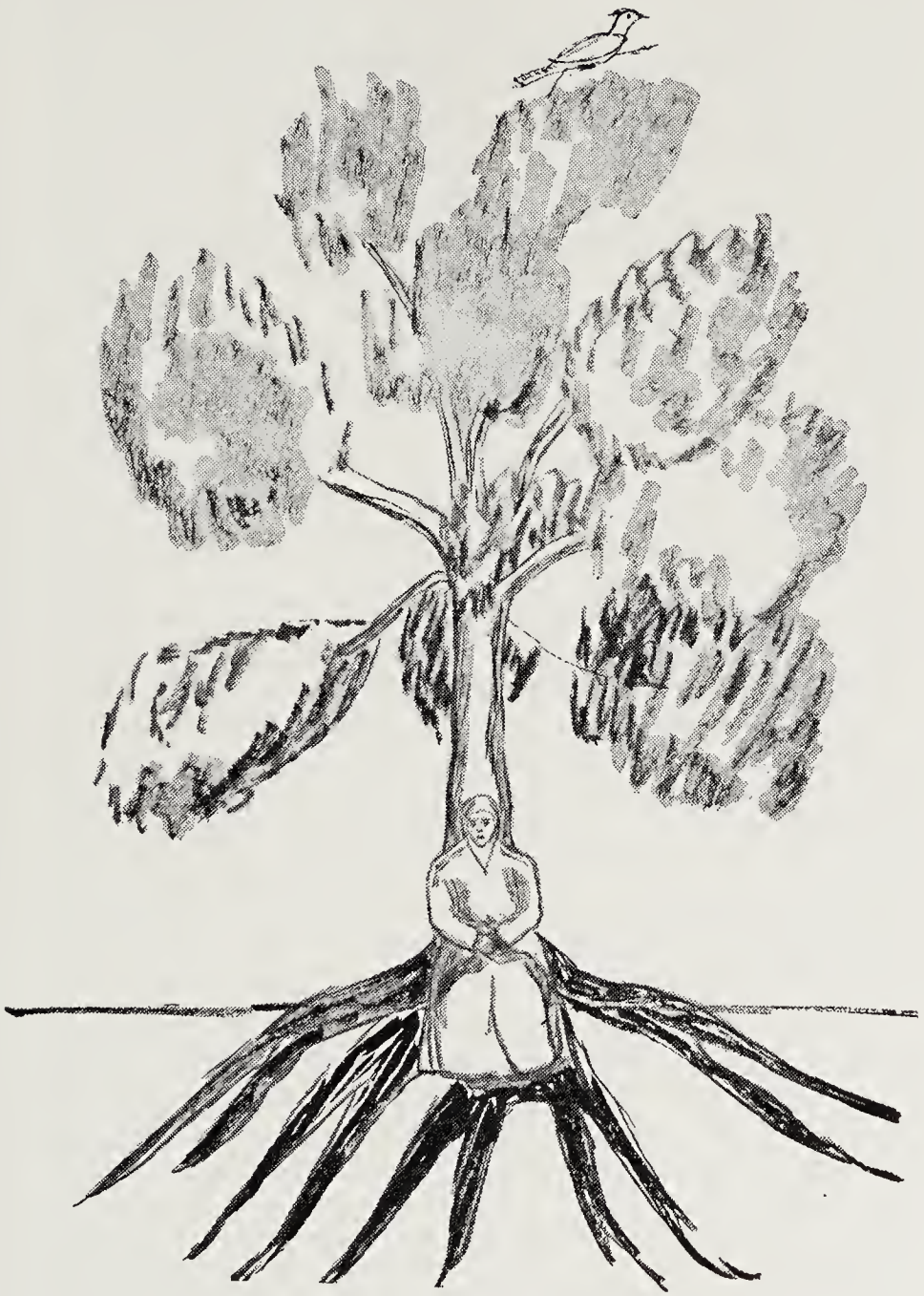
P 1/2: 27 Feb 41

has to be understood as the symbol of the "anthropos," the psychological self. This would correspond to the interpretation of the tree as the union of opposites. As has been mentioned above, Jung points out that its contrasexual form is only an intuition of the self but not its actual realization (ibid., pp. 478 f.). The masculine tree numen of a woman points to a lack of differentiation of her masculine side, that is of her animus. In our particular case there is an apparent differentiation of the masculine side; but as this is at the expense of the differentiation of the feminine side, it is more an identification with the animus than its differentiation. Such an identification may be due either to an invasion by the animus of the mother or to an unconscious identification with the spirituality of the father, or a combination of both.

[35] With regard to the transformation symbolism of the color green, cf. Neumann, *The Great Mother,* pp. 322 f. Jung, "Religion," p. 98, n. 65, quotes an alchemist as saying: "The fostering warmth of the Holy Spirit brought about . . . a virtue subtly penetrating and nourishing all things, which . . . generated . . . in the vegetable kingdom the blessed greenness. . . ." Here it is a Holy Spirit in contradistinction to the "mad, malignant wind."



P 1 The Uncomfortable Tree



P 2 The Comfortable Tree

out comfortably under the earth, the tree in leaf, a songbird on the topmost bough, and a woman seated in a comfortable attitude at its foot," represented the state she hoped to attain: "I did not feel it possible to draw only the uncomfortable tree and leave it at that."

With regard to the symbolism of the tree, we shall have to confine ourselves to the symbolism immediately relevant to the analytical situation. Then the feeling-tone of the uncomfortable tree is immediately apparent: strong tension between "above" and "below," pulling against each other. The clearly marked division into twice six may point to the twelve stations of the sun;[36] but here, in the opposition of the six black, vulture-like birds, and the six arms, the division is represented as one of hostile forces and not as co-ordinated stations: day world and night world, spirit and earth, pulling in opposite directions. Birds are "pneumatic" creatures; in this context their black color and the associations of the patient give them a negative meaning, again as "bad" pneuma, unrooted spirit.[37] The arms, with their downward pull, represent the instinctive realization of the need to go "down" into the unconscious. They are the strength of the underworld, both in its chthonic and feminine-instinctual aspect, threatening in their own way as are the black birds.

In the tug of war of the two forces the symbol uniting above and below is disunited in hostile tension. In alchemy the tree represents the "opus" and its completion;[38] it is the symbol of the process of integration. But here forces which in co-operation could achieve this integration, in actual fact frustrate it. The drawing repeats in its own way the feeling of the "Eye and the Wilderness" fantasy with its deadly and sterile conflict.

The new thing, however, is that the patient *has* to draw the other, the "comfortable" tree: she feels that the uncomfortable tree is not the only—and hopeless—description of her inner situation but that there is the hope of a very different state of affairs. This recognition may well have been precipitated by the dream of the tree man. The atmosphere of the comfortable tree is one of peace and lack of

[36] Cf., for instance, the "celestial year tree of China, beneath whose branches the beasts of the twelve heavenly constellations gather" (Neumann, *The Great Mother,* p. 245), or the twelve radii of the divine tree of the Cabala (p. 247). The number twelve occurs again in the number of the leaves scattered by the wind, corroborating the unconscious insistence on the symbolism of 12.

[37] A different aspect of the vultures, as birds of the Great Mother, will have to be discussed presently.

[38] Jung, "Der Philosophische Baum," pp. 441 f.

tension. Instead of bare branches, a tree in leaf; instead of the sinister pull of the black birds, the gay singing bird; the roots not pulled away in conflict but supporting the structure of the tree, and most significant of all, the figure of a woman whose whole air of repose creates a feeling of harmony and relaxation.

The woman gives the tree a clear feminine significance; her shape is maternal and restful. Whereas the tree man, as the masculine tree numen in a woman's dream, still points to the predominance of the animus problem (as does the uncomfortable tree with its pneumatic birds), here the feminine numen of the tree gives it its most creative meaning in the psychology of a woman.[39] So far this latter stage is only an intuition of future achievement, but at least it points forward in a constructive manner, and represents as such a progressive symbol and impulse.

This is formulated in the singing bird, with its feeling of "spring" and futurity. "The top of the tree is the place of the sun birth, the nest from which the phoenix-heron arises." [40] The tree, as the tree of life and of fate, is the *arbor philosophica* "in which the phoenix or pelican has made its nest of undying transformation." [41] The phoenix is identical with the anthropos; [42] so is the tree and so finally is the feminine tree numen in the psychology of a woman.[43]

If we remember the patient's precarious relationship to her mother, the maternal numen of the tree becomes even more significant. It reinforces the meaning of the tree as a symbol of the opus and of wholeness which can only be achieved by the integration of the feminine side so deeply disturbed by the patient's unconscious rejection of her mother. (Here the animus figure of the tree man would have performed its function as bridging the gap between unconscious and conscious contents.) From the standpoint of the patient's mother problem, the picture of the uncomfortable tree gains an additional meaning not manifest at first and not hinted at in her own understanding of it. This meaning is hidden in the ambiguous symbolism of the vultures in the first picture. As birds they represent spirit, and, as this is the drawing of a woman, they have to do with the sphere of the animus. The feeling of the patient about their

[39] Cf. Neumann, *The Great Mother,* particularly Ch. XIV.
[40] Ibid., p. 241.
[41] Ibid., p. 248.
[42] The phoenix is shown in alchemical pictures as "perched on the tree" (Jung, *Alchemy,* p. 355).
[43] Jung, "Der Philosophische Baum," pp. 478 f.

activity gives them, first of all, a negative meaning, as manifestations of the negative animus pulling against the feminine chthonic world.

At the same time, however, vultures are one of the oldest symbols of the Great Mother, both in her positive (life-giving, protecting and nourishing) and negative (devouring, killing) aspect.[44] The patient's negative reaction to the black birds connects them first with the negative aspect of the Great Mother devouring her own children (which in a narrower sense can be interpreted as the mother's negative animus invading and poisoning the daughter). Their potential positive significance is not yet realized, just as the arms in the first drawing seem to exert a destructive pull downwards. It breaks through in the changeover from the negative symbolism of the uncomfortable tree to the positive one of the comfortable tree; from the threatening black birds to the singing bird, the phoenix; from the clash of forces in the first drawing to the peace and unity of the second; or, generally speaking, from the symbolism of the negative Great Mother to that of the positive one. It is indeed fascinating to see the unconscious throwing up its symbolism into the realm of the conscious mind, which is not yet able to grasp its meaning, but nevertheless conditioning it to a gradual enlargement of its territory.

How the unconscious insists on the consideration of the feminine problem and on the acceptance of the world of feeling becomes clear in the subsequent dream of the two women analysts discussed above. This insistence is continued in the next dream, two nights after the dream of the women analysts:

6: 2 Mar 41 I find myself together with two men (my younger brother and my man friend) exploring a foreign town. I go off on my own to look at a cathedral called something like the "Great Church" or the "Great Tower," a very fine building in simple Romanesque style and of enormous size; built on to it is an ugly structure in quite a different style, the "shrine of something-or-other." I can hear the chanting of church music coming from another building adjoining the cathedral. When I reach it, walking through one side of a cloister, an old woman dressed like some kind of lay sister, stepping out of the cloister, unlatches the big double doors of the building for me, and looking in I can see a square enclosure with trees in it—a sort of courtyard surrounded by buildings. As it looks as if it were private I do not venture to go in, but, after just taking a look, return to the two men. The men do not know about the cathedral, but

[44] Cf. Neumann, *The Great Mother,* p. 146. In its negative aspect the vulture is related to the harpies and sirens; in its positive aspect it is an equivalent of the phoenix in alchemy, the symbol of the self (cf. Jung, *Alchemy,* p. 193).

only about the "ugly shrine" which is generally regarded as the most interesting monument, and of which they have bought picture postcards. I tell them of the "wonderful" cathedral.

In her associations to this dream she understood the cathedral as "real Christianity" and the shrine as its conventional form. With regard to the building from which the music comes, she said: "it seems to be some more mystical kind of religion; I am given an opportunity of going in, but I don't take it; presumably I am not yet ready." (In later dreams, as will be seen, she does go into mysterious quadrangles.) She would have liked to enter the cathedral but: "I have no hat, and it is the rule that you cannot go in without one. It does seem to be the collective element that I cannot accept." [45] Thus none of the three levels of religion suits her at this stage. The ugly shrine she by-passes without a glance; she is not suitably dressed for the cathedral; and she is too shy to enter the "private" building. The latter we may assume represents her "private," personal religious attitude of which she is still afraid or for which she is not yet sufficiently prepared.

So far, the dream might be understood as dealing with her general religious problem. But why should it come up at this point? The answer to this becomes clearer when we consider the feminine significance of the church. "Mater Ecclesia" is too well known a symbol to need more than mentioning. In this connection it is interesting to note that the "Great Church" is also called the "Great Tower," for the tower is also a symbol of the Great Mother as hill or mountain.[46] Evidently the patient does not feel ready yet to give herself up to the "embrace" of the positive Great Mother, neither in her more collective nor in her more individual form. For the one she lacks collective adjustment (she does not wear a hat; she is not prepared for an act of worship owing to lack of the proper spiritual attitude = hat); [47] for the other she lacks individual courage. Perhaps we should say that as long as she cannot accept the Great Mother, and the

[45] The patient was in fact brought up in the Christian tradition, in her own words "fairly high Anglican, not Catholic but not extreme Protestant either."

[46] Neumann, *The Great Mother,* p. 99; Levy, *The Gate of Horn,* pp. 95 f. Cf. also Jung, *Alchemy,* p. 70, Fig. 26, where the tower as feminine symbol appears as one of the attributes of the Virgin. Von Franz has pointed out that the "castle" (which would be equivalent to the "tower") as symbol of the feminine self (the Great Mother) refers to the "psychic conception" of this central content, as it is a product of human skill ("Bei der schwarzen Frau," p. 19).

[47] Cf. the motif of the hat in Jung, *Alchemy,* pp. 47 f.

collective idea of femininity, the individual experience of the feminine self will remain closed to her. Nevertheless, the "old woman" makes it possible for her to have at least a glimpse of the "private" place of worship; she is constellated and can act as a helpful figure in preparing the ground for a future entry into the temenos of the mystery. It is significant that she is drawn to the "private" place by music: the secret of feeling attracts her without her as yet being able to unveil it.

It should be noted that she discovers all these things for herself after she has left the company of the two animus figures. The two men are her companions in her exploration of the "foreign town" (an image of the unconscious like the "foreign country"); but they cannot help her in the exploration of the different aspects of the feminine problem (instead of the animus figures the "old woman" appears as a bridge to the secret).[48] Significantly, the men are interested in the one part of the church which is "generally regarded as the most interesting monument" but which she feels is "ugly." This seems an ambiguous situation: on the one hand it points to the merely collective attitude of the animus as compared with the more differentiated side of her femininity; on the other hand she may be too conceited to recognize and accept just this "shadow" side in herself which expresses her so far undifferentiated femininity and shows her to be just like any other woman, a fact which seems difficult for her ego to accept. Here again we might say: until she can acknowledge this most collective part of her femininity as a valid place of worship, some obstacle or other will bar the way to a more individualized attitude.

The three parts of the church would thus express three layers of her feminine problem (and also of her religious problem): the conventional, the collective, and the individual. Conventional, in contradistinction to collective, would denote an unquestioning primitive containment and an unconscious identity; collective would mean the decision to accept the values contained in the collectivity, a conscious identification; individual, finally, would mean the mystery of the unique individual experience. The entry into each more "advanced" state is prohibited by her having missed the less advanced one; thus the proper adjustment (expressed by wearing a hat) to the "Great Church" is impossible without first having "looked at" the "ugly shrine" which is generally acknowledged. In other words: she is suf-

[48] This makes a quaternity consisting of two women and two men.

fering from "pride," from the hybris of the ego attitude, which was expressed so much more destructively in the "cheating dream." Since then the emergence of the feminine side, from the tree man via the maternal tree to the two women analysts, has taken away some of the destructiveness, but the basic problem still remains.[49] We may assume that it cannot be solved until there is a much more direct and critical encounter with the mother problem. The analytical process certainly seemed to show a constant approximation to the problem of femininity. That there was progress of some sort is shown in the dream following the cathedral dream:

I am making a ground plan, perhaps of a house and garden, in which several pieces have to be fitted into a given space. They will go in quite well, only first it is necessary to draw the circle showing the points of the compass, to give the orientation. I look for something with which to draw the circle. *7: 5 Mar 41*

The ground plan seems to refer to the basic "plan" of the personality. This is made even more likely by the remark that several pieces have to be fitted into a given space, the latter being the given confines of the personality, the former pointing to the problem of how to "arrange" the different trends and drives—which we may also regard as "part souls" [50]—inside this "given" psychological space. But, "they will go in quite well," a reassurance on the part of the unconscious that the polarities and oppositions may not be too great to make a whole of them.

"House" and "garden" are frequent dream symbols. Their significance as the temenos, or protective circle, is too obvious to need more than mentioning. In particular, both have a feminine connotation: the house is often a symbol of the creative womb and of the Great Mother; [51] the garden is another symbol of femininity, as, e.g., the *hortus conclusus,* an image for the Virgin Mary.[52] In a wider sense it is—as the "Philosophical Garden"—the symbol of individuation.[53] (We shall come across this image of the garden in later dreams where its significance as a symbol of the process of integration becomes evident.)

[49] When she told me the dream I asked, "Ought you not perhaps to have worn a hat?" (in fact she hardly ever wore one), to which her answer was, "I should want a lot of convincing."

[50] Cf. Jung, *Two Essays,* p. 175.

[51] Cf. Neumann, *The Great Mother,* pp. 282 f.

[52] Cf. Jung, *Alchemy,* p. 177; also p. 114.

[53] Cf. ibid., p. 114, p. 228 n.

The reference to the circle to be drawn is interesting. As on maps it would show the points of the horizon, giving orientation and automatically constructing its own center. Here, in this circle with the four points, we have another example of mandala symbolism in its most basic form. A point needing further interpretation is the occurrence of *both* the ground plan and the squared circle. What struck the patient was the fact that it was not the ground plan itself which was subdivided into four parts or arranged as a circle. She felt that the circle represented a "cosmic orientation" because of its reference to the four points of the compass,[54] and hence of the horizon and universe. Here her spontaneous feeling corresponds to the general symbolism of the mandala as "a psychic center of the personality not to be identified with the ego," [55] i.e., as the self, the "superordinate" personality.[56] Thus the ground plan would represent the limits of the empirical personality, whereas the squared circle [57] would represent a higher plane of orientation.

Jung has pointed out how the self is "no more than a psychological concept, a construct that serves to express an unknowable essence which we cannot grasp as such, since by definition it transcends our powers of comprehension." [58] A navigational compass showing the four points of the horizon is exactly such a "construct" of the human mind. The important point is the feeling of the dreamer that without the orientation given by this "construct" the house cannot be properly constructed. In other words: it is against the background of the self—"an essentially intuitive concept" [59]—that the empirical personality has to and can be put right. This would be expressed in Jung's idea that the self is not only the goal but also the source of our psychic life.[60]

She also felt that, in a sense which she found difficult to define, the ground plan and the compass were identical. We can say: they are *ideally* identical in the sense that the undisturbed personality—in which all the part souls would have been properly fitted—is in fact

[54] Here the double meaning of "compass" becomes apparent: as navigational compass and as geometrical instrument. A compass is also a "circumscribed area," a "boundary" (*S.O.E.D.*)—another reference to the temenos.

[55] Jung, *Alchemy,* p. 94.

[56] Cf. Jung, *Two Essays,* pp. 236 ff.

[57] The quaternity—often in the form of a squared circle—is one of the most important symbols of the self (cf., e.g., Jung, *Mysterium,* I, pp. 221 ff.).

[58] Jung, *Two Essays,* p. 236.

[59] Jung, *Mysterium,* I, p. 117, n. 65.

[60] Jung, *Two Essays,* p. 236.

symbolized by the circle with its center, and that once the house is constructed in its fullest sense it will coincide with the circle.[61] This interpretation is supported by the fact that the dreamer talked not just of a circle but of a circle subdivided into four parts: whereas the circle would represent the unconscious personality, the subdivision into clearly defined parts would point toward the final aim of the "conscious and discriminated totality." This aim has not been achieved but the orientation is clearly indicated, thus giving her the feeling that the work, the opus, is apparently progressing in the right direction.

A variation of the same theme appeared in a dream a few nights later:

I have moved into a new room, but things in the room are so awkwardly low that one has to stoop to get at them. *8: 9 Mar 41*

The move into the new room is a symbol of the *transitus,* of the analytical process, but movement is still impeded. How problematical and transitory the situation still is comes out in a number of dreams, of which the dream of the new room is one. Here is another:

A colleague of mine with a bad stammer tries to talk to me over the telephone, but owing to the badness of the line and his stammer, we fail to communicate. *9: 11 Mar 41*

In this dream the precariousness of the link with the unconscious—symbolized by the animus figure—and the difficulty of the animus in making himself clearly understood, are expressed.

The next dream was dreamed the following night:

I find myself at a place where a bridge crosses a river. A flock of seagulls, with black and white patches on the wing tips, appears in the sky, flying in under the bridge, but it is too early for them to make their nests. *10: 12 Mar 41*

The associations of the dreamer are: "the place where a road-bridge crosses a river is an important place—an intersection of two routes." (This is a variation on the theme of the cross roads, of impending decision.) "Birds are creatures which we see but do not control, they do not belong to us." With their white and black wing tips they would represent ideas connected with the opposites, flying in from the

[61] Cf. the dream of a patient, toward the end of an analysis lasting three years, of a round tower with four rooms arranged inside it like a Celtic X. She felt this to be "her own house" and derived immense satisfaction from the realization that she had found it, or, as we may say, that "she had come into her own" (my "A Contribution of Clinical Material," p. 21).

unconscious.[62] "They fly under the bridge: the theme of lowness as in the dream of the new room" (4). "It is too early for them to nest: something is beginning, but it is not time yet."

A particular association came up when she realized that "the birds were migrant birds, which have a loyalty to two homes." She remembered a recurrent dream which she had had during most of her life:

(2) I had another beautiful house as well as the one in which I normally lived and I wondered whether it was right to have one which I used so little and whether the rent was paid.

She connected it also with the dreams of the ground plan and of the new room. The "little-used beautiful house" can be understood as the unconscious intuition of the other personality, a prefiguration of the total personality. But the rent is not paid: no libido, or too little, is given to it, and it is "used" only at rare moments of intuitive perception.

At the same time we may perceive in this dream a variant of the mythological theme of "dual parentage." This theme develops the idea of the hero having two fathers or two mothers, a personal one and a "higher" one who is transpersonal and archetypal.[63] This is a projection of "psychic duality," [64] as expressed in the feeling of being both "mortal" and "immortal" (cf. the theme of the twins, of which one is mortal and the other immortal), an inner experience of the two aspects of the personality, the empirical plane of the ego and the "hypothetical" plane of the self.

In her dream the patient has two houses, one in which she "normally lives" and another "beautiful" one. She is "at home" in two worlds, one of which is remote but superior to the everyday dwelling. This dream seems to confirm our interpretation of the dream of the ground plan (7), where the circle giving orientation would correspond to the basic structure of personality (= self) as contrasted with the empirical ego personality.

There is, however, another aspect of the dream and, we may add, of all dreams in which houses, rooms, etc., appear. "House"

[62] Concerning these birds and others in later dreams, see Jung's remark in *Mysterium*, I, p. 165, n. 308, where he talks of birds as "personified contents of the unconscious."

[63] Cf. Neumann, *Origins*, p. 132; also his "Leonardo da Vinci and the Mother Archetype."

[64] Neumann, *Origins*, p. 150.

and "room" are basic feminine symbols, and in particular symbols of the maternal aspect of the Feminine as the protecting, containing "vessel." In this sense the patient realizes unconsciously the two aspects of the mother image: the empirical, personal mother to whom her relationship is highly problematical, and the transpersonal "Mother" who seems both "beautiful" and capable of giving orientation. We can see here the anticipation of a new answer to her negative mother fixation.

An important contribution to the problem of instinct and feeling appears in the next dream:

I see a half formed ape or Caliban-like creature with sad animal eyes. My friend appears and is going to look for a woman who will take care of the creature. *11: 14 Mar 41*

After we had discussed dreams 8–10 the comment of the patient had been that the general conclusion to be drawn from them was that "something is beginning, but it is as yet very new, very tender; it must not be forced and an attitude of patience and humility is needed." She had been impressed by a term I had used, that if one could make oneself "permeable" to the things which are coming they would become clearer. The Caliban dream seems to be a direct continuation both of dreams 8–10 and of the patient's reaction to them.

Something is forming, although it is as yet only a beginning. It is something between man and ape, "with sad animal eyes." The patient remarked: "It has the sad look you see sometimes in the eyes of animals—as if they wanted to communicate something but had no means." [65] Although Caliban would denote a masculine creature, the patient felt that it had no clear sex, but that its significance lay in its chthonic, primitive, unformed character, expressing a purely instinctual existence. As such it would symbolize "nature" [66] as

[65] There is a striking parallel in a case discussed by Jung in one of his seminars (and unknown to the patient). There a woman sees as a vision a "dark hairy face with the melancholy eyes of the animal" (Jung, "Interpretation of Visions," Pt. I, p. 260). Jung remarks about this vision (p. 261): ". . . the eye of the very primitive and unconscious man and the eye of the animal have the same peculiar expression of that mental state before consciousness. . . . She (the patient) saw here into the very soul of the animal and that is the experience she should have, otherwise she is disconnected from nature. . . .

[66] Cf. Jung, *Mysterium,* I, pp. 231 f., where he relates the figures of "Pans, satyrs, apes, and half-men" to the "animal-soul in man," to the "lower storeys in his psychology." Such symbolical monsters are, however, at the same time "prefigurations of the self" (p. 233, n. 514).

opposed to "spirit," and would compensate her emphasis on the intellectual, logical side. Caliban represents the most primitive instinctual side of man, unbridled sex in its most primordial connotation.[67] This would be the exact opposite to the "psychological friend" in dream 4a. At the same time, Caliban, with his primitive nature, stands at the very beginnings of psychological development with all its potentialities for good or ill. This is borne out by the further details of the dream. "My friend is going to look for a woman who will take care of the creature." The friend is an animus figure quite different from the "psychological friend." She described him as "a dynamic and warm-hearted man who has a special gift for bringing people together and making a link between them." He is a feeling type, and being at the same time a highly intelligent man, he not only carries her projection of feeling but also makes it acceptable to her. As to the woman, she was quite sure that she was Hungarian: she herself had been to Hungary and had been impressed "by its chthonic and primitive character as opposed to the industrial civilization of Western Europe"; it was "a strange, remote country, belonging to another age." Thus her friend acts as a mediator, making contact with her own chthonic instinctual side which is going to look after the Caliban creature.

The dream as a whole points to the mystery of transformation hinted at in the previous dreams of transition, beginning with "the journey abroad" and continuing in the dreams of the ground plan, the new room, and the migrating birds. This is corroborated by the symbolism of the ape (and ape man).[68] The ape is the *simia Dei,* associated with Mercurius, the god of transformation and revelation par excellence. It symbolizes the transformation "from the bestially archaic and infantile to the mystical *homo maximus.*"[69] All this hints at a ritual of renewal which "points far beyond the merely archaic and infantile to man's innate psychic disposition . . . hence the ancestor and animal symbolism. The rites are attempts to abolish the separation between the conscious mind and the unconscious, the real source of life, and to bring about a reunion of the individual with

[67] Cf. the description of Caliban in *The Tempest* (I, 2, 308 ff.). He is the son of Sycorax, in whom Graves discovers the "White Goddess" of death and inspiration, a manifestation of the Great Mother (cf. Graves, *The White Goddess,* pp. 113, 373).

[68] Cf. Jung, *Alchemy,* pp. 128 f. The ape, or baboon, was also the attribute of the Egyptian Thoth, another manifestation of Hermes Trismegistos.

[69] Ibid., p. 129.

the native soil of his inherited instinctive make-up." [70] Here we have a symbol of revelation and transformation very different from the fake of the previous "revelation" dream!

In connection with this dream the patient remembered a recurrent dream of the past in which she had neglected some animal she was responsible for. The animal was generally a dog: the attribute of Hekate, Great Mother and goddess of the underworld,[71] and as such identical with the snake of the underworld.[72] In what strange and unaccountable manner the symbolism of the Great Mother persists and emerges from the depths of the collective unconscious is shown in the dream following the Caliban dream: *(3)*

I find myself in a garden where I have to pass a beehive. I am afraid that the bees will become entangled in my hair and sting me. I try not very successfully to keep them off. *12: 15 Mar 41*

The patient had no associations whatsoever to the bees, except that they might sting her. But in fact, bees are favorite creatures of the Great Mother as earth goddess. Along with milk, she was given honey as an offering.[73] The bee as the "representative of the feminine potency of nature" [74] is closely associated with Demeter, Artemis, and Persephone, all three of them earth goddesses.[75] No wonder that the patient was not very successful at keeping the bees from stinging her—or as we might say: making themselves felt—and from becoming entangled in her hair, another attribute of femininity. But at this point the negative aspect of the bee, the stinging, still predominates; she is still afraid of the "feminine potency."

When we discussed the Caliban dream the patient told me that for some time "she often had the feeling that something was forming, as if on a screen just in front of her eyes, and was about to become visible." She worried about not being able to relate to these emerging unconscious images. I drew her attention to her excessive "common sense" attitude that gave her a profound distrust of these unconscious, "irrational" happenings. She admitted that she always felt other

[70] Ibid., pp. 129 f.

[71] Cf. Neumann, *The Great Mother,* p. 170; Rahner, "Die seelenheilende Blume," pp. 189 ff.; Jung, *Symbols,* pp. 238 f., 369.

[72] Jung, *Symbols,* p. 372.

[73] Cf. Neumann, *The Great Mother,* pp. 265 ff.

[74] Bachofen, *Urreligion,* II, p. 277.

[75] In Tantric Yoga, the sleeping Kundalini emits a "sweet murmur like the indistinct hum of swarms of love-mad bees." (According to a commentator "she makes this sound when awakened"; cf. Avalon, *The Serpent Power,* p. 29.)

people's intuitions to be genuine but her own to be just nonsense—a typical negative animus attitude toward one of her inferior functions. She responded favorably to my remark that she would have to allow herself to induce a kind of "artificial schizophrenia" in the sense of giving these distrusted autonomous images free play. In her own words this remark "first made me begin to see that I was trying to get in touch not with some kind of magical thing in a vague 'outside,' but something in my own psyche." In this connection she mentioned

F 1: Mar 41 a recent spontaneous fantasy in which "it seemed that someone was walking behind me in a dark street and I was giving them [*sic*] small coins without looking round." At that point she could now, after my remark, allow the fantasy to continue:

F 2: 17 Mar 41 I went on until I had no small change left and then turned round; to my amazement I found that what was following me was not a beggar but an august being like a Michelangelo Sibyl [76] . . . whom I had seen in a fantasy before the analysis; [77] not the sort of creature to whom you can appropriately offer small change."

She understood this fantasy as showing her that "small change" was not enough and that she had to put her maximum effort into the analytical process, or, as she said, "I must go into my exploration of the unconscious with feeling, and not sterilize all emotion out of it." It was as if the Great Mother had sent her messenger, both as a challenge and a potential support. From this point onwards the patient "could often feel that something like a person was standing just beside her shoulder": a person not her ego—a "nonego," an archetypal figure.[78]

The next four dreams (13–16) will have to be passed by

13: 19 Mar 41 briefly.[79] They are all of winged creatures. In the first of them (13) she was with her younger brother and her sister in a garden. (These two appeared so often in the course of the analysis that we came to

[76] The feminine figure of the sibyl belongs to the matriarchal phase of human society (cf. Neumann, *Origins,* p. 379). Generally, "sibyls belong to the earth and caves" (Knight, *Cumaean Gates,* p. 31).

[77] More material regarding this preanalytical fantasy was given by the patient at a later stage (cf. F (3)).

[78] Cf. the Greek conception of the *synopados,* "he who follows behind," expressing "the feeling of an intangible, living presence." (Jung, "Basic Postulates of Analytical Psychology," p. 346; cf. also *Alchemy,* p. 49.)

[79] In order to keep the presentation manageable, I shall discuss some dreams and fantasies—landmarks, as it were—in considerable detail, whereas others will only be briefly mentioned. In this way I hope to preserve the continuity of the unconscious process within the possible limits of a book.

call them "the team.") They seem to represent animus and shadow, the latter not so much in its "dark" aspect as in its not yet realized potentialities. There was a sort of screen (she associated it with the feeling mentioned above, that a screen was forming before her mind's eye against which she could see things—a growing awareness of her inner "projections") and on this screen rare butterflies were settling; one of them so beautiful as to be "the butterfly of butterflies"—the symbol of the psyche par excellence. The next dream (14) was of two airplanes in battle training; then (15) there were exceptionally beautiful swifts flying over the Lake of Geneva (to the patient this lake stood in a special way for the unconscious).

14: 21 Mar 41

15: 22 Mar 41

Finally, in dream 16, she was again with "the team" (cf. 13), walking by a cornfield, when she saw two hawks. They were "Montagu harriers" (the patient was an expert ornithologist); to her the Montagu harriers were the most beautiful of all hawks and she saw them in the dream "quite correctly, even to their wild yellow hawk's eyes, with their proud aloof expression." One of them came down and settled in her arms: "to a bird lover the thought of a wild bird coming and settling in your arms is a very moving one."

16: 23 Mar 41

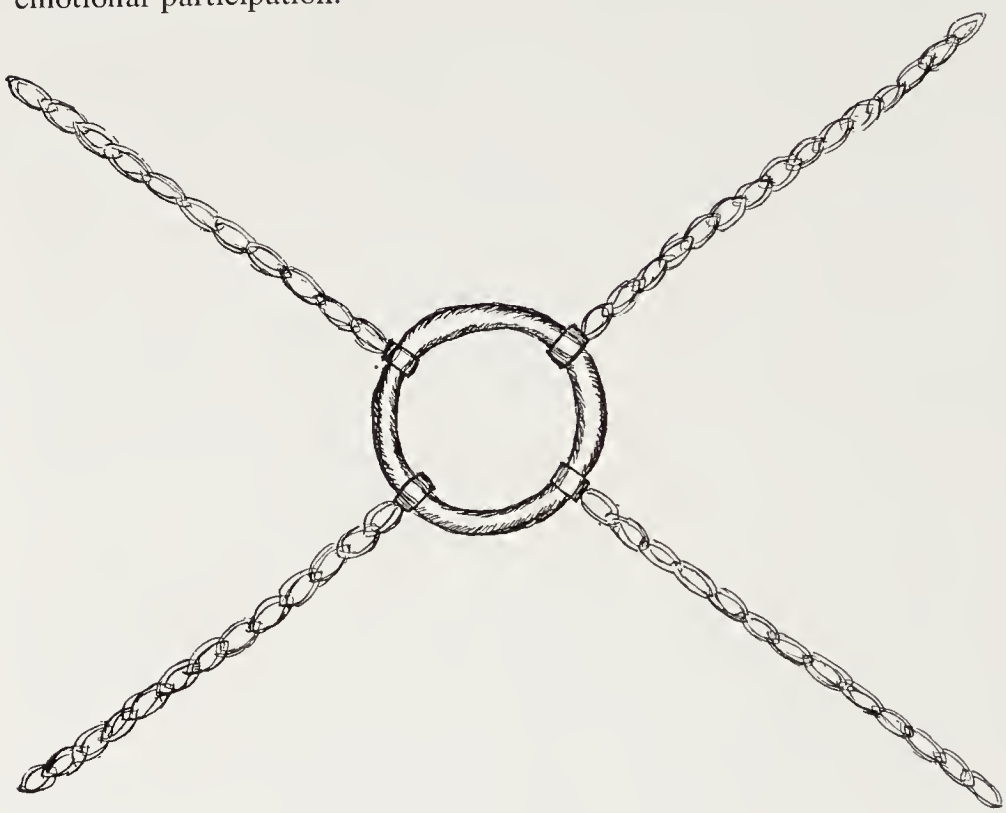
The last dream contains the symbolism of rebirth and transformation. First of all the hawk is the bird of Horus, the reborn Osiris; [80] when it settles in the patient's arms she seems for a fleeting moment to be the mother to it, to the Horus child. Then there is the scene where this action takes place: by the cornfield. The ear of corn was the central symbol of the Eleusinian mysteries,[81] culminating in the revelation of the mysterious birth of Brimos, another "divine child." On the other hand all these dreams with their swift movements and elusive symbols point more to an intuitive recognition than to an established fact.

This feeling is borne out by the patient's reaction to the four dreams of winged things. Taken together they appeared to her as a *rite d'entrée,* or, as she put it, as "the preparation for the coming of winged thoughts." They seem to represent the intuitive movement of the soul and the spirit, free and swift; and particularly the last dream with its strong, positive emotion seemed to the patient to

[80] Cf., for instance, ill. 27 of the Hawk God Horus in Neumann, *Origins.* The close association of Horus with the Great Mother Isis is worth noting (cf. Neumann, *The Great Mother,* pp. 130 ff., 313, pls. 38, 44).

[81] Cf. Jung, *Symbols,* p. 343; Kerényi, *Mythology,* pp. 198 f., 205. Equally the ear of corn was the pregnant symbol of the myth of Isis and Osiris (cf. the innumerable references in Frazer, *The Golden Bough*).

symbolize "the spirit which can descend not only like a dove but like a falcon," seizing its prey in an inexorable grip. All four dreams were "brightly colored," which gave them a special significance for the patient. Colors in dreams represent feeling values, a sign of real emotional participation.[82]



P 3 The Metal Ring

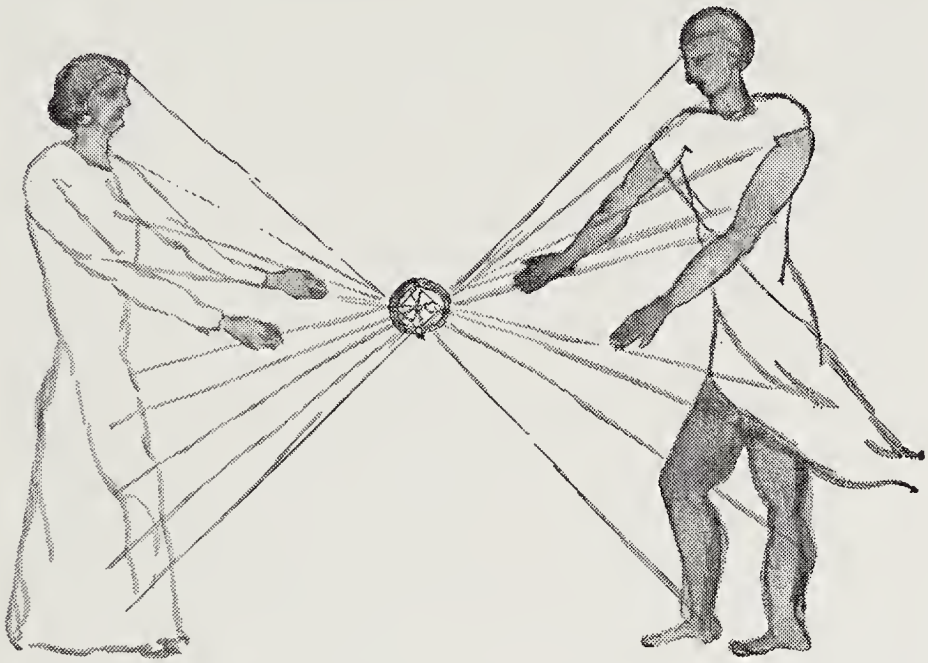
After these dreams she reported an important change in a visual image she had spoken of right at the beginning of treatment (and which she had then drawn). This had been

F: Jan 41 (3) . . . a persistent vision which I had whenever I shut my eyes during and since the recent attack this year. It is a metal ring slung at high tension between four chains: its characteristics are tension and incompleteness. I
P 3: 13 Feb 41 don't see where the four chains go; they shade off into nothing. [Cf. P 3.]

The words of the patient are self-explanatory. This vision represented the immense tension of her psychological state in general and of her phobia in particular. She felt "torn" between opposing forces

[82] Cf. Jung, *Mysterium*, I, p. 273.

which at the same time were invisible and indefinable. The latter characteristic is an indication of her unconsciousness of the forces at work, but also of their more than merely personal character: they transcend not only consciousness but apparently also the boundaries of personal experience. Such a pull from "outer space" could reach breaking point, ending in a psychotic breakdown. In this sense the vision is another example of the ambiguous "shadow mandala" we have come across before in the swastika dream (1b)—negative in



P 4 Jewel between Man and Woman

its dangerous tension, positive in the transpersonal character of the experience. (The patient herself associated the two when relating the dream.)

By now, however, about six weeks after the beginning of treatment, she found that this vision had gradually changed. It persisted whenever she closed her eyes but by and by the chains had become vaguer. Then the vision began to take on the shape of a crystal in a number of forms but always retaining the general scheme of × or ✳, and often sending out rays. After the interview in which we discussed the dream of the hawks, she felt "a strong urge to shut my eyes and meditate, and suddenly the two images came together and the crystal was inside the ring, which was now golden. Instead of the four chains,

F 3: Feb/Mar 41

F 4: 25 Mar 41

but making the same × pattern, there were misty rays focused through the jewel; on the one side there was a male figure and on the other a female; and the rays made a kind of interacting system between them." She was deeply impressed by this vision and made a drawing of it.

P 4: 25 Mar 41

There are two different elements in this drawing. The one is the "jewel" in the center, the other the human pair on either side of it. There is quite clearly a considerable difference in feeling about the jewel as compared with the original vision of the ring and the four chains. It is as if the accent, and with it the experience of the ambivalent situation, had shifted from the destructive to the constructive aspect of the symbol. Such a shift signifies a different attitude of the patient: the "breakdown" is no longer feared as a "psychotic" disaster, but can be accepted as "breaking down" the walls of the hyper-ego attitude. Whereas the first vision had all the qualities of tension and suspension, the "jewel" is well balanced and centered. Instead of the four chains going out into infinite space they seem now to have turned inwards and changed inside the temenos of the ring into a constructive center of energy, thus perhaps showing an introjection of libido. The ring, through this concentration of libido, can then act as a symbolic "womb" inside which a transformation has taken place; the "shadow" mandala of the ring and chains has turned into a true mandala representing a self-contained whole. To the patient the "jewel in the center" was "the focusing point—a creative force—in whose radiation things within its range become visible."

This brings us to the meaning of the two figures. In discussing this drawing we left their meaning and purpose as open as possible. Beyond taking them as representing a polarity we did not try to fix their significance although such combinations as "animus and shadow" or "earth and spirit" were tentatively mentioned. The main point is obviously the polarity between masculine and feminine. Second in importance seems to be the patient's association that the two have become visible—that is conscious—through the radiation emanating from the center. This latter idea seems to enhance the meaning of the jewel as a prefiguration of the self in whose light the structure of personality is seen to be bipolar. Perhaps the discovery of the mutual dependence of feminine and masculine will form the next step in the patient's development after her unconscious rejection of her femininity has been corrected by the drawing. The rays linking

the two figures through the center of the jewel seem to emphasize this, as they connect diagonally; that is, the head of the one person and the feet of the other (and vice versa) are interconnected: the "upper" and the "lower" zones are shown as belonging together. At any rate we have in this drawing the first hint of the symbol of the coniunctio, pointing to the necessary reconciliation of the opposites which for a long time had been felt not as polarities but as irreconcilables. But it is only a first approach and anticipation as is evidenced by the fact that the two figures are still outside the temenos instead of inside, where they could perform the "holy marriage": they still exist in a state of projection. In this sense we may connect them with the two figures of "the team," appearing in dreams 13 and 16 as "brother" and "sister";[83] they may also be understood on the level of the transference relationship as representing the patient's ego and the analyst who carries the projection of the positive animus. But, however we may interpret these two figures in particular and the whole drawing in general, the crucial point is the truly numinous effect on the patient. She had felt a "movement" in her psyche not "made" or "willed" by herself, with the result that both the limits of the ego and the potentialities of the unconscious were clearly demonstrated to her.

Both sides of the symbolism of the drawing, its coniunctio character and its anticipatory nature, come out in a significant dream the night after the patient had made the drawing:

I am about to give birth to a child and feel the onset of the pains; I am attended by two women, both kindly and pleasant. The midwife comes a second time, and I apologize for having sent for her too soon. Later it occurs to me that I have not seen the child; is it dead or am I not allowed to see it? *17: 26 Mar 41*

This is the first of a series of birth dreams. It must be remembered that the dreamer was past child-bearing age; so the dream obviously points to a symbolical birth, the birth of some new inner content or factor, signifying an extension of the personality—perhaps a continuation or confirmation of the changed vision and its constellation

[83] As "brother" and "sister" they would again point to the union of opposites which is frequently symbolized by just this "incestuous" relationship (Jung, *Alchemy*, p. 146, n. 320; *Mysterium*, I, p. 99; II, pp. 46 f.). But the true symbolical incest or coniunctio takes place inside the "prison," or the "vessel of the grave" (cf. the parable in Silberer, *Problems of Mysticism and Its Symbolism*, pp. 8, 129), not "outside" in projection.

of the feminine/masculine polarity. At the same time there is a general emphasis on her own feminine side, underlined by the presence of the two helpful women. But somehow the birth does not quite come off: at best she is not yet allowed to see the child, at worst it was stillborn, and there is a doubt as to whether it was not "too soon." Either she has not yet reached the necessary awareness of something that is happening to her, or the new step has been abortive. This is left open at this point. Has it possibly to do with the fact that nothing is said about the father,[84] in other words, that the factor of relationship is not sufficiently recognized?

This dream disturbed the patient greatly, particularly as it came after a series of most impressive dreams and after the "change in the vision." It brought forcibly home to her her exaggerated hopes—and self-deception—about getting quick and impressive results from the analysis. She had obviously tended to take intuitions and anticipations as concrete facts, and the dream brought her "back to earth." For about a week she felt deeply depressed, "stuck" and unable to make any progress, as if there was a strong inner resistance. This hold-up became gradually more and more personified as the figure of the stationmaster in the initial dream.[85] She had thought about him a good deal from that time and she felt he represented the inhibiting factor of her rational criticism. In spite of her impressive and convincing dreams and in spite of such a spontaneous occurrence as the "change in the vision," she could not help feeling time and again strong doubts about their genuineness; in other words she was never sure to what extent they were not "arbitrary inventions." This is a very common fear, particularly in intellectual and rational people. I did my best to encourage these doubts, rather to the surprise and disappointment of the patient, who would have preferred to be told the opposite. But such objections must not be brushed aside because then they merely become suppressed and are bound to come up sooner or later as an even stronger resistance. It is only from inner experience and evidence and from the conviction arising out of them that such doubts should and could be answered. Otherwise one would only support the desire present in every patient to "feel fine" and to

[84] Also the problem of the father imago has not yet been dealt with; some important factor in the development of her femininity is still missing. The two "helpful women" were no known persons. Perhaps they can be connected to some extent with the two "women analysts" of the previous dream.

[85] Here we have a negative transference: unconsciously the analyst is made responsible for the apparent failure of achievement. It is all the parents' fault!

convince himself that every fancy and wish-fulfillment is the real thing and solution. As far as our patient was concerned she had had her special warning in her "brooch dream" which had made her rightly afraid of arbitrary "manipulations." Her excessive ego-control worked both ways: on the one hand it made her doubtful of the genuine spontaneous movement within the psyche; on the other, as the brooch dream showed, it made her try to force the issue. A dream of hers at that time made an amusing comment on her rather too "self-conscious" (or should one say too ego-conscious!) attitude:

A woman friend says: "Well, I shall write a book, and I shall call it 'Without Prejudice.' " *18: 30 Mar 41*

This woman was an actual person, a "downright common-sense statistician, very realistic." The patient identified her with her sensation function. But as this person can take note of facts "without prejudice, not rejecting them because they are not what one would expect, it will be a help and not a hindrance." Here we have the positive side of sensation, of the *fonction du réel* which sees what there is, without distortion by self-deception. (This dream was so vivid that she had to ask her friend whether she had not actually made that remark!)

The dream helped the patient to realize her own "prejudice," her resistance to the acceptance of her "dark," "unpleasant" side. She could see how deeply she felt the need—born of anxiety—always "to be in control" of the situation. Thus it encouraged in her a more receptive and less resistant attitude toward what wanted to come up from her unconscious, and contributed in its own way toward the resolution of the particular impasse in which she found herself at this time.

She felt still "stuck" in the early days of April when suddenly and spontaneously the tension was broken by an experience which impressed her deeply. In her own words: "A sort of desiccating East wind blew in my mind; I did not dream and had no ideas. One morning, while I was dressing, I was mentally talking to Dr. A. and explaining to him what a stubborn, obstinate, and intractable person I was. Suddenly it flashed into my mind: But it is the stationmaster I am describing! At once he clicked into place, and I saw him as a part of myself. It was a realization as opposed to merely theoretical knowledge. With this the frost broke and the tension relaxed." (When I asked her if she had not known before that the stationmaster was *F 5: 2 Apr 41*

part of herself, she answered: "Yes, I *knew* it, but now I *realized* it; and that makes all the difference.")

With this release of tension she was immediately able to remember her dreams again, the first of which turned out to be of particular importance:

19: 2 Apr 41 A Mrs. Somebody is mentioned who has written a book about psychology and has discovered the symbolism of the spider. I say "But if she had read Jung she would know that that was not a new discovery."

Her associations were at first of a rather remote nature: that the spider's web was a "shadow mandala" and that it stood for the sympathetic nervous system. I drew her attention to the intellectual character of her associations; their remoteness seemed to show a strong resistance, as was also apparent from her recent difficulty in remembering her dreams. Then she had a much more vivid and direct image: of the female spider devouring the male after mating. From there it was only a short step to another association which made her resistance comprehensible: that of the spider as her mother "devouring" her family. She realized that she had "known" of the symbolical meaning of the spider as "Devouring Mother" all along but somehow managed to repress it. In this sense it was "not a new discovery," but she could see that the reference in the dream to the woman who had "discovered the symbolism of the spider" was to the emotional feminine part of herself who had suddenly "realized" with her feeling what her intellect had so far only "known" rationally. This discrepancy between intellectual knowledge that did not touch the whole of her personality—"reading it in Jung"—and a true emotional realization impressed her considerably. It released a whole spate of associations regarding her own mother and her relationship to her and, most important, it released an enormous amount of repressed aggression against her. Because of their highly personal nature, only the gist of these associations can be given here; nevertheless, it is sufficient to show the tremendous importance of her mother problem and its relevance to her neurotic condition.

It was noted before, in reporting the conscious family history of the patient, that there were clear indications of a mother problem. These were particularly evident in the "overwhelming" personality and the "immense vitality" of the mother. Now, at this point, very much more emerged regarding the negative effect of these traits and the patient's repressed resentment against her. She could now re-

member how the whole family had in some way or other suffered from the mother's powerful and unrestrained personality. She herself frequently felt that her own vitality had been "sucked away" by the mother's emotional power and she was sure that the same was true of the other children. In any case, it had become a common attitude of all of them to be afraid of unrestrained emotion, and in consequence all of them tended to hide their feelings. (Here the "very reserved character" of the older sister, with her inhibition of feeling, the "gentleness" of the older brother, and the emotional helplessness of the younger, fall into place as manifestations of this family pattern of repressed aggressiveness.) There had also been occasional violent quarrels between the parents due to maternal explosions of emotion; the patient described these outbursts, sometimes amounting to violent rages, as "devastating like tropical storms," although they did not last long. The patient realized how she had developed in opposition to the mother. "She was violent, she was dominating, so I never tried to dominate anyone." In other words: she had built up an excessive ego control in reaction to the mother, reinforced by her guilt feelings about her aggression and resentment, with the result that her spontaneous emotionality and her feeling side had become largely repressed.[86]

Here we can see the roots of the neurotic disturbance of the patient. Her psychological problem was an individual, neuroticized instance of feminine development in general. Whenever a child develops "in opposition to" mother or father, it shows all the attributes of a negative fixation. Where "opposition" has become the key word, the parental figure is the constant—though unconscious—point of reference and the negative leitmotif of development. In the case of the negative mother fixation of a girl, the primal relationship (*Urbeziehung*) [87] between mother and daughter, and hence the sphere of instincts and of femininity, is necessarily disturbed. There are different ways in which such disturbance can manifest itself: it may result either in a hypertrophy of the feminine attitude,[88] in a pathological overemphasis on the instinctual sphere, an obsession with sex

[86] It can also be assumed that the dreaded "violence" of the mother made it impossible for the girl to live her relationship to the father—with its inherent incestuous feelings—sufficiently consciously.

[87] Neumann, "Stadien," pp. 4 f.

[88] Jung, "Mother Archetype," pp. 87 f.

or with producing children, or, at the other extreme, in a depreciation and underdevelopment of the instinctual sphere.[89]

Normally the development of a girl leads from a positive identification with the mother (constellating the positive archetypal Great Mother) to the conscious realization of the inner masculine aspects and powers by a later identification with the father (constellating the positive archetypal Great Father).[90] This positive identification in the primal relationship to the mother is a necessary and normal phase in the development of the daughter. In it her feminine side and values are established, and later on complemented by the masculine values of the Father world. Even where the daughter stays contained in the identification with the mother it need not lead to a neurosis, but merely to relative unconsciousness, expressing itself, for instance, in a highly collective relationship to husband and family. As the relationship to the mother represents potentially a relationship of the

[89] Which of the two extremes is approached will depend on the personality of the parents as well as on the constitutional characteristics of the daughter (and environmental factors in general). With a "frightening," emotional mother and a "gentle," intellectual father, and a highly intelligent daughter with an apparently natural preference for the intellectual function, the choice seems almost inevitable. This represents a complicated problem: To what extent is the development of the superior function (here intellect) due solely to innate preference or to what extent is it influenced by environmental factors? There are many cases in which one finds that a particular function has developed into an apparently "superior" adaptation without that function being in fact basically superior. In other words, in reaction to the environment the superior function may have been repressed and the inferior function may have been developed instead. In our particular cultural and sociological situation, which puts a premium on intellect and sensation, one may find, e.g., that a girl, in deference to parental expectations—conscious or unconscious—has repressed a genuine feeling function for the sake of the "desirable" intellectual function. Apart from the preference of the parents there are more complex factors at work such as the "animus possession" of a mother or incestuous fantasies of the father, etc. The result may be an apparently good intellectual function which may have developed an adequate adjustment without revealing its animus character. Closer analysis, however, shows in each such case a disturbed attitude due to the frustration of the basic balance. Naturally the opposite development is also possible, where, e.g., a basically intellectual daughter develops an "erotic" attitude in deference to paternal incestuous fantasies, or in identification with the mother. In our case, however, one would be inclined to accept the intellectual function as genuine in spite of the mother problem and other environmental influences. This evaluation is based on the patient's relative lack of negative animus, of opinionated prejudice, in her intellectual approach—a frequent give-away of a "secondary," nongenuine, "superior" intellectual function.

[90] This represents, in Neumann's terminology, a transition from the containment in the matriarchal uroboros to the phase of matriarchal consciousness.

daughter to the feminine self, even a far-reaching unconsciousness of the daughter does not necessarily exclude a relatively satisfactory adjustment to life, collective and undifferentiated as it may be.[91]

When, however, as in our case, the relationship to the personal mother is experienced as negative and thus constellates the Devouring Mother, the potential relationship to the feminine self is overshadowed by this negative mother imago. Thus the daughter's ego finds itself in conflict with its archetypal roots: it is both protesting against and caught in the embrace of the Devouring Great Mother. This expresses a negative identification with the mother in which she is the constant negative point of reference; everything she is or has done has to be denied.[92] And since behind the personal mother there is active the archetypal Great Mother, the rejection covers a much wider area than the experience of the personal mother as such would justify. It leads from a rejection of the feminine ego to an alienation from the whole sphere of body and "earth," of eros and instinct.

The personal characteristics of the patient's mother had activated the negative aspect of the mother archetype, so that the unconscious—the dark "primordial womb"—had been rejected by a frightened ego consciousness hypertrophied in reaction to this experience. Just because "mother" had appeared so overwhelmingly powerful, she had exerted a secret fascination by activating the world of primordial images; a power and fascination with which the patient had not been able to come to terms and thus had tried to escape from by identifying with the rational father imago, symbolizing consciousness. The artistic, gentle nature of the father had added to his attraction. Thus, whereas the overwhelming experience of "mother" had activated the archetypal image of the Devouring Mother, "father" seemed to offer the possibility of escape from all that appeared frightening.

As a result the other aspect of the daughter's development had become overemphasized: the (unconscious) identification with the father,[93] at this stage premature. A partial identification is a necessary step in growing up, as it establishes the pattern of "inner masculinity,"

[91] In contrast, the son cannot rest in the identity with the Great Mother without serious repercussions on his masculinity, as his growth is directed toward the masculine self and thus necessitates the experience of being different from the mother (cf. Neumann, "Stadien," pp. 5 ff.).

[92] Another point in this development is the identification with the negative animus of the mother (with her negative masculine aspect), leading to an identification with negative masculinity.

[93] The particular role of the brother will be discussed on pp. 191 ff.

that is of the logos principle.[94] The latter can, however, only show its constructive aspect on the basis of an earlier positive experience of the eros principle in the positive primal relationship to the mother.[95] Where the relationship to the mother has not been adequately established, and where therefore the normal evolution of the daughter's ego is disturbed, the identification with the father takes place in reaction against the relationship to the mother.[96] Because the feminine side is dominated by the negative mother imago (and therefore depreciated) the father imago cannot develop into a creative polarity to the daughter's ego but serves mainly to build up a defense against the dreaded power of the negative mother (cf. the "spider"). Instead of being the source of a positive and real partner relationship and of spiritual development, the father imago is used for the rejection of feminine values and therefore for the fashioning of a largely sterile male attitude. Where the daughter's ego develops at the expense of the eros principle, where the feminine ego is underdeveloped, the father archetype gains a fascinating influence [97] and a pathogenic preponderance [98] by increasing the logos side in the daughter to the point of an unconscious identification with the animus.[99] This leads

[94] Here we have one of the roots of the positive animus. Another, and earlier, root lies in the positive masculine aspects of the maternal psychology.

[95] Normally the development of the logos principle is preceded by a (positive) development of the eros principle in positive identification with the mother.

[96] Cf. Jung, "Mother Archetype," p. 91: ". . . resistance to the mother can sometimes result in a spontaneous development of intellect for the purpose of creating a sphere of interest in which the mother has no place. . . . Its real purpose is to break the mother's power by intellectual criticism and superior knowledge. . . ."

[97] This is, of course, the opposite of a true and creative relationship to the father.

[98] It is interesting to compare this statement with the neo-Freudian (Kleinian) position as formulated by Heimann in Klein, Heimann, and Money-Kyrle, *New Directions in Psycho-Analysis*. There (p. 31) Heimann says: "Because her phallicism is largely a secondary and defensive phenomenon, she comes to develop penis envy at the expense of femininity. She disowns her vagina, attributes genital qualities exclusively to the penis, hopes for her clitoris to grow into one and meets with disappointment. Devaluation of femininity underlies the overvaluation of the penis." This is said to be true for girls in their first year of life, and much of it seems highly speculative, particularly the middle sentence. Nevertheless the final conclusion expressed in the last sentence seems to tally with our idea of development stretching over a considerably longer time. The essential difference lies, of course, in the dimension added to a purely personalistic interpretation by the inclusion of the archetypal level.

[99] Cf. Jung, *Symbols*, p. 186. Cf. also Allenby, "The Father Archetype in Feminine Psychology," pp. 80 f.

to a "mannish" attitude which takes the place of a true feminine attitude of love and surrender.[100] On account of the unconscious identification with the father-animus-logos side, the masculine principle is not experienced as a polarity, and the relationship to men remains rudimentary.[101] Woman will become the good comrade and understanding friend in whom men can confide and with whom they feel "at home." Everything that belongs to the world of the mother, that is "dark" and "threatening," nonrational and dubious, is rejected in favor of the values of intellect, rationality, clarity [102]—all the values that men can accept easily.[103]

Friends had often commented on her almost unlimited "objectivity" but also on her "lack of humanity," the reverse side of this detachment. At best such an attitude leads to the experience of man as an intellectual partner, as a "companion," and in this respect our patient had been relatively successful. But she had not succeeded in becoming either wife or mother, or even a sufficiently successful lover, either in actual fact or in her psychological attitude.[104] Not until the relationship to the mother (and to femininity in general) has been redeemed, can man be admitted as a true partner.

Thus the patient's rejection of the "feminine principle," [105] of

[100] Jung, *Symbols,* p. 304.

[101] Another possible result of a faulty relationship to the mother is that the father is expected to provide the positive maternal side. This leads to an unconscious expectation that the man will be the exclusively good "maternal" father to whom the woman can play the loving and protected daughter.

[102] Cf. Jung, "Mother Archetype," pp. 99 f.

[103] That these values will leave unmoved the deeper and creative layers in a man is obvious, for which reason such women, in the long run, will always be frustrated women. The only masculine type who will stick to them is the mother-fixated man who feels safe with them; but his own inevitable problem is bound to produce an incomplete and therefore unsatisfactory relationship.

[104] This had become manifest in the incompleteness of the first birth-dream (17): she had sent for the midwife "too soon." This is, first of all, a symbolic pregnancy in the wider sense that it refers to the birth of a new personality; but it could also refer to the feminine, maternal side in a narrower sense. It looks as if the initial impact of analysis, with its new and impressive transference relationship, had brought about a "spurt," a premature pregnancy, which however at that time could not yet be sustained as the psychological premises had not yet been fulfilled. We shall see that later, after the firm establishment of her feminine ego, the dream pregnancy will lead to a successful birth (dream 108b, December 1941).

[105] The symbolical meaning of the masculine and feminine "principles" is perhaps best expressed in the Chinese concept of yang and yin. They are the "two interdependent and complementary facets of existence" (Waley, *The Way and Its Power,* p. 112); yang, "the life breath of Heaven" (p. 110) being the masculine, active, "strong," light principle; yin, "the life breath of Earth,"

the "dark," receptive, "earth" side had two different results—an external one in her latently unsatisfactory relationship to men, and an internal one: fear and repression of the "nonrational" unconscious. Since "mother" also symbolizes the unconscious in general, its negative aspect, its "devouring darkness," had come to predominate in the patient. The result of her problematical relationship to both aspects of her femininity has been discussed before as her insistence on the ego aspect of the personality, resulting in a revolt of the nonego as expressed in her neurotic symptom.

But here again the ambivalence of the neurotic symptom becomes manifest. The "trap" of the unconscious which it represents leads either to the "imprisonment" of chronic neurosis, or to the realization of the need for a new and more adequate adaptation. This is expressed in the profound ambiguity of the symbol of the spider. To the patient, still caught in her negative fascination, the spider appeared as the Devouring Mother only, expressing her "ensnaring," aggressive witch character, the deadly, devouring womb of the Terrible Mother.[106] But there are equally important positive aspects of the spider symbol. The spider as the weaver represents the life-creating aspect of the Great Mother, and in many myths it appears as the creator of the world.[107] This ambivalence of the spider symbolism has a psychological meaning highly relevant to our case. Jung has pointed out how the center of the psyche, the self, "acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice," for which reason it is "often pictured as a spider in its web, especially when the conscious attitude is still dominated by fear of unconscious processes."[108] This ambiguity is also shown in the ambivalence of the womb of the Terrible Mother

the receptive, "weak," dark principle. The basis of this concept is not dualistic but dialectic: "the aim of the yin-yang philosophers was . . . the attainment in human life of perfect balance between the two principles" (p. 112).

[106] Cf. Neumann, *The Great Mother,* pp. 65 f., 177, 233; also Layard, *Stone Men of Malekula,* pp. 219 ff., where he mentions the spider as symbol of Supwe, the ruler over the ghosts of the dead, as "that which draws us to It so that It may devour us."

[107] E.g., in the mythology of North American tribes (cf. Baynes, *Mythology of the Soul,* pp. 752 ff.; Reichard, *Navaho Religion,* I, p. 66). The ambivalence comes out in a saying of the Upanishads (quoted from Zimmer, *Philosophies,* p. 368): "Just as the spider pours forth its thread from itself and takes it back again . . . even so the universe grows from the Imperishable"; also Wolff, *Studien,* p. 247.

[108] Jung, *Alchemy,* pp. 207 f.

as the beginning of the night sea journey.[109] The descent into the underworld is on the one hand fraught with dangers, but on the other it represents the beginning of the hero's quest for individuation. Thus the fear of the descent into the unconscious is "negatively expressed by the spider's web," particularly "as long as the idea of individuation is not conscious." [110] The spider's web then appears as the trap in which one is caught against one's conscious will but strictly speaking by the power of the self (one might almost say: by its will).

Another aspect of this problem is the compensatory process at work behind the ambiguity of the symbol. Every psychic trauma produces its own potential remedy; to be wounded means also to have the healing power activated in the unconscious.[111] In this sense it can almost be said that unless one is wounded the particular integrative answer might never be found. This paradox is formulated in the ancient myth of the "wounded healer"; the divine healer—Chiron, Asklepios, Machaon, Herakles—is sick, wounded, or persecuted himself. Illness, to the ancients, was the result of divine intervention, and for this reason it could only be healed by another divine intervention. Thus the divine healer is both the illness and the medicine.[112]

In our case this would mean that the psychic wound inflicted by the experience of the personal mother activated the archetypal image of the Great Mother in all her ambiguity, producing not only an overt neurosis but also the latent possibility of integration on a higher plane by forcing the patient out of her security on the plane of everyday, collective life. This prospective aspect is symbolized by the Great Mother as the "weaver," contrasted with her regressive aspect as the "ensnaring womb."

Only very little of this complicated symbolism was actually discussed with the patient. For, whatever the positive aspect of the spider symbol may be, to her, at this particular point, the important realization was the negative effect of her mother, and her own negative but repressed reaction to it. This came out both in her original association of the female spider devouring her mate, and in her report of the mother's emotional outbursts and what they meant to the children. This, at this juncture, was the one experience to be faced and integrated; the other was her outburst of aggression against the mother

[109] Cf. Jung, *Symbols,* p. 341.
[110] Jung, "Interpretation of Visions," Pt. 10, p. 66.
[111] Cf. my "Notes Regarding the Dynamics of the Self."
[112] Cf. Meier, *Antike Inkubation und Moderne Psychotherapie,* p. 17.

which was as surprising to the patient as it was liberating. She knew that without analysis she could not have faced up to her own "destructive" feelings. The fear of "killing" her mother, of destroying the image of the "good mother" in herself together with that of the "bad mother," would have been too strong without the support of the transference relationship. The realization that the temenos, the protective womb, of the analytical relationship was strong enough to contain her aggression without being broken by it, relieved her of her fear of spontaneous feelings.

VII

The Three Recognitions

a THE DANCE WITH THE STATIONMASTER

This release of feeling, this time of a very positive nature, manifested itself in a strangely moving experience which took the patient completely by surprise. Meditating on the recent experience with the stationmaster (F 5) she found herself suddenly, a few days later, involved in a discussion of the situation with him. She accused him of holding up the traffic and of "confiscating the messages" which were addressed to her (that is: dreams), but he contested her right to these messages because he was the master in his station. Thus the argument got stuck as the stationmaster would not give way. At this point, so she told me, she suddenly felt "seized, somewhere at the back of her mind, by a kind of bending and swaying movement." Concentrating on it, she realized it was like dancing. In a sudden impulse she took hold of the stationmaster's arms and "in a moment we were waltzing together, he had thrown his flag on the ground and his cap into the air, and the signals were down and the big trains were steaming out of the station." The ice was broken and she felt new life streaming inside her.

F 6: 5 Apr 41

Had the patient been a very feminine woman used to "feminine wiles" and a feminine approach to men, the "seduction" of the stationmaster by dancing might not have been so surprising and impressive. But to her, as a woman in whom the rational, masculine side was accentuated, in contradistinction to that of eros, this approach was completely unexpected. It had broken right through her admitted inferiority feelings—in her own words—"about my capacity to use even the most legitimate weapons in the feminine armory." In fact she had always had considerable inhibitions about dancing. Thus "by seducing the stationmaster I made a declaration of independence against these inferiority feelings." This shows what the liberation of

feeling in the spider dream had achieved for her: her ego could in the fantasy act in a spontaneously feminine way. Her feeling had become actively engaged; in the "seduction" of the stationmaster she had also dared to express indirectly her positive feeling for the analyst as a man.[1]

What, however, impressed her even more deeply than her feminine reaction was that this idea of dancing with the stationmaster "was about the last thing she would have thought of." Thus she was quite convinced that it was not "an *invention* of the ego" but a positive object lesson in her growing experience "of an *autonomous* activity in the background of the psyche." Coming after such instances as the great initial labarum dream or the "change in the vision," or, on the negative side, the experience of cheating in the brooch dream, it shows to what an extent her rational doubts had still pervaded and tried to invalidate these nonrational experiences. In this episode, however, apparently so trivial, her negative, restrictive ego control seemed to be unmistakably pierced and countermanded by the independent, convincing activity of the nonego. In both the labarum dream and the change in the vision her ego had not been actively engaged, and the cheating dream was still "only a dream"; but here, in the dance with the stationmaster, something had happened to her waking and observing ego which she could not refute. She said herself about the impact of this experience that "for the first time I can see and *feel,* even if I could not understand it, how this kind of thing can actually affect one's personality."

This reaction becomes even more understandable when we consider the archetypal significance of dancing (again not discussed at the time). Dancing represents one of the most fundamental cultic expressions. All dance is originally of the nature of a cult,[2] so much so that "all over the world, in the magico-religious stage, primitive man dances where we should pray or praise." [3] Dance is the "service" of the god, and as such it generates power; [4] it is a ritual of fertilization.[5] We know of the importance of dances for every possible ritual

[1] Cf. the stationmaster as a forbidding parent figure in dream 1a. She had also taken responsibility for resolving the impasse instead of projecting it on to the analyst.

[2] van der Leeuw, *Religion,* p. 375.

[3] Harrison, *Epilegomena to the Study of Greek Religion,* p. 12.

[4] van der Leeuw, p. 374. Cf. also the symbolism of the dancing Shiva who through his dance creates the world (Zimmer, *Philosophies,* pp. 428, 574).

[5] Jung, *Symbols,* p. 315. Zimmer, *Myths,* pp. 151 ff.; Wolff, *Studien,* p. 308.

among primitives and the ancient peoples, and although this meaning has at least in part become attenuated for modern man, its general significance as an "orgiastic," "aphrodisiac" [6] performance is still clearly discernible.

In a woman for whom dancing was so little of a social habit, this deep significance of the dance was bound to be even more marked. This comes out in her own surprise at being "seized"—a most significant term!—by the "bending and swaying movement at the back of her mind." The movement expressed a ritual of fertilization—the "sterile" situation with the stationmaster turns suddenly and spontaneously into creative movement—and she also experienced a deep primordial level of the wholeness of the "corporeal psyche" [7] as contrasted with the conscious mind and intellect. Nothing could be more opposed to a rigid ego control than this "seizure" by the power of the corporeal psyche and the willing surrender to the inner primordial "movement." [8]

Significantly enough, the Great Mother Goddess was worshipped by dancing.[9] The patient's resistance to the world of the Mother—so far experienced only under her negative aspect—had been sufficiently softened to allow an acceptance, and even "worship" of her, by the growing realization of the Great Mother's positive significance in the release of feminine potency.[10]

Taking everything together, this seemingly so ordinary episode represented to her an impressive instance of the autonomy of the unconscious and a convincing manifestation of the objective psyche. This explains why the "dance" fantasy affected the patient so deeply;

[6] van der Leeuw calls the dance "the aphrodisiac par excellence."

[7] Neumann, *Kulturentwicklung und Religion,* p. 127 (cf. also his *The Great Mother,* p. 298: "Originally all ritual was a dance, in which the whole of the corporeal psyche was literally 'set in motion' ").

[8] Cf. Hayes, "Consideration of the Dance from a Jungian Viewpoint," p. 171: ". . . it is not liberation from the unconscious that the dancer seeks, but rather a direct contact with the archetypal world in which the limiting confines of his ego adaptation are overcome."

[9] Cf. the significance of the ritual dance, e.g., in the mysteries of Eleusis, and generally in the celebrations of the child god (Kerényi, *Mythology,* pp. 186 ff., 195).

[10] Another detail which may be significant is the special character of the dance which her unconscious "chooses" for her, namely the waltz. The waltz is a most vigorous circular dance movement, and as such would be a kind of "mandala dance," a circumambulation, a typical ritual of approach to and concentration on the center as the place of numinous events, in particular the new birth (cf. the symbolical meaning of the center as the "lotus," as the "seeding place of the diamond body" (Jung, *Alchemy,* p. 104, n. 10, et al.).

she expressed this by saying that for her it was "a big landmark" in the analytical process.[11] Its immediate effect was the release of a veritable flood of dreams (the "messages" confiscated by the station-master). She remembered several dreams of the following two nights. Their very number forces us to the shortest possible discussion of their gist although all of them are highly significant. This is the first one:

20a: 5 Apr 41 I am attending a party of young couples in the quadrangle of an Oxford college. It is a gay atmosphere: pint glasses of beer are served by a college servant. I ask for half a pint. The servant says: "It is a special brew, you will like it."

The patient felt that the quadrangle expressed a semisacred place, just as the "special college brew" gave her the feeling of a "communion"; together they added up to "a definite sacramental allusion." The "young couples," newly wed, point to the idea of a different "communion": a coniunctio of masculine and feminine. This idea may have been constellated by the "dance" with the station-master, likewise expressing the pattern of the coniunctio. But so far she is by herself, and she asks for half a pint only—as if the whole pint would express the consummation of relationship. But she is actively asking for it: "I am sure that some weeks ago I should not have asked; I should have wanted, but not ventured." The "college servant" had "something unusual" about him, some deeper significance. He gives the Oxford college, with its obvious intellectual associations, a ritual feeling: he is serving the drink of communion inside the quadrangle, the temenos. Is he possibly the potential partner of the dreamer, combining in himself the academic atmosphere of the college with that of "intoxication," of surrender; is there a link with the dance fantasy and its abandonment? Does he, as a "servant" and helper, carry a reference to the analyst? Do the young couples hint at a future "coupling" of the dreamer with the college servant, an inner animus figure?

The next dream contrasts

20b: 5 Apr 41 two divers: a small boy who goes very deep, and a professional diver, on a high-diving board, who does not really go under when he dives but rolls on the surface.

[11] It was the first of what she later called "The Three Recognitions" (or "Realizations"), to be discussed further on.

She felt the dream was like a moral fable, in fact it reminds one of the motif in myths and fairy tales where the inexperienced youngest child proves to be the hero who outwits the older "expert." The professional diver represents the approach of the "expert," differentiated function which on account of its conscious character stays on the surface: it is an unproductive animus attitude, knowing everything beforehand (as had come out in the remark in the spider dream about "knowing it before"). The contrast between the high-diving board and the unsatisfactory result looks ridiculous; it is like the effort of a clown, making a great show of doing something and producing a comically small result. The boy on the other hand is the new, young approach; nobody would "bet on him," he is the child hero with its typical attribute of insignificance.[12] There was also a distinct association to the boy in the story of "No Man's Land."

There is a third dream of the same night:

I am at a concert where I give a match to a Free French soldier; he is extremely pleased and gives me a cigarette. *20c: 5 Apr 41*

The French soldier was "poor, exiled, and brave": another version of the motif of the Divine Child who is insignificant and *exilis* but at the same time the hero. A soldier is not a child, so here we have a more grown-up version of the child animus. "He is glad to be approached; you get back more than you gave, as a cigarette is a larger gift than a match. But you gave fire." (Her association here was the French phrase, "Donnez-moi du feu"; it was the first allusion to fire in her dreams.) The dream as a whole seems to signify a more positive feminine approach to the masculine element; the scene is at a concert; music creates an atmosphere of feeling; she gives warmth and libido (= fire) to the animus and there is a friendly response. It is almost as if he might become her partner in another quadrangle dream, the sharer of her pint of beer.

The last dream of this night is about analysis.

I am having analysis by a woman, but a man has been asked to do one sitting. He is an American Jew and we discuss "the personal life," and he talks about someone guarding someone's property. I reply by talking about property in the ordinary sense but this is not what he wants. *20d: 5 Apr 41*

Interesting here is first of all the changeover from the woman analyst to the man analyst; as if the two women in the previous dream (5)

[12] Cf. Jung, "Child Archetype," p. 167.

have fulfilled their function and now it is the turn of a man. Apparently "he is called in as a specialist to deal with a particular point," and the point seems to be the "personal life." As he is a man talking to a woman this, according to the patient, refers to relationship. With the "analyst" she associated "American forthrightness and a fresh unprejudiced attitude, and the warm sympathetic intuitive approach of the Jew." (The American Jew reappears in a dream soon after this one (22).) What puzzled her most was his remark on "property." She felt that it had something to do with "not giving oneself away," "keeping oneself to oneself," "as if to say: you would be all right on the feeling side if you were not so afraid of giving yourself away." [13] This points not only to being much "too self-possessed and unwilling to let oneself go," but also to ego possession; to being too rigidly controlled by one's merely "conscious" rational attitude.

The "American Jew"—a foreign Jew—has a direct connection with the person of the actual analyst. The interesting point is that the dream of the two women analysts occurred after a dream showing her fear of "unconsciousness" on the part of the actual analyst, and that apparently on the dream level she has stayed in analysis with a woman, but now a transition is taking place back into analysis with a man. In fact, on the following night she had a dream in which she was in analysis with me, her actual analyst; and after that most of her dreams about analysis referred to me. This may be due on the one hand to a more adequate appreciation of her feeling problem and its formulation in her spider dream, and on the other to the release of feeling in the dance with the stationmaster. Her feeling was now engaged on a sufficiently constructive and conscious level for her to become aware of and to accept the contrasexual transference relationship.

With regard to the transference content of the dreams in general, it was analyzed in detail only when there was a manifest reference to the actual analyst or to analysis. Here again we have to keep in mind the age of the patient and her relatively satisfactory adjustment to life.[14] There are, of course, possible references to the analyst, and hence transference contents, in many dreams, but where the dream

[13] In the second dream of the American Jew he is contrasted with a "woman who is possessed by herself."

[14] This fact minimizes the "dependent transference" (cf. Fordham, *New Developments in Analytical Psychology,* p. 81).

process is so continuous, and the ego's relationship to the unconscious seems sufficiently coherent, considerable reliance can be placed on dreams themselves to present the dreamer's problems. In other words, the autonomous process of the objective psyche works itself out in its own way, and where there are interferences by complexes, projections, resistances, etc., they are formulated in the symbolical statements of the unconscious (this is well illustrated by the spider dream). Even in our case, where the problem of ego control was so evident, it was constantly brought to the notice of the dreamer and was challenged in a constructive way by compensatory statements of the unconscious, so that the ego could accept and relate to the very unconscious it tried to escape from.[15]

Moreover, the subjective, "inner" meaning of dream figures gains increasing significance when a continuous, constructive relationship to the unconscious has been established. In fact, the constant analysis of transference contents seems most needed when there are such strong resistances to the unconscious that dreams are continuously repressed, and when the prohibitive shadow aspect of the ego has gained too much preponderance. On the other hand when patients have made a constructive adjustment to external needs and the individuation process has become constellated, the transference interpretation seems mainly necessary if there are special blockages.[16]

In the case of the four dreams of this particular night, it would be possible to interpret the helpful college servant, serving the "special brew," as the analyst, just as at the opposite end of the scale the "professional diver" may contain a rather disparaging reference to his "too technical" approach. Again one could see a reference to him in the figure of the French soldier, and the "American Jew" refers manifestly to the analyst. Thus we have the fantasy of the analyst as the helper with special knowledge (20a), as a person inhibited by his "professional" approach (20b), as the one to whom the patient's feeling goes out in the hope of a positive response and reward (20c), and as a person who has an intimate knowledge of relationship (after a critical period when he seemed to have lost it).

[15] We have to remember the double aspect of the ego as illustrated, e.g., in the cheating dream: if there is one part of the ego—its shadow aspect—which tries to interfere, there is another one which acts as an instrument of the self and of self-realization.

[16] As will be seen, occasional "pockets" of resistance occurred which needed a special and exclusively reductive approach.

If we consider the manifold statements of this one night [17]—all of them containing a reference to the masculine element—we would, in referring them to the person of the analyst, not gain more than by taking them as expressions of different aspects of the patient's attitude to relationship in general and to the inner masculine figure, the animus, in particular. Naturally, this relationship is *also* lived out in the relationship to the analyst, with a changing degree of projection; but it does not always appear necessary, or particularly constructive, to interpret this projection in preference to the inner masculine figure. (This statement would not, of course, apply to patients whose main problem is one of primary adjustment.) To refer problems continuously back to the analyst when the individuation process is as active as it was in our case might be more of a loss than a gain, as it would take too much attention and libido away from the autonomous unconscious process and from the manifestation of the objective psyche.

The inner sequence and logic of the unconscious process are again apparent in the following dreams. The dream "discussion" of the problem of her relationship to the unconscious in general (including the special problem of her attitude to analysis) and to her mother is continued. First there is a dream about the actual analyst:

21a: 6 Apr 41 I am having an analytical interview with the real analyst (Dr. A), but I have not come to him but he to me. While we talk he takes my arm and makes me walk very quickly across and across the room—it is a square—diagonally. I am afraid that this may disturb an elderly woman —a relative—who is there.

This is the first dream since the early dream about the swastikas in which the actual analyst appears (he also appears in another dream of the same night and in a dream two nights later). She was impressed by the fact that I had come to her; "I must have sent for you. So I have let you in." Thus, in one way, the necessary correction of the relationship seems to have had its effect; she is back in analysis with me, the actual analyst, as if I had met her on the basis of her real need.[18] But more important: she has called for me and "let me in"; she has opened herself up in a new way to the relationship and

[17] I am not concerned here with the transference content of the parental imago.

[18] From this point onwards several dreams follow in which the actual analyst appears, whereas there is none in which she is analyzed by somebody else (except in a very special symbolical sense as, e.g., in dream 58a).

to the analytical process, is gripped by it much more intensely. The ensuing unconscious events bear witness to this. Something of an intense nature is being prepared in her, and she feels in need of my support. The movement is complementary to that of the dance fantasy: then she had got hold of the stationmaster's arm; now the analyst gets hold of hers. In the dream the fantasy has been brought back directly into the analytical relationship: she has to face my (and her) emotional reaction inside the situation of an interview, and I "approve" of her feeling by taking an active part.

The diagonal walking interested her a great deal; she associated it with "the way in which you make someone walk up and down continuously if they have taken a narcotic," as if I had to keep her from falling into a coma. Apparently this was the way to overcome a threatening resistance—by falling back into unconsciousness, which would indicate the emergence of an unpleasant problem (cf. the elderly relative!). The diagonal walking in the square room connects opposite corners, as if to point out the importance of linking up the opposites;[19] as it is a square room, analogous to a mandala, the walking would be a "filling-out" of its space: a taking notice of its content. This "disturbs" = brings to the surface of consciousness, the "elderly woman," and she is afraid of disturbing her; the mother problem seems to be constellated again.

There is a second dream in the same night:

I am in an underground place where a boy is digging upwards; he looks exhausted. *21b: 6 Apr 41*

This gives the opposite movement to the boy diving down; as if her efforts to go down into the unconscious had activated a reciprocal movement in the unconscious.[20] She associated the "digging upwards" with the activity of a mole, which she had come to regard as her "totem animal"; "Mole" had been her nickname as a child. When we had discussed the drawing of the "changed vision" she felt that

[19] Here we find a continuation of the symbolism of the "change in the vision" (F 4/P 4). Then the male and female figures were outside the temenos, now they are "inside" the psychic room.

[20] Cf. Emma Jung, "Die Anima als Naturwesen," pp. 112 f.: "The unconscious not only has the tendency to remain in its primal state, to devour and extinguish consciousness, it also shows a distinct activity in the opposite direction. There are unconscious contents which strive for consciousness. . . . It seems that the urge for consciousness stems from the archetypes as if there were an instinct aiming in this direction." This instinct we may define as the inherent drive for individuation.

the two figures represented "something above and below"—"spirit" and "physis"—with which she associated "a lark and a mole." Since then, so she said now, she had sometimes thought of "The Marriage of the Lark and the Mole" as a title for a poem—an intuition of the union of opposites. In a way this marriage between above and below seems adumbrated in the two movements of the boy diver and of the boy digging upwards [21] (and also in the diagonal walk across the room). The reciprocal directions of descent and ascent represent an emotional realization of the opposites, preparing their reconciliation.

What the direction and apparent aim of the unconscious process are, becomes clearer in the third dream of this night in which the theme of the mother (and the analyst) appears again.

21c: 6 Apr 41 I am talking to the analyst (Dr. A) about my mother who has gone to live with my aunt. On waking up I remember that the aunt has been dead many years; only when I am quite awake do I remember that my mother too has been dead a long time.

Here the "elderly relative" of dream 21a appears in two configurations, as mother and as aunt. The aunt had in fact lived with them and kept house for the family, "acting as a kind of second mother" of whom the patient had been very fond. It was a difficult situation as mother and aunt were often jealous of each other and competed for the children's affection. They were rather opposed characters: the open, direct, emotional mother and the aunt reserved, with deep feeling; "a sun mother and a moon mother." Apparently the two carried the patient's projection of the positive and the negative mother, of the "aggressive" sun and "mild" moon; but now, by the patient's growing awareness of her negative projection (in the dream the mother takes the initiative!) they begin to live together: their problem is recognized as an acute conflict which has to be reconciled. On the other hand the difficulty of realizing that the two have in fact been

[21] In alchemy the youth or child (or Hermaphrodite) was the personification of the reciprocal movements of the *ascensus* and *descensus*. He "ascends and descends and unites below with above, gaining a new power which carries its effect over into everyday life." (Jung, *Mysterium*, I, p. 249.) This youth is a symbol of the *filius philosophorum*, representing either the *anthropos* or the *spiritus familiaris* assisting the adept. The power fusing the opposites is the fire (ibid.). In this connection the first appearance of fire in dream 20c is interesting; the tension of the opposites apparently produces an emotion which will lead to a fusion. From this one can conclude that an important process is at work which is bound to show significant results.

dead for a long time shows how much alive the mother problem still is.

The discussion of the problem is continued from a different angle in the next dream.

Again I am with the actual analyst. He is telling me of an American Jew, of whom he approves, and of a woman who is possessed by herself (or was it: by her self; but in any case it is clear to me in the dream that possession by the ego is meant) of whom he is critical. Then, to my amazement I realize that it is morning; we must have been talking all night. *22: 7 Apr 41*

This dream brings together several problems touched upon before. First there is the "American Jew" of dream 20d whose combination of an unprejudiced attitude and sympathetic intuitive approach is "approved" of. He is no longer the "analyst" but appears now as differentiated from him: he has become established as a positive animus figure in his own right. Has he taken the place of the "psychological friend" of the cheating dream? There, too, there was an indirect hint at the person of the actual analyst, just as in dream 20d; but whereas the cheating dream represented a highly suspect attitude on the part both of the patient and of the easily deceived and much too intuitive psychological friend, the American Jew is now approved of, as he combines an intuitive approach with the matter-of-fact attitude of the American. The differentiation between the actual analyst and the animus figure points to an incipient internalization of what the analyst stands for: the constructive "analytical function" in herself, the (personified) function of integration. This was also hinted at in the previous dream about the analyst, when he had come to her, into her room—had entered her psychology, as it were. The actual analyst approves of this animus figure: I now stand for the positive discrimination of her inner process, for which, apparently, she still has not sufficient courage of her own, and which she still has to project on to me.

This is borne out by the analyst's remark about the woman's "ego possession." These words are a reformulation of the enigmatic words of the American analyst in dream 20d about "someone guarding someone's property," showing again the inner link between the two dreams. The patient felt the above remark to mean the woman was far too "egocentric" and too "self-possessed." This again points to the problem of a too rigid ego attitude as a defense against

unknown but feared psychic contents. At the same time the ambiguity of the dream has to be taken into account. According to the dream the woman was possessed either by "herself" or by "her self," although the patient took either formulation to mean being possessed by the ego. To be possessed by her self, by the self in her, would mean being possessed by the inner urge for wholeness, as the self would include the ego as well as the nonego. In this case we would have to understand possession by the ego as an instrument of the self by which the latter aims at the achievement of the total personality. In accordance with the ambiguity of the unconscious formulation, her neurosis would be produced by the self as an *ultima ratio* of the process of integration.[22]

The dream, with its emphasis on "possession," reminded her of the Caliban dream, and she associated her preanalytical dreams of neglected animals with this defense attitude. This led to a much more emotional recollection of a particularly depressing preanalytical version of the animal dreams:

(*4*) I had opened a small door into a little room where there was what looked like a heap of dust and rags; but it stirred and something long dead raised its arms and tried to smile; I closed the door again, crying bitterly.

She had no doubt that this referred to her feelings and to her feminine fulfillment; evidently the creature was not an animal but a child whom she had been too frightened to approach. That she cried bitterly in the dream was a sign of unconscious frustration about her lack of an actual child and of depression about her nonrecognition of the needs of the "inner child," leading to an even stronger repression. This repression began to lift as a consequence of her growing realization and acceptance of her mother problem. Thus she was pleased that in the dream she and I talked through the whole night—"until light came," as she said.

[22] Cf. what Jung (*Mysterium*, I, pp. 139 f.), discussing the paradoxical nature of the alchemical sulphur on the one hand as "corruptor," akin to the devil, and on the other as a parallel of Christ, says about the ambiguity of "compulsion": ". . . compulsion, an involuntary motivation or impulse ranging from mere interest to possession proper . . . is the great mystery of human life. It is the thwarting of our conscious will and of our reason by an inflammable element within us, appearing now as consuming fire and now as life-giving warmth. The *causa efficiens* and *finalis* of this lack of freedom lies in the unconscious and forms that part of the personality which should be added to conscious man in order to reach his wholeness. . . . Compulsion thus stems from two sources: on the one hand from the shadow, on the other from the anthropos. . . ."

This dawning of a new consciousness is formulated in her dream of the following night:

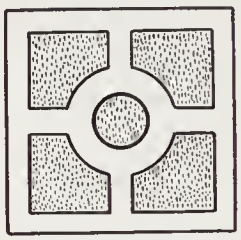
I return to the garden of the house where I lived as a child and find it badly neglected, with roses badly pruned, and full of weeds. I start pulling up the weeds, feeling that I am doing this to help my mother. *23: 8 Apr 41*

This dream represents another step in the reversal of the negative position with regard to the mother problem. First we had, in the spider dream, a realization of the terrifying aspect of the archetypal mother and then, in the dream of mother and aunt, the realization and acknowledgment of the ambivalent character of the mother imago (the "sun mother" and the "moon mother"). In this last dream we have a definite attempt at a redemption of the relationship with the mother; something constructive has to be done to "help the mother." The return to the neglected garden, the pruning and weeding, represent quite a new attitude to her past, both in the temporal sense of her childhood and the symbolical sense of her origin, reinforcing the double meaning of mother as an objective person and as the inner subjective source of life. This source, denoting creativity in the widest sense of the word, is blocked by fear and defense against this fear by means of ego possession: thus the sequence of the two dreams—the one of the woman "possessed by herself" and the present one—becomes clear.

In her recent dreams the patient had come progressively to terms with the fears and complexes aroused by her relationship to her mother. It is important to realize how the approach to the problem begins on the archetypal level and proceeds slowly but continuously toward the more personal relationship: the encounter with the archetypal image forms the basis of a growing realization and integration. This realization had been actuated by the unconscious material produced in analysis and by the release, with the help of this material, of her repressed negative fantasies and emotions.[23] This work "to help mother" is an active participation of the patient in the restoration of the garden; a true re-experience of material undealt with over the years. It is still powerful just because of its infantile, primitive state and for that reason its reconnection with a differentiated consciousness is a prime requisite before the archetypal contents of the

[23] These negative emotions can be tolerated inside the analytical temenos personified in the transference of the image of the positive, protective, and permissive mother on to the analyst.

collective unconscious can play a constructive part. Thus "the work in the garden" is at the same time a redemption of the patient's relationship to her "inner" earth, her inner potential of growth. In this connection the patient mentioned that the actual family garden had been "enormously important" to her as a child: "it was not only my playground but my contact with earth." The shape of the garden in the dream corresponded to its actual shape; it was in the form of a mandala:



This is another indication of the importance of her work on it, of the work of restoring the wholeness of personality.[24]

To the patient the pruning and weeding of the garden had a strong emotional meaning: she asked herself how the garden would look after the work had been done. In particular the "help given to the mother" had caught her imagination: she felt it might lead to further new experiences. In fact, this dream did lead to a deeply moving inner realization regarding her mother which she considered one of the milestones of her analysis. But before she could face this experience, she had first to face the fear aroused by her emotion. This is formulated in a dream two nights after the garden dream:

24: 10 Apr 41 I am in the foyer of the Paris Opera House and it is on fire; my first instinct is to escape. But a man's voice says: "What sort of firewatcher are you, to run away when there is a fire?" So I stay until the firemen (who, however, did not arrive in the dream) have come.

This dream occurred while she was actually sleeping at her office on firewatching duty. For her the Paris Opera House signified feeling, as the place where she had heard moving music (it was at a concert that she "gave fire" to the Free French soldier). The fire situation is ambivalent: on the one hand the fire may burn the Opera down, but on the other hand it is emotion which she has to face, from which she must not run away. In the context of her dreams, and

[24] Cf. dream 7, with its reference to the ground plan and the squared circle (and the garden).

in particular of the emotion aroused by the garden dream, she was sure that the crucial point was her attempt to escape. This was enhanced by the man's voice urging her to stay on. She did not associate him with any actual person, so we understood him as an "inner voice" (the "inner" analyst) helping her to endure her emotion. The firemen have not arrived at the end of the dream: she is still under the sway of her emotion, difficult to control, and maybe this is the kind of fire that should not be extinguished but allowed to burn itself out. In this process it may well burn away all impurities,[25] and in any case emotion endured is the wellspring of consciousness.

b THE RECONCILIATION WITH THE MOTHER

The next night made clear what this fire had foretold. She went through a spontaneous experience which she found almost impossible to put into words; not because of any resistance or any lack of desire to do so, but on account of its intensity and its strange quality. The experience took the form neither of a fantasy nor of a visual image but seemed to be "pure emotion." She could formulate it only in what seemed to her a most inadequate way:

I had the feeling of being completely reconciled to my mother through the intervention of another figure which I am quite sure was the "Great Mother." It was as if this Great Mother reintroduced me to my personal mother, and from this there resulted a complete mutual understanding and acceptance. *F 7: 11 Apr 41*

This experience occurred as an invisible and inexplicable event but nevertheless with a convincing feeling of utter reality; it was a "realization" in the truest sense of the word. The "strange" quality of the experience is that of numinosity,[26] which is a constant characteristic of archetypal experiences. The numinous quality of the "wholly other" is the concomitant of an event which transcends consciousness and stems from a transpersonal source or layer.

The remarkable thing about this experience, apart from its numinous impression, is its invisible and intangible character. Indefinability and absence of visual character indicate a particularly deep level of the unconscious where the archetype is not yet formulated as an archetypal image or symbol but is experienced almost entirely as

[25] Cf. emotion as "the alchemical fire . . . whose heat burns all superfluities to ashes" (Jung, "Mother Archetype," p. 96).

[26] Cf. Otto, *The Idea of the Holy*.

true dynamis—"pure emotion"—with a minimum of material content; where, in other words, the experience is nearest to a transcendental, and as such "irrepresentable," phenomenon. The "pure emotion" of the realization expresses itself in the feeling of "reconciliation" brought about by the Great Mother. It is a dynamic experience of positive maternal power as relatedness and all-embracing love. The point where this dynamis, which in itself was neither visible nor definable in any other form than that of emotional energy, becomes virtually precipitated into an archetypal image is in naming it the "Great Mother." Experiences like this make it possible to infer the existence of preconscious archetypes in the psyche acting as "unconscious regulators." [27] The patient's realization of the Great Mother points to an "essentially 'irrepresentable' basic form" [28] of the archetype, to its "quasi-psychic," "psychoid" nature [29] inherent in the structure of the psyche. It was consistent with the "pure emotion" of the experience that the patient was not even able to define what she meant by naming this figure the "Great Mother," and we did not try to elaborate this point. She "knew" it with absolute certainty, and this kind of knowledge was in itself of the greatest importance to such a rational and ego-possessed person.

Nevertheless, as has been pointed out, there is *one* distinct content of this Great Mother, and that is her action of "reconciliation." This purely emotional-energic result of her emergence was her one clear definition. "Reconciliation" in itself is an act of synthesis; it represents a reunification of estranged partners: on the one hand, of the patient's ego with the "personal mother" (this would have to be interpreted as including the mother imago),[30] and, on the other hand, of the patient's ego consciousness with its symbolical matrix. Both were achieved by the emergence of an archetypal Great Mother, and in this sense it was *in her* that the opposing parts could become synthesized. The patient is "introduced to" and "reconciled with" the "personal mother" who seemed to her to have been responsible for her estrangement from her femininity. (Here again we must take into account the formation of the mother imago in which actual and archetypal features have become blended.) Hence the work in the

[27] Jung, "Psyche," pp. 203 f.

[28] Ibid., p. 213.

[29] Ibid., pp. 176 f., 213.

[30] For the patient it was at this point still hardly possible to distinguish between the real "objective" mother and her subjective experience of her.

garden "to help mother" gains a new meaning: only through integration of the infantile contents can the final synthesis be brought about, such an integration being the indispensable precondition for further growth and individuation. The Great Mother, in her turn, makes final acceptance possible, thus illustrating the reciprocal relationship and interdependence of conscious and unconscious, personal and transpersonal images. The ego "provokes" the nonego by a regression of libido and connects it in this way with consciousness; and in its turn the nonego restores the vitality of the ego for whose constructive activity a secure relationship to the unconscious matrix is essential.

The restoration of the garden is also the restoration of the mandala: the preconscious totality becomes a conscious possibility. The mandala is the *vas rotundum,* the "Great Round" [31] symbolizing the archetypal womb: the transpersonal power of feminine creativity is constellated, the Great Mother, who redeems the wound inflicted by the personal trauma. Out of the experience of life's creative vitality surmounting any personal trauma the patient can now come to a real integration of her own disturbed and distorted femininity. This is the healing reversal of the original experience in which the encounter with the personal mother had constellated the negative aspect of the Great Mother as a devouring spider.

The unseen Great Mother is the primal womb, the vessel of transformation. She is the temenos inside which the numinous experience can take place. In this sense she also symbolizes the analytical situation as such. For it is inside the magic protective circle, the *vas hermeticum* or "philosophical egg" [32] of the analytical relationship, that the process of integration is experienced. The dialectical relationship between analyst and analysand is in itself an archetypal situation; it is the *locus generationis,*[33] the place of gestation and integration. Its ideal aim is to produce the "divine child," the integrated self.

Once established the analytical situation can transcend time and place; this will be particularly so when the process of individuation has become active. Then patients will be able, without too much difficulty, to keep the analytical situation alive even when they are away from the actual analytical interview. This is shown by the constancy of the inner progress of integration when activated by analysis. It

[31] Cf. Neumann, *The Great Mother,* p. 25 et passim.
[32] Cf. Jung, *Alchemy,* p. 193.
[33] Jung, "Transference," p. 203, n. 2.

explains how it was that my patient experienced the dynamis of the unconscious process both in the analytical hour and outside it.[34] This is due to the fact that the temenos had begun to be constellated as an *inner* image. This corresponds to a growing "internalization" of the transference which enables the patient to live inside the analytical process even outside the actual transference situation.[35]

Such an internalization of the transference (and of the image of the temenos) needs a relatively high degree of ego integration. It shows that my patient, underneath her hyper-ego, had developed a relatively strong and adjusted ego. (This, apart from her good social adaptation, is the main reason why I have called her a relatively unneurotic personality.) Apparently it had needed only the impulse of analysis to break through the defenses of the hyper-ego and to call forth positive reactions.[36] This is also manifest in the relatively quick development of a sound and coherent relationship to the unconscious. (It also explains why the comparatively long intervals between only two weekly interviews did not prove disruptive.)

If, then, the patient has such a deep experience as that of the "dance" with the stationmaster or the appearance of the Great Mother *between* the interviews, she is nevertheless contained inside the analytical relationship and situation which are constellated as a continuous process.[37] It needs, of course, constant "revitalization" through actual contact: the fact of "relating" dreams, etc., to the analyst is in itself a dynamic factor of the first order, constellating new devel-

[34] This is fundamentally different from a situation in which the patient experiences his real emotions outside the analytical interview because of his resistances to living them out inside it. In this case the temenos is broken and emotions are kept out of analysis; then the outside experience will carry a neurotic, unconscious character. In the case of my patient, on account of the continuity of the temenos, there was a direct continuity of growing awareness since the experiences inside and outside the analytical interview remained consciously related to each other: the outside experiences were all the time referred back to the analyst and the inside experiences acted as a stimulus for further experiences outside the analytical hour.

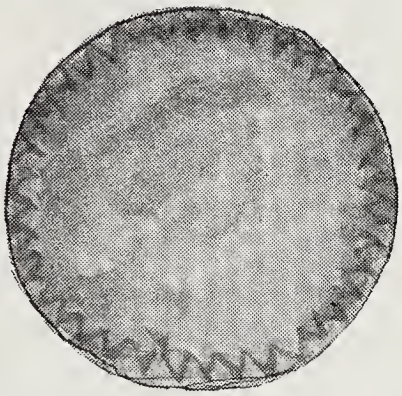
[35] This fact explains again the possibility of active imagination during analysis.

[36] Cf. dream 26, of the following night, leading to the final resolution of the hyper-ego.

[37] This fact provides the clue to the question of frequency of interviews. Generally speaking, in most of the truly neurotic cases the continuity of the temenos situation is dependent on frequent contact with the analyst; otherwise it becomes easily threatened and disrupted, particularly by anxiety. The higher the degree of neurotic (or psychotic) dissociation, the more frequent will the interviews have to be. (Acute crises may be another factor.) The continuity of the temenos is the crucial touchstone for the spacing of interviews.

opments on the level of both the objective psyche and of the transference relationship.

The Great Mother as the patient experienced her, with her pure dynamism and power of synthesis, is the personified constellation of her own integrative, "generative" power, made possible by the essentially "feminine," loving, "accepting" analytical situation. Now we see why there had been such an accumulation of dreams about the "analyst" and the analytical relationship preceding this deep experience of the Great Mother. It is like a continuous building-up of the temenos, the vessel,[38] and a testing of its strength. In fact, it is a constant probing of the analyst's "love," which is the crucial agent in the situation and alone can encourage the frightened love of the patient to risk



P 5 The Disk with the Dog's-tooth Pattern

a relationship. To that extent the analyst—whether man or woman—carries the patient's projection of the Loving Great Mother, of the Protectress and Nourisher. The vas hermeticum inside which the opus takes place is itself part of the opus: the analytical relationship, the uterus inside which the integrated personality can grow, is itself part of this personality in so far as its development is a touchstone for the growing integration of the analysand—and the power of the analyst to activate and contain it.[39]

An interesting comment on this symbolism of the vas was made by a vision, in a dream, of the same night:

I saw very distinctly a disk, gray in color with a dog's-tooth pattern round it in a deep blue color. [Cf. P 5.] *25: 11 Apr 41*

[38] One of the designations of the alchemical vessel is *mater* (or *ovum*): Jung, *Alchemy*, p. 228, n. 19. "It is a kind of matrix or uterus from which the filius philosophorum, the miraculous stone, is to be born" (p. 227).

[39] Plaut has expressed the acceptance by the analyst of the patient's projec-

P 5: 11 Apr 41 Here again we have the symbol of the circle, as if confirming the symbolism of the "Great Round," the vas rotundum. We could not find out anything about the meaning of the "dog's-tooth pattern." It was only years later that I came across it in some of the illustrations of Jung's *Psychology and Alchemy*. In Fig. 120 [40] as well as in Fig. 127,[41] the alchemical vessel, with Mercurius inside it, has exactly this pattern. In either case it is a representation of "a kind of matrix or uterus" inside which Mercurius, the symbol of the lapis, is to be transformed, or from which he has to be born. I cannot explain this, but the coincidence is to say the least striking. (I have no suggestion to offer with regard to the colors apart from the possible allusion to gray smoke and blue water.) At any rate, the symbolism of the vas rotundum is evident, as if the experience of the Great Mother, in itself nonvisual, is here reformulated in visual form as a symbol.

Another visualization of the reconciliation fantasy occurred the next morning, when the patient was contemplating the events of the last few days. Then she saw

F 8: 12 Apr 41 a feminine figure holding two babies, one golden and one black one, in her arms and feeding them.

Here the archetypal mother is seen as a superordinate personality, embracing and reconciling both the positive and negative potentialities of the patient. This was a decisive step in the withdrawal of her highly ambivalent projections from the mother imago (cf. the "sun mother" and the "moon mother"), and in the realization of the ambivalence as the *inner* polarity of the elemental, archetypal power. The mother holds two babies: the "internalized" femininity is still in its early growing stage, but also full of futurity.

However that may be, the whole experience of the Great Mother introducing her to the "personal mother" was of the utmost importance to the patient. It was "a deeply moving experience, highly charged with emotion," a deep realization of the life-long mother problem, and it seemed to make possible a definite resolution of and release from it.[42] She called it her "Second Realization," or "Second Recognition," the experience with the stationmaster being the first.

tion of the archetypal image as the analyst's willingness to "incarnate" it for the patient. ("Transference in Analytical Psychology," p. 17.)

[40] Jung, *Alchemy,* p. 226.

[41] Ibid., p. 237. To this context belongs also the symbolism of the "philosopher's egg," cf. p. 64, fig. 22.

[42] It is significant that with this realization the dreams about her personal mother virtually came to an end. An exception was a dream several months

As this realization seems to represent the climax of a development stretching over some time, it may be helpful to recapitulate and sum up briefly what had happened. When the patient had come for analysis, she had first of all been largely unaware of her mother problem although its effect was all-pervading. Only after some weeks (19: 2 Apr 41) did she have to face up to the unpleasantness of the problem: the spider dream both forced and enabled her to lift the blanket of repression and to become aware of her resentment and fear of the mother. Her mother imago was a blend of the inherent mother archetype (Great Mother) and the personal mother. In itself the Great Mother is, like every archetype, highly ambivalent, containing both the dynamis of the Good, Nourishing, Protecting Mother and of the Bad, Devouring, Terrible Mother. Any personal mother is bound to replace the archetypal pattern gradually, without, however, ever being seen "objectively" as the *real* person; the result will rather be a mixture of the two: the mother imago. In the spider dream, the repression was lifted and the infantile complexes (resentment, hatred, fear) came to the surface. With this a revaluation of her own femininity, which had been depreciated on account of her negative mother fixation, had become possible, as is shown in the experience with the stationmaster.

Then, in the dream of mother and aunt, a further step had been taken: the ambivalence of the mother imago (and its lasting effect) had been realized, projected into the personal mother and aunt. A further, and decisive, step was taken in the garden dream; awareness was turned into action: the garden had to be weeded, and the mother helped. This "helping the mother" was an attempt to sort out the "real" mother from the mother imago. The objective reality of any figure of childhood is, as a rule, seen only very late, if ever, starting with the revaluation of the parent in puberty, and with this dream a crucial step was taken in the direction of objectivation. At the same time "weeding the garden to help mother" has to be understood on the subjective level as the patient's progressive acceptance of her own femininity. This is represented in the attempt to restore the

later (dream 79a–c: 30 Aug 41; actually, three dreams about her mother in the same night) in which her mother—seen very vividly, "just as she was"—gave her crystallized fruit; a synthesis of the climax of growth and of the perfect stone: perhaps the "living lapis." This dream was followed about six weeks later (dream 91a: 8 Oct 41) by a great initiation dream in which the patient went through an intense and extremely fulfilling experience of initiation by an archetypal mother, an "ecstatic" dream, which seemed to mean the final acceptance of femininity.

garden mandala, the symbol both of the complete feminine personality (mandala = vas = uterus) and of the complete personality, the homo totus.

The last step in this development is the—apparent—success of the weeding operation: the mandala seems restored, the "weeds" of personal complexes have been largely removed, and the Great Mother —the "Archetypal Feminine" [43]—is realized. This liberated power of the underlying pattern—the restoration of her birthright—makes it possible for the patient to see and accept the personal mother, and to distinguish between her—the mother's—own difficulties and the patient's wrong generalization of the feminine attitude, to differentiate between the personal mother and "woman" in general. All this is made possible by the constellation of the feminine temenos of the analytical relationship which is itself a manifestation of the archetype of the Great Mother in projection. (The *person* of the analyst will inevitably carry the *ambivalence* of the Great Mother, whereas the analytical relationship as such will be the protecting, nourishing womb manifesting itself as "Love.")

c THE ROAD

Since "mother" symbolizes the unconscious, the reconciliation with the mother and the emergence of the Great Mother are bound to bring about a new approach to the unconscious as such. This was inaugurated by a short and dramatic statement of the unconscious in a dream of the following night, just as she was falling asleep:

26: 12 Apr 41 I heard a voice saying very clearly: "In three days' time."

This "voice" is a not uncommon experience in dreams.[44] It has often a "final and indisputable character," expressing "some truth or condition that is beyond all doubt," [45] and it "generally comes at decisive moments." [46] This expresses exactly what the dreamer felt about the occurrence of the voice, at this juncture and in general.

In a previous publication [47] I have discussed the phenomenon of an apparently consistent and coherent process of the unconscious which appears so full of "intelligence" that it possesses a distinctly

[43] Cf. Neumann, *The Great Mother,* p. 12.
[44] Cf. the voice in dream 24.
[45] Jung, *Alchemy,* p. 84.
[46] Ibid., p. 186.
[47] My "The Logos of the Unconscious."

"cognitive quality" [48] (which, for the special purpose of that essay, I called the "logos of the unconscious"). This strange, intelligent quality of the unconscious was mentioned by Jung as far back as 1902,[49] when he postulated "a highly developed intellectual activity of the unconscious." [50] At a later period he speaks of the self as the "transcendental subject of cognition"; [51] and still later he put forward the idea of the unconscious as a "multiple consciousness" with its own luminosity.[52] The appearance of the "voice" in dreams, and the numinous import of its utterances, seem to substantiate the basic postulate of an intelligence in the unconscious, aiming at a progressive integration of the personality in the process of centroversion.

For the patient the voice had a compelling and authoritative character, and she felt deeply stirred by it. With the "three days" she associated the three days between the death and resurrection of Christ, an association which was full of emotional significance for her. In fact, with this announcement, an experience was ushered in which she regarded as one of the crucial stages in the analytical process and which she later called the "Third Recognition" (F 10), linking it up with the two previous ones into a common dynamic structure of transformation. Two nights after the voice she had a dream:

I was in a lunatic asylum—situated on a high plateau—from which I try to escape over a wall. Some children inside the grounds see me and give the alarm, and a man, apparently one of the people in charge, calls me back. I return without making any further attempt. *27: 14 Apr 41*

When we discussed the dream the patient had no hesitation about the meaning of the lunatic asylum. She saw it as representing her excessively strong and rigid ego attitude, an interpretation which she felt was corroborated by the fact that the asylum was on a plateau raised high above the surrounding country; it seemed to her to link up somehow with the giddy isolation of the original wilderness fantasy. The dream made her experience this excessive ego attitude as imprisonment and madness. She felt that it said to her, "It is crazy to be like that."

There is another side to the dream, worked out while discussing

[48] Ibid., p. 231.
[49] In his doctoral dissertation on the "Psychology and Pathology of So-called Occult Phenomena."
[50] Ibid., p. 87.
[51] Jung, "Child Archetype," p. 171 (first published in German in 1940).
[52] Jung, "Psyche," pp. 190 ff. (first published in German in 1947).

it. The "lunatic asylum" with its collection of "crazy" people may not be just a "crazy" thing in the usual sense of the word: it may point to the irrational, nonrational contents of the unconscious. The asylum is the "grave" before the resurrection. Coming face to face with the collective unconscious raises the fear of madness,[53] of dissociation. "The collapse of the existing ego consciousness" [54] is the prerequisite for the new synthesis. The patient was deeply frightened and tried to depreciate the encounter by the idea of the asylum. But the idea of "escape" seems to give this fear away. Patients frequently dream of imprisonment, etc., when they begin to feel gripped by the power of the unconscious and are firmly "contained" inside the magic circle of analysis.[55] This feeling of being "trapped" arouses their fear and the resistance of the ego. Thus the imprisonment in the lunatic asylum might point to the feeling of being "seized" by the irrationality of the analytical process from which she makes a last desperate attempt to escape. What she needs in fact is to stay inside the "asylum" until she has accepted the strange powers of the inner world and of the deep unconscious which appear "mad" to the rational ego. In this sense the "grounds of the lunatic asylum" with its surrounding wall would be another instance of the temenos; they would "contain" the strange irrational contents of the unconscious. These contents have to be understood before liberation can take place, just as the "wilderness" has to be understood before it can change its character. There is a hint of all this in the "three days" announced by the voice. "Three days" are the symbolical time of the "night sea imprisonment" [56] (December 21–24). The hero spends three days in the underworld and returns from there with the treasure. In this sense the "lunatic asylum" points to the "underworld" from which the treasure has to be fetched.

The two interpretations show two aspects of the dream; in either case it was the power of the nonrational aspect of the psyche which asserted itself. In the patient's first reaction, the "man in authority" seems to say: "You cannot escape from your ego, you have to deal with it"; in the second interpretation he seems to say: "Don't run away from the impact of the 'irrational' deep images of the unconscious." The two interpretations are complementary to each other.

[53] Cf. Jung, *Alchemy*, p. 32.
[54] Jung, "Transference," p. 265.
[55] Cf. Wolff, *Studien*, p. 246.
[56] Cf. Jung, *Symbols*, p. 331.

The point where they meet is the illegitimacy of the escape. To escape from a lunatic asylum is not the right attitude; if you are "insane," then you should stay inside until you are cured, or you are cured and then you will be released. "Escape" would be another repression. That is why the children, the progressive elements, give the alarm, and why once discovered she returns without protest. She has become aware of the futility of such a wrong solution. The man, "one of the asylum authorities," links up in one way with the analyst, but more important: he is a positive animus figure, a positive, new authority thwarting the escape, and finally he links up with the voice, almost as if the voice might be his.

The dream depressed her deeply. Either she had not yet finished with the lunatic asylum of the ego, or she was still trying to escape from the unconscious: in either case, she felt, she was getting nowhere. Her distress was closely connected with the announcement of the voice "in three days' time," which she took not only symbolically but somehow also quite literally. She had dreamt of the lunatic asylum two days after the announcement, and thus she felt she would be unable "to keep her appointment" for the "next day," the third day. Such a literal interpretation of the "three days" may be either a concretistic misunderstanding of the symbolism of transformation (of death and resurrection = rebirth) contained in it, or it may be the expression of an instinctive knowledge of an unconscious process unfolding itself. The decision between these two possibilities (which may even coincide) lies in their psychological effect. To the patient the problem of the "three days" acted as a strong stimulus. Her distress about not being able "to keep the appointment" made her face up to the situation in an unusually intense way. On the evening of the third day (that is, the third day after hearing the voice, and one day after the last dream) she had a spontaneous fantasy:

I asked the "man in authority": "Why are you keeping me here?" He answered: "I am not keeping you here. You have been here long enough. But you must not get over the wall, you must go out by the door. You have the key in your hand, open the door and go down the road." At this point I remembered another spontaneous fantasy a few days ago in which it seemed that someone came up behind me and slipped a key into my hand. So I opened the door and saw the road in front of me; and I knew I could leave. *F 9: 15 Apr 41*

The "someone" who gave her the key was associated by her with the sibyl of the previous fantasy (F 2). Apparently she had by

now given her more than "small change"; she had given evidence of her readiness for the "great change," for transformation. In this connection she remembered the passage in the *Aeneid* where Aeneas descends into the underworld and has to give the ghosts blood before they can speak to him. Here the new level of awareness and the new attitude to the unconscious obtained through her reconciliation with the mother become manifest: she gives her own "blood," her vital libido, and in return the "ghost" of the sibyl turns into a real experience. The sibyl, the priestess of the Great Mother, gives her the "key" to the problem; she can leave through the door of birth, of rebirth, and the road opens up before her.[57]

The concreteness and reality of this fantasy were absolutely convincing to her. It was very far from being "theoretical" or "imaginary," and this was borne out by the intense emotional experience she had when she told me of it the next day. When she was talking and describing the feeling of release on seeing the road open in front of her, she had another spontaneous realization which she called the realization of "Continuity":

F 10: 16 Apr 41 I can see my own unconscious not as something alien but as something made of the same stuff of which I am also made; so that there is a *road,* an unbroken connection between me and all other creatures and it. I can feel how this goes to the root of my neurotic problem: I had had a direct perception of something unrelated to and impossible to relate to the rest of my experience; the world therefore did not make sense, and it was therefore almost literally impossible to live. Now the world makes sense again.

She called this experience the "Third Realization" (or "Recognition"): that of the "Road," and to her it represented the end of a definite phase of analysis and the beginning of a new one.

In many ways the fantasy is self-explanatory. There had been a continuous movement toward it in the unconscious. The realization of the stationmaster, when she discovered the possibility of "letting herself go" through an impulse inaugurated by the unconscious, and the reconciliation with the mother, when she found a constructive approach to the problems and potentialities of the unconscious, had been clear indications of it, together with the intervening dreams. The movement as a whole led up to a point where she felt both the

[57] More will have to be said presently about the symbolism of the road and the sibyl.

need and the possibility of freeing herself from the restrictive identification with her ego consciousness.

All this had been achieved in the polarity of the analytical situation, in the necessity of relating to the analyst and in the stimulus arising out of the relationship. On the one hand the discussion of unconscious material in the interview constellated new unconscious processes which manifested themselves as dreams or instances of active imagination. On the other their integrative value became alive and creative through "relating" them to the analyst. Through this communion more unconscious material became activated so that there was a continuous process of fertilization. This becomes particularly clear in the realization of the "road" where the patient, in active imagination, had reached the point of "departure," the vision of freedom in front of her, but where the final "realization" took place through "relating" it to the analyst.

It is relevant that each of the three realizations is one of movement, outer or inner: dancing, "pure emotion," going down the road. It is true that the latter movement is as yet only anticipated, but in a different sense the image of the road is perhaps the most compelling of the three. This is borne out by her association when we discussed her experience. She was then struck by the recollection that this image of the road had played a part in her dream life "for almost as long as she could remember," although she had never known why it was significant or why it had fascinated her. She now mentioned a dream which she had had at intervals for years, varying in details but essentially the same.

In these dreams she saw

a road, always curving, generally leading down into a valley or down and up again, and they were always connected with a "special feeling": "that this road led to the best place, where one would most like to go." There was another feeling: she always felt that she "knew" this place, that she had been there before. (5)

She associated this road with a saying of the German poet Novalis, which she had read more than twenty-five years back when at college: "The mysterious way leads inwards." [58]

These associations put the image of the "road" or "way" in the

[58] Novalis, *Fragmente,* p. 227. ("Nach innen geht der geheimnisvolle Weg." The quotation goes on: "Inside ourselves or nowhere is eternity with its worlds, the past and the future. . . . Now 'inside' appears to us so dark, lonely, shapeless, but how differently will it appear once this darkening has passed. . . .")

right perspective.[59] The road, the way, is the way of life, it is individual fate following its course, and in the ideal case, that is if the individual fulfills himself, it leads to the "best" place—the place of integration—which one had known before: [60] as the preconscious pattern of totality which has to be experienced—or reexperienced—consciously.[61] The "way" is an active, dynamic experience. Such figures of speech as "the way leads to . . ." (or, in German, as in the Novalis quotation, "Nach innen *geht* der Weg," literally: the way *goes* inwards) express the archetypal feeling of the way as dynamis. It is not just something fixed that one follows, it is something alive that takes one along: the image of an inner movement.[62]

With the emergence of this symbol of the road many details of previous experiences fell into place. There is the mysterious person—associated with the sibyl—coming up from behind handing her the key. When Aeneas lands at Cumae, near which place was the supposed entrance to the underworld, he goes to the temple of Apollo, guarded by the Cumaean sibyl. While he is considering the picture of the labyrinth on the gates of the temple, the sibyl advises him "not to waste time, but to offer sacrifices." [63] After the performance of the sacrifice and of other rites she guides him through the cave near the temple and he finally descends into the underworld. When, after many encounters, he returns, "there is a change in Aeneas; he is firmer, with a stronger faith."

This descent into the underworld, the *katabasis eis antron,* is an initiation after the well-known pattern of the "night sea journey." [64]

[59] The symbolical significance of the "way" is so great and ramified that only a few relevant details can be mentioned here. They represent the gist of the material used in the interpretation of the fantasy.

[60] Cf. the two dreams about the plan of the house and the childhood garden.

[61] Cf. T. S. Eliot, "Little Gidding" (*Four Quartets,* p. 43):

> "With the drawing of this Love and the voice of this Calling
> We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time."

[62] In this connection religious symbols like the Way of holiness of Isaiah, or "I am the way," or the "way" (Tao) of Lao-tzu, or the "middle path" of Buddhism can only be mentioned in passing. According to Mai-mai Sze, in *The Tao of Painting,* Tao, the way of Lao-tzu, represents "an *inner* way, an integration of character" (I, p. 8).

[63] Cf. Knight, *Cumaean Gates,* pp. 2 f.

[64] Cf. the "three days" of the "night sea imprisonment" as anticipation of the night sea journey and the ensuing dream of "the military operations at night" (28a).

The sibyl, as priestess of Diana, the Greek Artemis, belongs to the realm of the Great Mother Artemis—Hekate, who is "the mistress of the night road, of fate, and of the world of the dead." [65] Closely allied to this is the character of the Great Mother as "guardian of crossroads and gates." "As mistress of the way down and the lower way, she has for symbol the key, the phallic opening power of the male, the emblem of the Goddess, who is mistress of birth and conception." [66] (Equally, the Egyptian Net, the Great Mother goddess, is "the 'opener of the way,' holding the key of the fertility goddesses, the key to the gates of the womb and the underworld, the gates of death and rebirth." [67]) Here the connection of the "sibyl" with the "key" in the patient's fantasy becomes understandable; it conforms to an archetypal pattern.[68] Equally important, the link between the appearance of the Great Mother leading to the reconciliation with the "personal" mother and to the "opening of the way" gains its proper significance.[69]

Here the patient's experience, when she saw her "own *unconscious* not as something alien but as something made of the same stuff of which she was also made, so that there is a *road* and unbroken connection between her, and all other creatures, and it," reveals its full meaning. In the "dance" she had experienced the spontaneous and autonomous power of the unconscious. In the reconciliation with the mother she had been able to accept it fully; now she was at the point of departure where she could use her own initiative and follow its direction: she was free to take the "road" of the unconscious and into the unconscious. She had discovered the reconciling symbol which "is a highway, a way upon which life can move forward without torment and compulsion." [70]

Whereas before she had been to a large extent alienated from

[65] Neumann, *The Great Mother,* p. 170.

[66] Ibid.

[67] Ibid., p. 221.

[68] The symbolism of the Great Mother as "opener of the way" sheds further light on the patient's painting of the "rod," P (1): the "key" is contained in the dark womb of the Great Mother.

[69] Equally interesting is the close association between "dance" and "way" (cf. the fantasy of the stationmaster in the first recognition). Cf. Neumann, *The Great Mother,* p. 177: "The rite as a way begins always as a "walked" or danced archetype . . . as a way through a gate of death and rebirth."

[70] Jung, *Types,* p. 326. Cf. p. 262: "The way is Rita, the 'right way,' the flow of vital energy or libido, the determined course upon which the ever-renewing process is possible. This way is also destiny, in so far as destiny is dependent upon our psychology. It is the way of our vocation and our law."

her "matrix," the process of growing consciousness and of integration had helped her to find a relation to her own roots. Her feeling of isolation had also found its potential answer: in the relationship to the images of the collective transpersonal unconscious she had discovered the possibility of relationship to a center—the self—leading out of the "Wilderness" of an isolated ego consciousness. The ideal aim of this process is the union of "subjective consciousness . . . with an objective center." [71]

When we discussed her fantasy I mentioned to her an experiment of Eugene Marais on a termite nest,[72] in which a "broad steel plate is driven through the termitary, so that one half is completely separated from the other," but nevertheless "the highly co-ordinated activity goes on, on either side, as though no obstacle were present; the half of an arch, built on either side of the plate, articulating accurately with its invisible counterpart." This is an instance of the fact that "the whole complicated activity of a termitary, consisting of many thousands of individual termites, is solely dependent upon some central power exercised by the queen." I had used this as an analogy for the directing power of the self and of the feeling of separation produced by unconsciousness (equivalent to isolated ego consciousness); once the unconsciousness is lifted, the sense of separateness is removed, and there is instead a realization of communication. To the patient the analogy was full of meaning; she accepted it as a valid contribution to her own experience, expressing it in her own words: "The sense of separateness from which human beings suffer is removed, and what you are doing is to build one piece of the structure which is also built by others."

Here, indeed, lay the answer to her fear of the "Wilderness," and she herself felt that she would not be frightened of it again.

[71] Jung, "Mass," p. 280. Jung goes on to say (p. 281): "Just as a 'door' opens to one who 'knocks' on it, or a 'way' opens out to the wayfarer who seeks it, so, when you relate to your own (transcendental) center, you initiate a process of conscious development which leads to oneness and wholeness. You no longer see yourself as an isolated point on the periphery, but as the One in the center. Only subjective consciousness is isolated; when it relates to its center it is integrated into wholeness. Whoever joins in the dance sees himself in the reflecting center, and his suffering is the suffering which the One who stands in the center 'wills to suffer.'" These words might have been addressed directly to my patient.

[72] Marais, *The Soul of the White Ant*. The quotations are taken from Baynes, *Mythology of the Soul*, pp. 754 f.

VIII

The Downward Journey

With the last of the "Three Realizations" a definite stage in the treatment had been reached. It concluded the first phase of analysis—lasting just over two months—which one might define as the acceptance of the unconscious as such (and, from another aspect, as the acceptance of the mother). Now the "road" was open, the road into the deep unconscious and toward the discovery of new unconscious contents necessary for further integration.

The continuity of the unconscious process was formulated in three dreams during the night following the last interview, when we had talked about the "road." [1] Here is the first of the three dreams:

I am starting out on a nocturnal military expedition of which I am in command. Somebody calls me "one of the best night walkers." We capture a fort; two officers surrender their swords. They ask whether they will get them back or can buy them back. I assure them that at the proper time they will be given them back. *28a: 17 Apr 41*

The second:

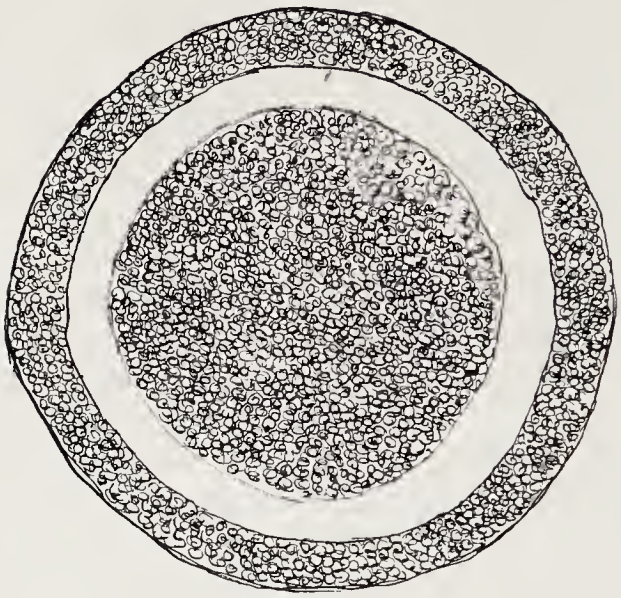
I see a circular flower bed surrounded by another ring-shaped bed. Both are full of close-growing white flowers. [Cf. P 6, overleaf.] *28b: 17 Apr 41* *P 6: 17 Apr 41*

Finally the third:

Someone is showing some jewelry. There is a very fine bracelet of large rubies and a similar one of garnets. *28c: 17 Apr 41*

The "nocturnal military expedition" is a variant of the "night sea journey": the treasure has to be conquered in the darkness of the "underworld." Apparently she has got over her "night blindness,"

[1] It may be helpful to mention that this last interview was the 20th since the beginning of treatment.



P 6 Two Flower Beds

over her "blind spot" with regard to the unconscious; that is why she is called encouragingly "one of the best night walkers." She associated the victorious expedition with the "third realization." In it she had gained access on the one hand to the hitherto heavily defended position of the ego and on the other to the images of the deep unconscious. For her the "war" was a "civil war," an inner strife between parts essentially forming one whole. She felt "a little embarrassed" that she, a woman, had to ask the two officers to surrender their swords: the feminine ego is still not too sure of itself but succeeds. The two officers are animus figures carrying their particular attributes, the swords. She understood the latter as the "cutting, dividing intellect," intellect used as a destructive weapon, a function hostile to the balance of the whole. The officers' surrender is the sacrifice of the superior function; it is not permanent, but the "proper time" for them to receive their swords back is uncertain. They cannot be allowed to "buy" them back. There must be no bribery on their part: they will be recipients but not active suitors. Most likely they will get them back when peace has been concluded, when intellect can be turned into an ally instead of being an enemy. In taking the fort "I have not only avoided having an unreduced fortress in my rear but have secured a base for operations in any future advance." The "unreduced fortress" is the inimical hyper-ego position which would be a danger "in the rear" if you are going to penetrate into night

country. Unless the ego is integrated and continuous with the rest of the personality, the images of the unconscious may swallow you up. It is not only that the "communications"—the relationship to reality—can be attacked from the rear if it is in the hands of "enemies"; you need it yourself as a secure base. Thus on one level the fort represents the ego-position which has to be "conquered," to be integrated: on the other it represents the (first) prize of the expedition—the opening of the road (cf. again the "third realization")—and thus a content of the deep unconscious.

Here we meet the same ambiguity as in the symbolism of the lunatic asylum, which can be understood both as the "crazy" ego and as the "irrational" unconscious. This ambiguity, as has been pointed out before, is due to different levels of realization: the symbolical "value" changes according to the place and function of the symbol inside the psychic totality. There is another hint of this ambiguity in the duplication of the officers. Such "doublets," identical figures, appear frequently in dreams when the basic polarity of the unconscious is activated.[2] The opposites on a deep level are identical in the sense that "good" and "bad," "positive" and "negative," "feminine" and "masculine" are still not distinguishable, not yet separated.[3] This differentiation takes place in the elaboration of the basic, preconscious polarity. In this sense the two identical officers may stand for the polarity before separation, for the "good" and "bad" intellect. But their "value," their position inside the whole, will have to be worked out later in the process of development.

The next dream about the flower bed was associated immediately with the "garden of her childhood": "I have now cultivated my mother's garden, and filled out the broken circle into a whole." "White flowers you put on graves—the round bed is for me the tomb of the ancestors. They are also for early spring and for Easter-

[2] Cf. the two women of dreams 5 and 17.

[3] This is either a state of "preconscious" harmony, of unity in the uroboros (cf. Neumann, *Origins,* p. 18 et passim) or the final state of the union of the opposites. This primal identity is a characteristic of the archetype in general: life and death, man and woman, etc., are basically identical (as expressed in the symbol of the hermaphrodite). Another instance is the mythical motif of twins: identical but representing opposites. To this context belongs the well-known ambivalence of basic words in archaic language (K. Abel, *Der Gegensinn der Urworte,* quoted from Freud, *Introductory Lectures on Psycho-Analysis,* pp. 150, 194; cf. also Jones, *Sigmund Freud,* II, pp. 347 ff.); for instance, Latin *altus* means both "high" and "deep," *sacer* both "holy" and "cursed," etc.

tide." These associations contain the symbolism of death and resurrection, of a link between the past and the future. This last point came out in her further association, that these flowers were a kind of "propitiatory sacrifice": she felt that she could not set out on an important journey without sacrificing on the tomb of the ancestors. The crucial point in this dream is its continuation of the process begun in the "weeding" dream. Here, in this later development, this particular task seems to have been carried a decisive step further and the original garden is restored: the reconciliation with the mother is confirmed, as the result of work done, of libido given.

This is corroborated in the final dream of the two bracelets. It seemed at first very puzzling, but it stimulated the patient more than either of the other two, and she produced a great number of associations which led to a satisfactory interpretation. She felt that the dream was somehow connected with the brooch dream, but whereas the antithesis in the earlier dream had been between "true" and "false," here it was between the rare and precious on the one hand and the more ordinary but still valuable and genuine on the other. This in itself seems to give the measure of the progress so far achieved. There is no indication whether one or the other bracelet is to be chosen and if so which of the two—they are just there. But my question who the "someone" showing the bracelets might be started a chain of associations which were more in the nature of active imagination set in motion by the give-and-take of the analytical situation. The patient felt that the "someone" was a jeweler [4] who was offering the bracelets for sale. She would buy them both—one to wear for herself, the other as an offering to a goddess who had assisted her. This refers to the Great Mother figure of the "second realization," and also to the "august being" to whom she had once offered small change (and who later slipped the key into her hand). The ruby bracelet was "just the right offering to an immortal"—too precious for her to wear, as she would be quite content to wear one "like" the first, genuine but less precious: "heavenly stones" for the goddess, "earthly" ones for herself. The color was important to her. The rubies were colored "like wine or roses or blood," and she felt that this was appropriate in an offering to the Great Mother: "the

[4] Here again the possibility of interpreting the jeweler as the analyst is obvious; the experience of the jeweler as an inner figure—that is, as a positive animus presenting the unconscious contents to her for consideration and (implied) choice—seems, however, more creative.

wine of communion and the heart's blood." [5] The garnets also were red, but less glowing, *"vin ordinaire* instead of fine Burgundy." She felt it right to wear a bracelet similar to but not identical with the Goddess's—it represented a link between herself and the Great Mother. Here her relatedness to the Great Mother has developed a stage further; apparently by virtue of the work done on the garden of childhood.

This symbolism acquires its full meaning when we consider another common feature of the three dreams. Fort, flower bed, bracelet —each is circular, thus representing the mandala symbolism. They are three "magic circles" on three different levels: of the ego, the ancestors, and the gods, or past, present, and future. Together they read like a story of initiation, a *rite de sortie* and a *rite d'entrée* at the same time. The patient expressed this feeling in the way she summed up the three dreams: "Now my communications are protected, my debts paid, and my neglects repaired; now I can take the road."

That this undertaking would not be easy had been clearly indicated by a most unexpected renewal of her experience of the "Wilderness" shortly after the last interview—the first recurrence since the start of analysis. This in itself is a frequent occurrence in the experience of the *transitus,* of the "crossing of the great water." [6] It is at this point of transition that the regressive aspect of the unconscious makes itself felt as fear; but at the same time it is a warning of the tremendous powers of the unconscious let loose in these critical situations of transition. Thus we have to understand the recurrence of claustrophobia under a double aspect: as a revolt of the ghosts of the past against being left behind, and as a warning to be on guard against an "invasion" and a flooding by the unconscious. It reveals a very different side of the "august beings": their dark, menacing aspect with which one has to reckon. That is why the propitiatory sacrifice is so important; the offering of the sacrificial gift, of libido and attention, makes them turn their favorable side toward one. The reality of this was brought home to the patient when

[5] The last two dreams together emphasize the pair of colors red and white. They were quite distinct and suggest a significance in the combination about which more will have to be said later on.

[6] Cf. Jung, *Two Essays,* pp. 80 ff., for an impressive example of this archetypal "danger at the ford," where the regressive tendency of the unconscious is symbolized by a crab. It occurred in the dream of a woman patient "who had just reached the critical border line between the analysis of the personal unconscious and the emergence of contents from the collective unconscious."

she found that her fear of the "Wilderness" disappeared when she concentrated on the thought of the "august beings" and of the road. The rites performed had had their effect in changing the relationship between ego and nonego: the ego, having been given its proper place inside the total personality, could now relate to the nonego as a partner instead of as a rebel or a fugitive.[7]

The next dream made a witty comment on the importance of the total reaction. (Owing to the abundance of material and a break of a fortnight in the analytical interviews on account of the patient's holidays, this dream was never discussed, and has to be interpreted, therefore, without the associative material.)

29: 19 Apr 41 I, a woman friend, and my friend are doing a crossword puzzle. The woman friend admires the skill of my friend because he gets all the meaning all at once; he does not say the sun is "round, lemon-colored, and the size of a grain of sand," but grasps the whole idea together. That, she says, is just like Livia Golding; but then I realize what was said was not Livia Golding but "Living Gold."

In the absence of associations only a few interesting points can be tentatively mentioned. The woman friend was the same as in dream 18; she was the one who introduced the phrase "without prejudice," so here again we may assume that she stands for a forthright assessment of the situation. Her man friend is the most important relationship in her life; he touches both her intellect and her feeling deeply. He carries a positive feeling both as a man and as an animus figure. The crossword puzzle very likely symbolizes analysis, in which she is trying to "puzzle out" the answer to her problems. The meaning of the "sun" is difficult to assess exactly, except that it represents the supreme light, consciousness. The qualities given to it in the dream are significant; in its roundness we have a hint of the symbolism of totality. ("Roundness" is also a characteristic of the mandala, a possible echo of the three previous dreams.) The lemon color would be the color of light and gold, expressed in the nearest approximate terms of vegetative life, and the "size of the grain of sand" seems to contain a paradox: the enormous size of the sun and the minute size

[7] Perhaps one could differentiate between "ego consciousness" and self consciousness": mere "ego consciousness" is unaware of the existence of the self, is "unconscious of the unconscious," whereas "self consciousness" would represent an ego related to the self and acting as its instrument.

of a grain of sand [8] (cf. the definition in the *Upanishads* of the Atman as "smaller than small yet bigger than big"), a significant *coincidentia oppositorum* pointing again to the symbol of totality, and thus to the psychological self. Most important, however, is the phrase "living gold." (The woman friend seems to be given to most succinct formulations, "common sense" in its highest form related to the "facts of life" by positive feminine realization.) Its significance is accentuated by the patient's "misunderstanding" of this phrase as the name of a woman: a pun drawing attention to the words and a relation of value to a living person in whom it might be incorporated. The "all at once" understanding [9] of her friend, his "totality judgment," is like "living gold"—the highest value as a living entity.[10] (He would also be like "Livia Golding," combining masculine and feminine qualities in himself, another hint of his symbolical totality.) Another paradox is expressed in the union of inorganic matter and organic life. It is as if this dream were meant to draw the attention of the dreamer to the need for wholeness, as a living fact of relationship and as a union of opposites. The "whole idea is grasped together" in this dream symbolism; brought home to the ego (= the patient) by the co-ordinated activity of positive animus and constructive feminine realization (= her woman friend). One is tempted to say: an astonishing feat of the unconscious.

The next morning the patient saw a visual image which seems to be another formulation of the same psychological truth; a vision of

three intersecting circles (seen as three-dimensional) with vertical and horizontal poles passing through the points of intersection. *F 11: 20 Apr 41*

As it proved in the process of analysis, this image became the framework of a mandala, which she arrived at later in one of the most

[8] Cf. Blake, "Auguries of Innocence":

> "To see a World in a Grain of Sand
> And a Heaven in a Wild Flower,
> Hold Infinity in the palm of your hand
> And Eternity in an hour."

[9] Cf. Neumann, *Origins,* p. 369: "In the 'symbolic life' the ego does not take up a content with the rational side of consciousness and then proceed to analyze it, breaking it down in order to digest it in this disintegrated form; rather the whole of the psyche exposes itself to the action of the symbol and lets itself be permeated and 'stirred' by it. This permeating quality affects the psychic whole and not just consciousness alone."

[10] Another reference would be to the "living gold," the *aurum non vulgi,* of alchemy, a synonym of the lapis (cf. Jung, *Mysterium,* II, p. 6).

decisive experiences of the whole process. She felt compelled to
P 7: 20 Apr 41 paint the vision the same day. This spherical mandala, with its (symbolical) golden color against a sky-blue background, and its rays, seems to express the "living gold" and "sun" idea in visual form. It shows a remarkable development from the first mandala, whose tension arose from the outward pull of chains (cf. P 3). It seems to rest in itself and to represent a center of orientation: a further development of the mandala painted after the "change of vision" (cf. P 4). (It is almost as if the male and female figures of this painting were reformulated in the coincidence of the man friend and "Livia Golding".) The clear three-dimensionality of the latest mandala is a definite compensation for the chaos of the "Wilderness"; her own words about "the world making sense again" seem to be represented here in visual form. Generally speaking this three-dimensional character points also to a higher degree of realization of the process of "centering." The significant fact to which the mandala gives expression is that a constructive relationship between ego and unconscious has now been established. The need for such a center of orientation had become evident in the recrudescence of the claustrophobia, and it will be seen that despite a basically progressive movement several of the ensuing dreams show the danger and the power of regression. It is as if the demon of the ford has first to be fought and propitiated before the final crossing can be undertaken. Her next dreams [11] show a hesitating rhythm and contain images of encouragement, doubt, and ambiguity. In a dream following the three-dimensional mandala:

30a: 21 Apr 41 I go into a kitchen where women are cooking. There is an enormous dog (white with black spots) who is so big that he comes up to my shoulder; he is very affectionate.

The kitchen is the place where food (raw material) is made digestible. It is a frequent symbol of the process of transformation from a lower level of consciousness to a higher one, and more generally of the creative activity of the unconscious.[12] Cooking is one of the feminine

[11] The patient was away on holiday for a fortnight, so that some of the following dreams were never discussed or were mentioned only briefly after her return. The first dream discussed and interpreted in the regular way was dream 35.

[12] In China the god of kitchens—originally a goddess—"became the ruler of the family and the link between it and heaven. In this way the original female fire-spirit became a sort of logos and mediator." (Jung, *Symbols,* p. 427.) Cf. also the importance of "cooking" in the alchemical process, and of

mysteries;[13] it is frequently equated with the process of pregnancy and birth:[14] the womb is the "stove" inside which the child is "baked."[15] Thus we find in her dream both the symbolism of transformation and an emphasis on the feminine aspect. The giant dog —the animal of Hekate—is very affectionate. If we compare this with her dreams of neglected animals, among which dogs had played a special role, it shows a remarkable difference in atmosphere: the relationship to the instincts seems to have changed fundamentally. On the whole we may sum up the dream by saying "Something is cooking."

There was another dream of the same night:

I go to the frontier accompanied by a boy and a little pony cart; but to the disappointment of the boy, and also the pony, we are not going to cross it but merely to procure and bring back a small bottle of petrol. *30b: 21 Apr 41*

Here the situation of "crossing the frontier" is unequivocally formulated. The boy may refer to the boys of dreams 20b and 21b, both positive, child animus figures; the pony is a libido symbol—both boy and pony feel disappointed, although the cart presumably points to something that first has to be carried back in preparation (cf. also the not fully grown-up stature of both boy and pony). Petrol is condensed energy, both fire and heat; it would be needed for driving a car, and in fact we shall see that very shortly after this several dreams about driving in a car occurred. There is another dream:

I carry two lighted candles of which I blow out one and keep the other alight, saying: "This is life and death." Two women, one of them a friend now dead, resembling the two benevolent old women of previous dreams,[16] come into the room and talk to me. *30c: 21 Apr 41*

This symbolism of the two candles is another formulation of the situation of initiation. Its very polarity points to a state of higher

the alchemical kitchen. Furthermore, note the dream reported by Jung in "Transference," p. 183.

[13] Cf. Neumann, *The Great Mother,* pp. 284 ff. on the connection between fire, fireplace, hearth, altar, uterus, and the "food-transforming Feminine."

[14] Cf. Jung, *Symbols,* p. 167: "The fiery furnace . . . is a mother symbol. . . . The alchemical athanor, or melting pot, signifies the body while the alembic or cucurbita, the Hermetic vessel, represents the uterus."

[15] In primitive mythology the human child is frequently the result of cooking (Silberer, *Problems of Mysticism and Its Symbolism,* p. 143). Cf. also Neumann, *The Great Mother,* p. 286, for the symbolical equation of oven and uterus.

[16] Cf. dreams 5 and 17.

realization.[17] Life and death in their polarity, implying also death and rebirth, are the most telling pair of opposites, representing the symbolism of the transformation experience. Here the direction, the "trend" of the road is clearly indicated. The two candles, one burning, one extinguished, remind us of the two dadophors in the Mithraic ritual.[18] In the representations of the Mithraic sacrifice, the figure of Mithras is very often flanked by the two child carriers of the torches, one raised and the other lowered.[19] According to Cumont, these two children are related to the sepulchral Erotes, traditionally signifying life and death.[20] Cumont has shown that the two dadophors are "offshoots from the main figure of Mithras, who was supposed to have a secret triadic character." [21] These parallels support the meaning of the two candles as symbols of the mystery of rebirth. This is enhanced by the two women with their significance as positive feminine figures assisting in the initiation, particularly in the birth dream (17). There the midwife comes a second time, and the patient apologizes for having sent for her too soon. Has the time now come to give birth to a live baby which can be seen? Another interesting detail is the fact that one of the two women is associated with a dead friend, as if one of the women will assist her "in life," the other "in death": [22] the beginning of the journey into the underworld may be assumed to be near. A significant detail is the fire symbolism. In previous dreams (20c of the Free French soldier to whom she gave fire, and 24 of the Paris Opera House fire) the appearance of the fire symbol heralded a great event: the reconciliation with the mother. Now we have more fire dreams (direct or indirect); the "sun" of the "living gold" dream, the petrol of the last but one dream, and now the candles. Emotion is coming into play, and obviously the

[17] Cf. Jung, "Trinity," p. 182: "Increased discrimination begets conflicts that were unconscious before but must now be faced, because, unless they are clearly recognized, no moral decisions can be taken."

[18] That this is no mere coincidence is shown by another death dream a few days later (34: 27 Apr 41).

[19] Cf. Cumont, *The Mysteries of Mithra,* p. 129, figs. 18, 29. Also Jung, *Symbols,* plate XXb.

[20] Cf. Jung, *Symbols,* p. 200. Jung mentions the relationship between the two dadophors and the two paredroi in representations of Semitic gods or of the two thieves at the Crucifixion (pp. 200 f.).

[21] Jung, *Symbols,* p. 201.

[22] Regarding the "archetypal connection between the candle . . . and the feast of the dead," cf. Neumann, *The Great Mother,* pp. 245 f.; also Harding, *Woman's Mysteries,* p. 130.

symbol of life and death is highly charged. It is also a danger sign which explains the reappearance of the two wise women.

The next dream occurred three days later:

I am having a night walk. I think it is time for the nightingales, and then from far off in the forest I hear the first one singing. *31: 24 Apr 41*

Apparently something is just beginning to become vocal in the dark forest of the unconscious. In the dream of the following night:

I find myself on a walk, wanting to enter a farmyard, but there is an enormous cart horse which will come out if I open the gate, and I doubt whether it ought to be let out. *32: 25 Apr 41*

Here again we encounter a libido symbol, the horse—the representative of the dynamic power of the unconscious. Like the dog in the recent dream, it is of "enormous" size, showing both the power of the unconscious and the ego's reaction to it. Whereas in the dog dream there is an affectionate atmosphere, in the present dream the doubt prevails: will the horse be manageable once it is freed?

This ambiguity is even more clearly formulated in a dream of the next night:

I am in a house with some people who are afraid that burglars will come in through the cellars and therefore fortify the staircase with a barrier of chairs and knives. I think this unnecessary and climb over the fortification in order to get something from downstairs. On the way down I see a curious little flower, half saxifrage, half orchid. *33a: 26 Apr 41*

"Some people" are afraid of the "burglars"; they are parts—"part souls"—of her personality which would like to repress the intruders from down below. To them they are "burglars": they want to appropriate possessions which—on the level of everyday consciousness—do not belong to them. The "burglar" is a frequent dream motif: sometimes with a sexual significance,[23] but more generally signifying an invasion from the unconscious of which the conscious personality is frightened; or it points to a conflict between different unconscious contents. This seems to be the case in our dream, as the ego—the dreamer herself—"climbs over" the barrier (in contrast to dream 30b where she did not cross the frontier), thus carrying out a downward movement corresponding to and co-operating with the expected

[23] Cf. Jung, *Symbols,* p. 8.

upward movement of the "burglars." This is why she finds the strange flower, half saxifrage, half orchid. In the absence of associations, it is difficult to say anything about the particular meaning of this flower,[24] but generally the discovery of the strange flower would point to some important event. In many fairy tales the flower is the instrument of magical help, giving access to hidden treasures, to the home of dwarfs, etc.,[25] or it possesses magical healing properties. The particular fact that the dreamer notices this "curious" flower on her "way down" seems to give it some such magical significance.[26]

The problem of the "downward movement" appears even more clearly in another dream of the same night:

33b: 26 Apr 41 A woman friend—a former colleague—comes to me with tears in her eyes because the war news is so bad.[27] I comfort her: it is no use worrying, just now the movement is down, and it is better that this should be recognized rather than that there should be illusory upward movements, like this: ∿∿. Later there will be an upward movement, like this: ∨."

Again, as this dream was not discussed in detail—though it was mentioned later on with the resumption of analysis on account of its general symbolism of downward and upward movement—nothing can be said about the meaning of the woman friend. But it is self-evident that this dream makes an important comment on the ambiguity of the psychic situation. Apparently the woman friend represents the "frightened" part of the dreamer (corresponding to the people in the house frightened of the burglars), and again the ego has a constructive attitude. Obviously the downward movement has to be accepted as one half of the total movement; every upward movement would be "illusory" at this juncture as it would represent an escape from the inevitable trend of the unconscious. The dream seems to say: Don't be frightened to go down; only by following this trend will you be able to recover and to experience the whole process.

[24] The saxifrage, "breakstone," has many uses in folklore: it increases the flow of milk, is a remedy for illness, increases the beauty of women, and its possessor can see witches on Walpurgis night (cf. *Folklore,* II, p. 975). The orchid is a highly decorative flower—perhaps the most feminine of all flowers.

[25] Cf. the "Open Sesame" of Ali Baba (*Folklore,* II, p. 824).

[26] Jung has interpreted the symbolism of the flower in many of his writings; cf. for instance, in *Golden Flower, Alchemy* (index "flower"). Cf. also Rahner, "Die seelenheilende Blume."

[27] In fact, this was the time of the fall of France.

A dream of the following night shows in a highly dramatic way that there are good reasons for the fear expressed by the woman friend:

34: 27 Apr 41

I am condemned to death, and my friend is to carry out the sentence by stabbing me with a knife. We discuss together where he is to stab me to reach the heart. The same thing has been done with another woman, a friend, but she did not really die, but both I and my friend believe that I will.

Again, this dream—very unfortunately—was never discussed in any detail as it occurred during the patient's holidays, but it is evidently of great importance, and as will be seen later foreshadows several important dreams and fantasies.[28]

The striking fact about the dream is the paradox between the sentence of death on the one hand and the person of the executioner as well as the manner of execution on the other. There is a strange contrast between the inherent violence of the dream and the almost friendly spirit of "co-operation" between victim and executioner. A spirit of "acceptance" seems to pervade the dream. This gives the sentence of death, which in execution almost amounts to murder, the peculiar flavor of a ritual of sacrifice. The fact that her friend is to carry out the sentence gives the dream at the same time an atmosphere of "relationship" in spite of the background of death and the element of brutality. Here we have in fact the key to the dream. Kerényi has drawn our attention to "the strange equation of marriage and death, the bridal chamber and the grave," and to the fact that "marriage in this connection has the character of murder; the brutal ravisher is the god of death himself." [29] The dream seems to anticipate

[28] The patient herself referred back to this dream at a later stage. Then she had had an experience of great intensity and importance—"The Fight with the Angel"—to which she felt the present dream had been a prelude and prefiguration. In the discussion of this later material, the reason and justification for our attempt at interpretation—even without associations—will become apparent.

The fact that the dream was not interpreted in the actual analysis explains why the possible personal sadistic-masochistic features have been omitted in our present interpretation on the archetypal level. Had the dream been discussed with the dreamer, these problems would most likely have come to the surface and a later complication (the repressed dream 46 of 13 May 51) might perhaps have been avoided. In any case, as will be seen, the complication was only temporary and was corrected by the dream process itself.

[29] Kerényi, *Mythology,* p. 179; cf. also Kerényi, "The Mysteries of the Kabeiroi," and Neumann, *Amor and Psyche,* pp. 61 ff.

the double motif of the "ritual murder" and the "death marriage." The connection between death and fertility [30] has been treated by Frazer in innumerable passages; [31] it can almost be called the focal point of his work, which starts with "the scene of a strange and recurring tragedy," on the shores of the Lake of Nemi,[32] of the priest who was a murderer, "the priest who slew the slayer." [33] Kerényi also remarks on this connection.[34]

In the dream the patient is "condemned to death." [35] This "condemnation" points to some inexorable fact; nothing is said about the reason for it. We can assume that this death is inherent in the analytical process which she is undergoing, that it is the inevitable consequence of transformation accepted. It is clearly a ritual death to be suffered, a ritual "murder" to be carried out; [36] the prerequisite of rebirth in the mystery of initiation, which she takes upon herself as an inevitable sentence. It corresponds to the *mortificatio* or *interfectio* of the alchemists which was equally a prerequisite and integral

[30] Here the connection with the dream of the two candles becomes apparent. The polarity of life and death is repeated in the present dream; the two old women of the previous dream now appear as helpmates in the preparation of the "bridal chamber," the place of the feminine mystery.

[31] Cf. Frazer, *The Golden Bough,* in particular the volumes *The Dying God, Adonis, Attis, Osiris,* and *Spirits of the Corn and of the Wild.*

[32] Frazer, *The Magic Art,* p. 1.

[33] Ibid., p. 9. Cf. dream 38, where this association with the Lake of Nemi turns up again, showing the continuity of the dream process. In this concealed continuity we find added justification for our attempt at interpretation.

[34] Kerényi, *Mythology,* p. 182. Neumann, in his commentary to Apuleius's tale of Amor and Psyche, has dealt with the image of the "death marriage" as a symbol of initiation and transformation (cf. also his *Zur Psychologie des Weiblichen*).

[35] Here the archetypal significance of the "enormous" dog, with its white and black coloring (dream 30a) is revealed; he is the animal of Hekate, the goddess of death. But he is also the "regular companion of Aesculapius, the god of healing" (Jung, *Symbols,* p. 239), and frequently occurs in the representations of the Mithraic sacrifice with its symbolism of transformation and rebirth (p. 238). White and black would refer to day and night, life and death. This twofold direction is also apparent in the "V" of dream 33b.

[36] Concerning the symbolism of ritual death see the parallels given by Jung in his "Mass." There he quotes the death rite of the Aztecs as reported by Fray Bernardino de Sahagún, in which the God Huitzilopochtli (molded from poppy seed) was symbolically killed and eaten: ". . . he who slew him was the priest known as Quetzalcoatl. And that with which he slew him was a dart, pointed with flint, which he shot into his heart" (p. 223). This symbolical death leading to transformation has a parallel in the vision of Zosimos, in which Ion, "priest of the innermost hidden sanctuary," is "overpowered . . . and pierced . . . through with the sword" (p. 227).

part of the alchemical opus of transformation.[37] As such it is the *opus contra naturam:* the "natural," collective man has to die in order to be reborn as the spiritual, individual man—as the anthropos.

This death sentence is to be carried out by her friend—the one and only man in her life. Here the sexual significance of death becomes evident; "sexual" not in the narrow biological sense, but in its widest sense as the fulfillment of relationship and the experience of supreme surrender.[38] It is just at this focal point of complete surrender that death and sex meet. It is sex in the sense of the mysteries of initiation and death in the context of the mystery of rebirth and transformation—the "death marriage" in which "death" is "the key to initiation into a higher existence." [39] The sentence is to be executed by her friend who wields the sacrificial knife [40] of ritual killing and symbolic "opening-up." The one man who has initiated her into the crucial experience of femininity and of the man/woman relationship thus becomes the executor of the mystery. He is the instrument of an unknown higher power which has pronounced the sentence; he is the man who, as the opposite pole to woman, embodies the power of the unconscious (= animus) against herself as the suffering ego. Here the symbolic significance of the sexual relationship is evident in its inner equation of sexual penetration, fertilization, and transformation. That is why she has to be stabbed in the heart. The center of feeling, of emotional realization, has to be reached and offered in sacrifice. In the surrender to death at the hand of the loving man, in the acceptance of the death marriage, the feminine ego transcends itself in a higher and more comprehensive personality.

There are, however, several important qualifications showing the anticipatory character of the dream. For one thing the death sentence is not actually executed but only "discussed"; for another the masculine partner in the "death marriage" is still the personal man, not an inner, transpersonal power; [41] and finally the pattern of coniunctio concealed in the dream is experienced as violence. The details of the dream point to and anticipate a stage in feminine individuation which Neumann has described as "invasion by the patriarchal

[37] Cf. Jung, *Alchemy,* pp. 125, 400 n.; "Transference," pp. 258, 263.

[38] This problem will be discussed more fully later on (pp. 211 ff.).

[39] Neumann, "Zu Mozarts Zauberflöte," p. 154.

[40] Concerning the connection between the sacrificial knife and the cult of the Great Mother cf. Neumann, *The Great Mother,* p. 260.

[41] Cf. Kerényi's previously quoted observation that "the brutal ravisher is the god of death himself."

uroboros." [42] The complete experience of this "invasion" occurs only at a later stage [43] when it will be more fully discussed.

But even with all these important qualifications the way in which the patient accepts the judgment is an indication of a considerable change in her attitude toward the problem of femininity and of the unconscious. We can trace this change to the change in her relationship to her mother (symbolizing both the unconscious and femininity in general). At first she had been largely unconscious of her negative relationship to her mother and of the power of the negative aspect of the mother archetype. This had first to be experienced before she could detach herself from its domination and before the positive mother could be constellated. This gradually came about with the two climaxes of the spider dream (realization of the negative mother) and the reconciliation with the mother (constellation of the positive mother). Accordingly—as the unconscious grip of the mother imago is lessened—we can discern a continuous change both in the patient's experience of her ego and in her relationship to the masculine principle.

So far as the ego is concerned we can see a continuous strengthening: it gains a much greater flexibility and power of adjustment. Whereas at the beginning the ego is rigid and tries to exclude integral experiences, it gradually achieves an attitude which enables it to act as part of a whole, as an instrument of the total personality. If we consider the dreams from the standpoint of the activities of the ego, we observe an ego that delays (1a), mocks (2), cheats (4a), has difficulties in the test (5), does not enter the sacred precinct (6), gives birth to a stillborn child (17) (this is certainly not just a negative ego dream but is full of ambiguity), and depreciates the discovery of the spider (19). A crucial change sets in with the dance fantasy (F 6), in which the ego unexpectedly but positively takes the initiative (although positive action was tentatively contained in the dream of the ground plan (7) and, in a more passive sense, in the one where the hawk settles in the patient's arms (16)). After the dance fantasy the ego offers fire to the French soldier (20c); decides—most important—to help the mother (23); stays to fight a fire (24); achieves a crucial reconciliation with the mother (F 7); accepts the lunatic asylum (27); knows how to "walk at night" (28a); is not frightened of burglars (33a) and not overcome by the bad war news

[42] Neumann, "Stadien," p. 15; cf. also my "Ego-Integration," p. 167.
[43] In the encounter with the angel (F 13/P 15); cf. below, pp. 207 ff.

(33b)—until finally it seems flexible and integrated enough to accept its own transformation in the death dream (34).

This development of the ego naturally goes hand in hand with a growing acceptance and integration of femininity. This is again formulated in the dream situation between the ego and various male figures. There was lack of co-operation with the stationmaster at a crucial stage (the start of the journey abroad—1a); the "villain" is mocked and rejected, with the result that the woman is injured (2); the "psychological friend" is cheated (4a)—until again a new and constructive relationship sets in with the dance fantasy, when the patient succeeds in being a positive woman. After this there appear a number of positive men: the college servant (20a), the American Jew analyst (20d), the Free French soldier (20c), the actual analyst (21c; 22), the man in charge of the lunatic asylum (27), and finally her friend in the "Livia Golding" dream (29). This dream seems to point forward to the present dream, to the union of opposites in which a man has such a forceful and direct relationship to her that she can willingly submit.[44] The identity with the negative Great Mother that makes relationship to the masculine element almost impossible has been broken.

The line of development thus leads from unconscious domination by the Terrible Mother to conscious realization and detachment, to the constellation of the positive Great Mother, and from there to the gradual emergence of the masculine element, reaching its climax in the foreshadowed "death marriage." She still experiences the partner in the death marriage as her personal friend and not yet as an "inner power," as her own spiritual creativity: the positive animus is still projected on to the personal man.[45] This is inevitable and necessary in a woman whose actual relationships with men and whose experience of femininity had been so fragmentary; indeed it is even an essential compensation for lack of experience.[46] Future development

[44] The limitation of this relationship is evident and must not be overlooked: "murder" = invasion by man is not yet the final positive relationship between male and female. The line of future development is clearly traced as conquest of this limitation.

[45] Here again the transference significance is evident: the function of the friend in the dream is analogous to that of the analyst. Armed with the sacrificial "knife" of discrimination, with the power of the symbolical phallus, the latter is the male initiator. His role corresponds to the symbolical meaning of the friend as the representative of the masculine principle. Both the friend and —inevitably—the analyst, activate and carry this projection.

[46] Here the age factor has to be taken into account; the fact that the pa-

will most likely go in the direction of a withdrawal of projection, of an internalization of the animus. In keeping with the fact that the sentence was not yet carried out, the dream shows the direction which further development may take,[47] and it arouses strong emotion which is the indispensable prerequisite for such future developments. But as a whole the dream is a prefiguration of the experience of the coniunctio, of the *hieros gamos* or divine marriage between the male and female components of the personality.

The unconscious effect of this dream comes out in another dream which impressed the patient deeply. Although it was dreamed while she was still on holiday, it was the first dream she mentioned on her return.

35a: 28 Apr 41 I look at myself as if in a mirror (but there is no mirror). I see, quite distinctly, a face which is like mine and yet not like mine; more ethereal and spiritual, the eyes full of life and expression. As soon as I realize what I am seeing I am startled and awaken.

When we were discussing this dream I had asked her to describe the feeling, and she said, "It was as if what I saw was exactly opposite my eye and close to it." But later in our talk she suddenly felt it "as if her eye was turned inward." [48] The face she saw bore the same relation to her own face as the ruby bracelet to the garnet one, or, as we might say, as the face of the self to that of the ego, the face of the total personality to that of the empirical personality. It seemed as if potentiality had turned into its fulfilled actuality—as if she, in this dream, had had a vision of herself in a state of final integration. She herself connected the dream vision with the image of the crystal as a focusing point in a previous fantasy (F 4); but in any case she felt it to be "one of the most important things that had happened." Looking back, this vision is an obvious continuation and new version of the much earlier dream of the "ground plan" (7); as if here, in this vision, all the pieces had been fitted into their appropriate place.

tient was well on in the second half of life is bound to put the emphasis on the symbolic aspect of the male/female relationship.

[47] Another hint with regard to the direction of the process, its stages and possible obstacles, is given in the remark about the woman friend who did not really die. There seems to have been a similar unconscious situation before with an even smaller degree of actualization in which the patient was not really "penetrated," her heart not really "touched" to the point of complete surrender.

[48] Cf. the role of introspection, of "turning one's light inwardly" in Dhyana Buddhism. This leads to the realization of one's "real nature" or "original face" (*The Sutra of Wei Lang*, p. 23 and n.).

Again this dream can be taken only as an anticipation, as a vision of the total personality; but it is significant that it follows after the "death initiation." The "ethereal and spiritual" character of her face with its intense vitality seems to be the result of the encounter with man and with the male spiritual power in herself, producing the intuition of a higher state of integration.

The same night she had another dream; almost self-evident in its meaning and to be mentioned only in passing:

I put a spray of brilliant, rose-colored flowers shaped like cups of water lilies among some nearly leafless branches in a vase. Somebody says: "The rhododendrons are bare and leafless now but soon they will be in flower." *35b: 28 Apr 41*

The brilliant flower cups express intense feminine feeling (cf. also the female symbolism of the "cup"); by adding it to the leafless branches—perhaps of bare intellect—they will soon bloom forth. There seems also to be an echo of the "life/death" dream (30c) and of the dream of the bad war news with its downward movement followed by an upward movement.

The manifest "downward movement" is continued in the next dream:

I am going for a trip with some friends in a car which I am driving. We have stopped and I am going ahead on foot to explore the route. I find that we will soon come to a very steep and narrow descent. *36: 30 Apr 41*

Again, the meaning of the dream is virtually self-evident, announcing that a long expected descent is imminent. This dream seems to contain the immediate prologue to it; after the car drive (cf. the fetching of the petrol in dream 30b) in which she is taking active responsibility (she is driving herself) and is accompanied by friends, she—the ego—is "going ahead" to make the final reconnaissance. (Again we have an active and constructive role of the ego.) The descent will be "very steep and narrow"; it will lead deep into the unconscious by an individual route on which great care will have to be exercised.

The "descent" actually took place in a dream two nights after this exploratory tour. There is one more anxious hesitation between these two dreams, demonstrating the strange and convincing continuity of the unconscious process:

I find myself with several people, among them my mother, on the beach. The sky grows very dark so that night has nearly fallen some hours too soon. I am worried, but the others reassure me. *37: 1 May 41*

"Night fallen too soon"; this sounds almost as if it is not a "natural" night but a miraculous event (a magic rain falls in the next dream and at a later point she associates darkness with a cloud of numinous significance), and she is worried. But this time the companions—unknown, except for the mother—encourage her; the ego having taken the initiative gets a positive response from the unconscious. The presence of the mother among these reassuring companions is striking; it shows the change in her relationship to the unconscious. The beach, the edge of the sea, is another image of the journey into the unconscious. In fact the "night sea journey" (cf. the coincidence of sea [49] and darkness in the dream) is one of the most potent symbols of the *katabasis,* of the descent into the underworld.

This happens in a dream the next night:

38a: 2 May 41 I am making an excursion in a car with two or three other people. We go down a steep and dangerous descent into a rocky landscape with open caves. Then we come to an archaeological discovery; a painted Roman ship which has been excavated. A tarpaulin has been stretched over it because a heavy shower is falling, but only on the ship, not on us. We are then at Jerusalem, visiting a sacred place which appears to be a tabernacle as it is a sort of tent. We are allowed to go in because my friend, Miss A., who is with me, explains that she is a Zionist. A young man rides away on a large horse; I think this is part of some ceremony.

Because the imagery of this dream was so unusual and unexpected the patient felt it to be of great importance, and we discussed it during the next four interviews. Nothing in her immediate experience or recent reading could have led up to it; she felt this dream had come from a deep level of the psyche. There were so many associations and general observations that only the barest outlines can be given here of the interpretation.

The downward movement hinted at in several previous dreams [50] is manifestly formulated as a "steep and dangerous descent." This journey is undertaken with "two or three other people," representing aspects of her psyche, making three or four people altogether of which she—her ego—is one. The uncertainty about the number three or four is significant; it points to the elusiveness and ambiguity of the fourth, inferior function in the totality of the four psychic functions.

[49] The sea is a very common symbol of the collective unconscious.

[50] (Cf. 33a, 33b, 36; and also, in slightly veiled form, 28a, the nocturnal expedition; 30a, Hekate's animal; 30b, the frontier; 30c, life and death; 34, death.)

It also shows a wavering between the 4 of the feminine and the 3 of the masculine attitude;[51] and the uncertainty about the "3 or 4" is an archetypal problem containing the riddle of the nature of man's wholeness:[52] the problem of the taboo on the dark, "sinister," fourth function [53] which in spite—and even because—of its darkness carries the self within it,[54] for only through contact with and "contamination" by the deep layers of the collective unconscious can the image of totality be raised into conscious vision.[55] (In a later painting of the dream the patient eventually felt the presence of four people, including herself; possibly the interpretation of the dream had helped her raise the "fourth" more clearly into consciousness.)

The patient felt the journey to be one in space and time. When I asked if she knew at what point the downward movement had begun, she had no hesitation in saying: "When I stood outside the grounds of the lunatic asylum and saw the road." She associated the "rocky landscape" with the limestone mountain country of the Jura; [56] "it is queer, unexpected country where there are caves, sudden deep holes, going down into the depths, and underground streams—anything may happen; appropriate scenery for the underworld." She recalled having read with great excitement Casteret's [57] description of his cave explorations, in which he found a strange and varied world underground. She had visited caves, and had felt very uncomfortable in them on account of her claustrophobia. In the dream she sees the entrance to the caves but she does not go in (in the later dreams, she does).

After that she finds the "painted Roman ship." It seemed strange to her to find a ship so far from the sea. I mentioned the Roman galleys found at Lake Nemi, and the association immediately "clicked"; she felt it was the association for which she had been

[51] Cf. Jung, *Alchemy,* p. 26; also p. 147, where the dreamer goes up in the lift to the third or fourth floor and then to the seventh or eighth. (The uncertainty about "7 or 8" is analogous to that of "3 or 4.")

[52] Cf. Jung, *Alchemy,* p. 154. Regarding the symbolism of 3 and 4 cf. the discussion of the dream of the rod (Ch. III).

[53] Cf. Nietzsche's "ugliest man."

[54] Jung, *Alchemy,* p. 148. Cf. also the alchemical conception of the leprosy of the stone, the verdigris, which is the "metal's sickness but at the same time the *vera prima materia,* the basis for the preparation of the philosophical gold" (p. 152).

[55] Ibid., p. 26.

[56] The same landscape will turn up in connection with a dream of great importance (78).

[57] Casteret, *Ten Years under the Earth.*

looking. She had read Frazer's account of this [58] years before; and his description of the strange ritual of the Rex Nemorensis, the High Priest who attained his office by slaying his predecessor and would in turn be slain by his successor, came vividly back to her. We connected the ritual murder in the dream in which her friend was going to kill her with the ritual of the priest-king: the place of the Roman ship was the place of sacrifice.

This is also borne out by the strange rain [59] which falls only on the ship but not on the people: it has a magic quality. Her association to this rain was an account of rain-making magic [60] which she had read many years before in a medieval French poem: a ceremony performed in the Forest of Broceliande, in which water is poured on a stone in the middle of the forest.[61] She felt this "magic" rain to be both a fertilization and a relief from inner tension. If the "archaeological discovery" refers to the discovery of the deeper strata of the psyche, to the "excavation" of archetypal experience, then the rain shows that this is not just a dead relic of the past: the fertilizing rain falls on it. This has a double meaning: the constellated arche-

[58] Frazer, *The Magic Art,* I.

[59] Cf. the dark sky of the previous dream with its thunderclouds, which here seem to have released the rain. The thunderstorm will follow later (cf. P 12).

[60] Cf. Frazer, *The Magic Art,* I, pp. 304 ff., for the general practice of making rain by means of stones. On pp. 306 f. Frazer mentions the ritual of Broceliande.

[61] The episode occurs in "Yvain, ou Le Chevalier au Lion," an old French romance in verse, written about 1175 by Chrétien de Troyes. It is one of the many romances centering on King Arthur and his Knights. When, on a Whitsunday, the knights are recounting their exploits, one of them, Calogrenant, tells how seven years earlier in the Forest of Broceliande (in Brittany) he met a giant herdsman, who told him of a magic fountain; if water from this fountain is poured on a stone nearby, a terrible storm will arise. Thereupon Calogrenant went to the fountain and caused the storm to arise, but was attacked and defeated by an unknown knight, who appeared to be the guardian of the fountain. Having heard the story Yvain, another knight, decides to leave King Arthur's Court and go on a journey in search of the magic fountain. The same giant herdsman directs him to the spot. He pours water from the fountain on the stone, provokes the storm, is attacked by the knight of the fountain, but is more successful than his predecessor; he slays the knight and later marries his widow Laudine.

Here we have a version of the hero's fight with the dragon after whose conquest he wins the beautiful maiden. This symbolizes a psychic transformation. The association of the patient thus points toward the activity of the creative animus leading to a higher state of integration. This gives substance to her interpretation of the magic rain as "fertilization and relief from inner tension." (I am indebted for the details of the romance to Dr. Lilian Fearn.)

typal image of the ritual of sacrifice activates the fertilizing release of energy and draws it to itself; and the "ship" becomes fertilized by the psychic energy liberated in the release of psychic tension.

The general symbolism of the ship is highly relevant in this situation. It has a maternal significance,[62] and is (as "belly vessel") [63] generally connected with the symbolism of birth and death (e.g., in its aspect as uterus and cradle on the one hand and ship of the dead on the other). This life-and-death significance adds a new meaning to the "archaeological discovery," namely the archetypal symbolism of rebirth and salvation. But there are two qualifications: the rain does not yet fall on her, she is as yet only watching a sign from heaven, she is at this point only a "tourist"; and there is a tarpaulin over the ship—as if the conscious mind is still too frightened of the full impact of the archetypal forces and tries to limit them. (On the other hand this limiting control may still be necessary; the conscious mind is still not sufficiently prepared for the full encounter.)

After this they are at "Jerusalem," which seemed to take her back to a much earlier stratum of history: the rain has magically activated the ship, they can journey on to a deeper level. "Jerusalem" to her was the ancient city of the Old Testament, just as the ship of Nemi had taken her back to ancient Rome and not to the Imperial City. It was the tabernacle and not the temple she visited. The tabernacle was connected with the forty years in the wilderness (cf. the "tent") which she associated with her own wanderings through her "Wilderness" (just as the "ship" is the symbol of the "night sea journey"). Even as the children of Israel were looking for the Promised Land, so is she. In that sense Jerusalem was the "New Jerusalem," the heavenly city.

Rome and Jerusalem seemed to her to represent the two streams of her cultural ancestry; she goes to see for herself the roots of her *Weltanschauung* which she has acquired from environment and tradition. Rome and Jerusalem represent a significant pair of opposites, the city of this world and the city of religion—perhaps also the epitome of extraversion and introversion, either of which is an integral part of a whole. In any case she felt she had to go back to an early primitive level of experience.

[62] Here we have the link between the location of the dream at Nemi and the ship: Nemi was dedicated to Diana, the Great Mother (cf. Frazer, *The Magic Art,* I, Ch. I, par. 1).

[63] Neumann, *The Great Mother,* p. 45, pp. 256 ff.

There are many hints of an intermediate, preparatory stage which the dream itself represents. First, although she is not driving the car herself, she still makes the descent; she sees the entrance to the caves but does not go in; the ship is an archaeological object, she does not sail in it; and finally she is only allowed inside the tabernacle because a friend is a "Zionist" (which in fact she was). She was associated with an actual person: "a warm-hearted, active, impetuous extravert; she can very well stand for relatedness." This feeling of transition comes out most clearly in the figure of the young man riding away on his large horse. She associated him with the raven and the dove sent out from the Ark; "he rides out into the wilderness on a message, or to bring something back." [64] He is another impersonal animus figure, representing an active exploratory function. At this point he is moving out into the wilderness; he still has to bring his message back when the great flood has subsided and the "Wilderness" has turned into inhabitable land again—but "he is on the move," his quest is made possible by the patient's descent into the deep unconscious.[65]

In the dream the patient seems to explore the ancestral roots of her psychology. This adventure evidently leads to a new impulse for further exploration; the realization of the transpersonal significance of the "Wilderness" activates new psychic potencies. There are hints of the claustrophobia and the "Wilderness" throughout the dream: in the caves with their threatening chasms, in the Nemean galleys with their association of death, in the wanderings through the desert. But in each case a much more positive aspect is stressed: the devouring mouth of the cave is also the entrance to a secret, fascinating world; in the death at Nemi there is also implicit rebirth and future fertility; and the sufferings in the desert lead to the attainment of the new Jerusalem.

This "heavenly Jerusalem," the "metropolis," is a symbol of wholeness, of the self, and as such is often represented as a mandala.[66] The "metropolis" is also the Great Mother.[67] If we under-

[64] In a dream three years later—not dealt with in this book—the young man reappears on a black horse at the end of his quest.

[65] There was another association—with the story of Parsifal who, as she said, "is likewise a nonparticipant in the ceremony, then goes away into the wilderness, then returns and asks the question which he should have asked before."

[66] Cf. Jung, *Alchemy,* pp. 104 ff.; also *Symbols,* pp. 207 f.

[67] Cf. Jung, *Symbols,* p. 217.

stand the "Wilderness" as the Terrible Mother, it is evident that the wanderings through the desert to the heavenly City represent the overcoming of the fear of the Devouring Mother by the realization of her other side as the Loving Great Mother.[68]

The same night she had another dream:

I discuss painting with the actual analyst. He says to me: "But surely you would have no difficulty in painting rain?" *38b: 2 May 41*

We both understood this as a reference to the "rain" in the last dream, and as an unconscious encouragement—or even demand by the positive animus, represented by the analyst—to try to paint the dream of the descent. "Painting rain" appeared to the patient as the acceptance of the unconscious process by which the fertilizing and releasing power is activated. Accordingly she did three paintings,[69] of the rocky landscape, the Roman Galley, and the Tabernacle. Each painting contains certain modifications of the dream—strictly speaking new associations. Because these paintings were not discussed in detail—we only looked at them together without much comment—they shall be mentioned here only in passing. One point has been noted before: that the problem of the "three or four" people was settled in these paintings. The first painting is of a Dolomitic landscape; the road (after a steep descent on the lefthand side) leads down to the caves: that is as far as the collective, conscious road can take one. In the second painting, the Roman Galley has the shape of a bird; nothing was said about this detail. Perhaps it has to do with the general symbolism of birds as fantasies and intuitive ideas; [70] they express the nature of the vehicle (the ship) that can carry the dreamer over the depth of the unconscious. In the third painting the young man is seen riding away on a black horse; the patient felt

P 8: 3 May 41

P 9: 3 May 41

P 10: 3 May 41

[68] Cf. the connection between the "metropolis," the Great Mother, and the *padma* or lotus, "the seeding place of the diamond body" (cf. Jung, *Alchemy,* p. 104 and n.; also "Answer to Job," p. 446).

[69] The patient also felt that "painting" referred to the technique she had applied so far in her drawings; she had either drawn in black and white or used colors only to outline subjects. She said she had done this "in order to be sure that she painted only what she really meant to paint, and did not put in something arbitrary merely to fill in space." This restrictive, overconscientious attitude exposes her fear of some unconscious comment emerging during the process of painting, nicely rationalized as trying to avoid "arbitrary" additions. When she took the advice of the dream "to *paint*" and "to fill in space," she felt that this—far from being "arbitrary"—meant "to trust her intuitions," and "to commit herself" to what emerged from her unconscious.

[70] Cf. Jung, *Alchemy,* p. 192.

him to be a highly dynamic figure; she said: "It would be interesting if one could ride with him and see where he goes."

An interesting point is the sex of the four people. In the first two paintings we have three women and one man: the emphasis is clearly on the feminine element emerging from the unconscious.[71] In the third painting we have two men and two women, as if a certain balance had been struck. But at the same time one man is riding away, creating a new state of unbalance, and consequently a new problem to be answered. Thus the series of paintings (and the dream) seem to end with a new challenge. What struck the patient again was the allusion to the "Wilderness" in each painting: the caves, the storm, the desert. In these paintings she felt she had obeyed the unconscious command, and they added a new dimension of reality to the discussion of the dream.

There was a third dream the same night which seems to sum up the unconscious happenings of this eventful night:

38c: 2 May 41 Someone says: "There is red and white, and there is black and gold."

This apparently so simple dream contains such a wealth of symbolism that only a few aspects can be mentioned. (As a matter of fact, the great dream of the "descent" occupied our time and attention so much that quite possibly this short dream was unfairly treated. It proved of great importance as the analysis went on and was accordingly referred to frequently later.) The dreamer was struck by the two pairs of opposites to which the impersonal "voice" lends its authority. Her associations were rather obvious: that black and gold stood for night and day; and red and white for instinct and spirit. In elaboration of this she said that "black and gold have to do with the fundamental relation of things, the basic opposites; white and red are the attitudes by which you deal with them." She felt that the dream condensed the meaning of the "descent" in formulating both the basic polarity of life and man's reaction to it.

At the time this was about all she said concerning the dream. A few remarks will be added, however, to point out the deep roots of the symbolism of this dream, because it played a significant part in the unfolding of the unconscious drama. There is at first glance a certain element of surprise in the choice of the opposing colors; the more "usual" opposition is rather between white and black than be-

[71] This proportion will be reversed in a later highly important fantasy (F 21) where three men and one woman enter and explore the cave.

tween white and red. In fact, however, the pair of opposites white-red is symbolically highly significant, particularly in alchemy (with which the patient was unfamiliar).[72] Thus alchemy conceives a basic polarity between the masculine and feminine principle whose union leads to the generation of the philosophers' stone, and this polarity is described as the "Red King" (symbolizing "sophic sulphur" or "gold") and the "White Queen" (symbolizing "sophic mercury" or "silver") [73]—"The Red Man and hys Whyte Wyfe" [74] of George Ripley, one of the English alchemists of the fifteenth century. This symbolic pair of opposites red-white occurs in all sorts of disguises; as the "faire Rose-tree . . . at the foot whereof boyled a fountaine of most white water," [75] as the white bones and the red blood of the "lion" in the Rosicrucian parable,[76] as the white tincture (= pure milk) and the red wine "drunk from the red rock sepulchre," [77] or finally as the red-and-white rose which in its union of opposites is the *flos sapientum*.[78]

If red and white thus symbolize the polarity of masculine and feminine,[79] black and gold symbolize what we might call the polarity of the primal matrix and the final fruit—the archetypal earth out of which the light is born. Thus in the initial stage alchemy speaks of the black earth—the prima materia—"in which the gold or the lapis is sown like the grain of wheat," "the black, magically fecund earth that Adam took with him from Paradise." [80] At the same time

[72] For the general use of the red-white symbolism in the ancient religions cf. von Franz, "Die Passio Perpetuae," pp. 481, 483. The egg of the Orphic mysteries also showed the two colors (cf. Bachofen, *Urreligion,* I, p. 347).

[73] Cf. Read, *Prelude to Chemistry,* p. 92. In the Turba Philosophorum "the woman is called Magnesia, the white, the man is called red, sulphur" (Silberer, *Problems of Mysticism and Its Symbolism,* p. 122). Read, p. 21, draws attention to the "essential identity of the ancient Chinese doctrine of Yin-Yang with the sulphur-mercury theory"; "Sulphur, like Yang, was linked with the Sun; and mercury, like Yin, with the Moon." He also mentions the parallel of the Egyptian Osiris and Isis. He goes so far as to draw a comparison between these ancient theories and the modern polarity of proton and electron.

[74] Read, p. 101.

[75] Ibid., p. 62.

[76] Cf. Silberer, pp. 3, 51.

[77] Jung, "Transference," p. 282; cf. also Jung, *Mysterium,* II, p. 310.

[78] Jung, *Alchemy,* p. 53, fig. 13.

[79] Concerning the symbolism of the *vir rubeus* and the *mulier candida* cf. also Jung, *Mysterium,* I, p. 2 et passim.

[80] Jung, *Alchemy,* p. 313; cf. also p. 329, where earth as prima materia is regarded as the nourishing and sheltering womb.

this gold is "the sun's image in the earth," and "the sun is the image of God," and "God is known in the gold." [81] Thus "gold" is the beginning and the end.[82] This concept leads us to a different aspect of the symbolism of black and gold: to the symbolism of the sun and its black shadow, the *umbra solis* or *sol niger*. This ambiguity is expressed in an alchemical saying: "I the lapis beget the light, but the darkness too is of my nature." [83] The final conclusion from this ambiguity is drawn in another alchemical statement: "The basis of the art is the sun and its shadow," the polarity between *sol et eius umbra* being recognized as the dynamic precondition of the opus. Psychologically speaking, the preconscious self and the "inferior," "dark" aspects of the personality, the shadow, have to work on each other for the achievement of the conscious, empirical self, representing totality. Here again the basic dynamism of the psychological process is expressed; one might almost call it the basic psychological "mythologem": the nigredo of the neurosis as the ultima ratio of the preexistent self, by means of which the latter becomes constellated and actualized.

This polarity between sol and umbra on the one hand, and the masculine (spirit) and feminine (instinct) principles on the other, may explain the patient's remark about black and gold as basic opposites and red and white as attitudes by which you deal with them (an association which otherwise seems rather too intellectual). The main significance of the two polarities, however, seems to lie in quite a different and much more relevant sphere: that of the clearly expressed polarity, and dynamic equality of value, of the male and female principles. Seen against the background of the patient's original rejection of the mother and her unconscious identification with the father, this dream formulates another step in the gradual change in the evaluation of male and female.

The next dreams show this evaluation under a different aspect, that of external activity (= masculine) and of internal realization (= feminine). The continuity of the unconscious process is shown not only in the inner connection of the dreams with the last one, but in the fact that on three consecutive nights she dreamed of the same place, as if its particular psychological meaning and challenge

[81] Ibid., p. 330.
[82] Ibid., p. 85.
[83] Ibid., pp. 105 f.

had to be understood. For this reason the dreams will be dealt with together. Here is the first:

I am back at Geneva trying to find my way to the lake. A sort of hymn is being chanted, containing the words: "The grace of the city is the grace of its lake." *39: 8 May 41*

The second:

I have returned to Geneva to enquire about the car I left behind and in order to see the old woman who used to look after my flat. *40: 9 May 41*

The third:

I am again back in Geneva where the old woman of the preceding dream brings me a parcel of plants—outstanding among them are dog's-tooth violets in bud. There are so many of them that I shall have to have a new garden to put all of them in. *41: 10 May 41*

The insistence of the dreamer's unconscious on the Geneva problem made it quite clear that something connected with that place had to be understood.[84] Geneva was the town in which most of her adult life had been spent in highly satisfactory work. But now, so she felt, she had to free herself from the past and "disidentify" creative life from external intellectual activity for which Geneva had become the symbol. Otherwise too much of her energy would drain away into the past. The first dream seemed to her to say: "Where the lake is, there is the city too." "You can still dive into its waters; they are with you and in you all the time." [85] In other words it warned her not to identify creativity with her highly extraverted and "masculine" mode of existence in the past. She has to bring her "car" back to England, into her present life (cf. the recent car dreams which show a new use for them in the "descent"). For this she evidently has to see the "old woman," the Earth Mother. The latter's function becomes clear in the last of these three dreams. The "dog's-tooth violets" [86] carried a strong emotional tone for her; she remembered that

[84] In our present discussion of these three dreams two interviews are taken together. In reality, a very impressive experience took place between the two interviews which will be mentioned later, in connection with another dream (42) that played a part in the interpretation.

[85] As usual the patient's own words are put in quotation marks.

[86] Possibly the "dog's-tooth violets" which the "old woman" brings connect with the "dog's-tooth pattern" of the vas rotundum of dream 25.

she had seen them in flower the day she heard of the death of a very important man in Geneva who had been for her "the embodiment of the belief in disinterested work for the benefit of mankind," and ever since then she had never been able to see dog's-tooth violets without thinking of him. This man had been a paternal figure for her and a highly positive animus; now she felt that she had identified constructive work too much with Geneva and that she would have to retrieve her "bush-soul left behind there." The "old woman" helps her, by the impressive abundance of her gift, to dissolve the identity of the external animus with creativity: the "new garden" she will have to have would, she felt, not be in an external place any more but inside herself (there seems to be a reference to the garden of the mother in dream 23, except that there she helped the personal mother whereas here the old woman is helping her).

In connection with this disidentification and the idea of transition expressed in these dreams, I mentioned to her the four stages of Indian ritual life, the four ashramas: the disciple, the householder, the hermit, and the mendicant wandering sage.[87] She accepted this as a valid amplification; she felt that it made clearer to her the meaning of the three dreams as a *rite de passage* by which she was helped to leave behind an antiquated attitude for the sake of a new one full of future promise: from one-sided extraversion to acceptance of introversion, from a limited concept of creativity in which she had identified the creative impulse with man and intellect to a wider one in which the impulse came out of her own deepest feminine nature—or, link up with the symbolism of the color dream, in which "man and woman," "spirit and instinct" form the mutually indispensable polarities of life. She expressed this in her own words as the "necessary disidentification from the ego attitude" which she had built up to an exaggerated degree, making the acceptance of the feminine side all the more essential for her.

The following night the patient had a "vision" just before waking:

F 12: 11 May 41 A man hanging on a gallows. Some explanation of this is being given, but I have forgotten it as soon as I am awake.

This vision is another version of the death dreams of the recent past. The gallows is a well-known symbol of the "death tree," the dark side of the ambivalent maternal tree of life and death (cf. for instance the

[87] Cf. Zimmer, *Philosophies,* p. 44 et passim; my *Studies,* p. 115.

double symbolism of the cross as tree of life and tree of death).[88] The gallows was originally a tree, a fact still preserved in the English "gallows-tree," Old English "galg-tréow." [89] The myth of Odin on the tree, who by sacrifice and suffering gains wisdom and transformation, seems to exemplify the meaning of the patient's vision. It is a man and not a woman: the animus has to undergo this initiation; it is through his transformation and internalization, through a reorientation of the spiritual aspect, that a new birth can be achieved. In the sequence of dreams this vision foreshadows some crucial and painful experience, just as the previous death dreams were a prelude to the "descent," resulting in a new realization of the red-white and black-gold symbolism. (This may also explain the need to reintegrate the "bush-soul," to re-collect the still scattered psychic impulses expressed in the three Geneva dreams.)

This seems to be borne out by the following dreams, leading up to a strange and extremely painful climax a few nights later. First, the night following the vision, she had a very impressive dream:

42: 12 May 41

I am looking at a great wall of mountains which are almost the same dark blue as the clouds in which they are half veiled. Nothing stands out clearly except the two pale-colored tracks going up the mountains, one in angular zigzags and one in curves (like this: ⚡). It grows darker, and soon nothing can be seen except the two paths, and they are at an enormous height, as if they were right up in the sky. It occurs to me that the zigzag path is more like lightning than a path.

This dream occurred in between the two interviews in which we discussed the three Geneva dreams. After the first interview the crucial link was still missing; the interpretation seemed rather fragmentary, and the patient had gone to bed in a dissatisfied and depressed mood. When she awoke the next morning (that is the night after the dream of the two tracks) she could not remember having dreamed. On the way to work she puzzled again over the Geneva dreams, and it seemed to her as if she had found the solution (as contained in the report of our discussion); namely that she would have "to disidentify even from what was valuable in the past." She was, however, still feeling rather uncertain, and accordingly frustrated, about this interpretation.

[88] Cf. Jung, *Symbols,* p. 233.

[89] Cf. *S.O.E.D.,* "gallows-tree." The Goths and the Anglo-Saxons translated the word "cross" as "gallows."

When she reached her office, she opened the newspaper and read the phrase "the fantastic highway which twists over the Tennabar mountains," and at once she remembered the dream of the two tracks. She said: "It was precisely as if some power had refused to let me remember that dream until I had done what it (the power) wanted (namely, to find the answer to the Geneva problem). It was not the sort of dream which one forgets easily. Then I knew that I had got the right answer; and I felt immediately well again."

This experience is interesting for several reasons. It shows the sense of urgency and inner obligation which has to be answered by the maximal effort of consciousness—otherwise there is both depression and hold-up. It also shows the dynamism of the self at work in her realization of the "power" whose intention she had to fulfill, and the change in the psychic atmosphere wrought by this fulfillment. But beyond that there is the strange coincidence of the dream and the newspaper phrase—an impressive instance of what Jung has termed "synchronicity." As synchronicity he designates "the simultaneous occurrence of two meaningfully but not causally connected events," "the simultaneous occurrence of a certain psychic state with one or more external events which appear as meaningful parallels to the momentary subjective state." [90] Such synchronistic phenomena indicate an activation of the "archetypal field." [91] They are characteristic of a state in which "the personality, as it were, is embedded in the archetypal field," [92] a state in which there exists "an interdependence of world and psyche," "in which the division into inside and outside has become nonexistent or is at least partially ineffective." This points to the "transgressiveness" of the archetypes,[93] that is, their occurrence not only in the psychic sphere but also "in circumstances that are not psychic."

As to the symbolism of the dream, the patient felt that the two paths represented "the snake way" and "the lightning way." She felt the snake and the lightning, representing earth and sky, were the female and male elements, or unconscious and conscious. I did not want to intellectualize the powerful impression made by this dream, and for this reason nothing more was said about the extremely rich

[90] Jung, "Synchronicity," p. 441.

[91] Cf. Heyer, *Vom Kraftfeld der Seele,* pp. 34 f.

[92] Cf. Neumann, "Die Psyche und die Wandlung der Wirklichkeitsebenen," p. 188.

[93] Jung, "Synchronicity," p. 515. More will be said about this problem of "transgressiveness" later on (cf. below, pp. 218 f.).

symbolism of both snake[94] and lightning.[95] At any rate her associations had on the whole given the gist of the symbolism. It demonstrated its potency and fertility in the preoccupation of the patient with the images of the snake and lightning paths, which produced several fantasies expressed in paintings (to be discussed later).

The pregnant symbolism of the dream as well as the accompanying synchronistic phenomenon point therefore to an activation of the archetypes,[96] and we shall have to expect that a correspondingly intense experience is being prepared. Another indication of this can be seen in the dream-vision of the man on the gallows, with its inherent symbolism of transformation.

A dream of the next night with its very prosaic imagery seems all the more surprising:

I am putting a patch on a piece of my coat which has worn thin. The patch is of a different, thinner stuff. *43: 13 May 41*

The lowering of the "level" of this dream, as compared with the previous one, is remarkable in itself. It seems like an anticlimax to the intensity and powerful imagery of the mountain dream. This lowering of the level points to some necessary correction, as if the dreamer had overreached herself, as if something had gone wrong. This comes out in the symbolism of the dream: "patching"—and moreover with a different and thinner material—is an unsatisfactory solution of a problem. Something has evidently been covered up in an inadequate manner (and, by the way, in a manner which is bound to be discovered). The "coat," the persona, seems to have worn thin: a "hole" in it has become visible. There is no indication what this points to, and the patient had no associations.[97]

[94] The snake is one of the most comprehensive of all archetypal symbols; even a superficial discussion of it would fill volumes. Cf. Jung, *Symbols, Alchemy,* and my "Study of a Dream." The shortest relevant interpretation is that of the snake as "mistress of the earth of the depths and the underworld" (Neumann, *Origins,* p. 49), or, psychologically, as the unconscious as such, both in its mysteriously healing and its equally dangerous aspect (cf. my "Study of a Dream," in *Studies,* pp. 81 ff.).

[95] As to the phallic significance of the lightning cf. Jung, *Symbols,* pp. 277 f. For a further discussion of the symbol of the lightning cf. the angel vision, below, p. 209.

[96] This statement is not reversible: an absence of synchronistic phenomena does not point to the nonactivity of the archetypes. (It may also be due to a nonrealization of the synchronistic phenomenon.)

[97] To what extent this dream expresses an attempt to "patch up" a very painful experience, and the remarkably appropriate way in which it symbolizes an attempt to keep the persona going, will become clear in the discussion of

A dream of the next night has a similarly negative character:

45: 14 May 41 I am with a woman friend. A swan flies past; it descends near us and comes towards us in a threatening way. We drive it off.

The friend in the dream was "a woman who manages her own life badly." The patient associated the swan with a snake: [98] "there is something snakelike about swans." The snake association intensifies the threatening aspect of the swan. This reaction contrasts strongly with the feeling in her many previous bird dreams—it must also be remembered that the patient was a great bird lover—where birds were always positive animals. Thus this reaction shows some unusual fear; it points to some hidden background of the dream. As a matter of fact, the swan is a soul symbol [99] and, as the symbolical animal of the sun and the "philosophical gold," a symbol of the self.[100] Evidently the self makes a demand on her of which she is frightened and which she is trying to reject. Thus it appears "threatening." Every true transformation will touch upon and come out of deep layers of the psyche, and this is a "threat" to the tyranny of the ego. These last two dreams, and the unusually strong repression of a highly "unpleasant" dream dreamed on one of these two nights,[101] suggest a "last ditch" stand of the ego. This resistance is proved futile in a most remarkable way by a very short and most effective dream (46) a few nights later. Before discussing this dream we shall—following the chronology of the actual analysis—have to discuss three paintings which the patient painted in elaboration of the dream of the two paths. Since that dream, she said, the idea of lightning, and particularly of the snake, had been almost continually "on her mind," and "whenever she closed her eyes she saw twining shapes."

P 11: 14 May 41 The first of the three paintings [102] has manifestly no connection with the two paths. (As a matter of fact she had meant to do the first painting for some time and found the work "rather agreeable," whereas she remarked about the other two that she "just *had* to draw

dream 44, which had occurred this same or the following night but was "forgotten," that is repressed, for several days.

[98] Cf. the snake path in dream 42 and the following painting 12.

[99] Jung, *Alchemy*, p. 331, n. 62. Cf. also Zimmer, *Myths*, pp. 48 f., concerning the swan as the symbol of the "divine essence," the Self (Atman).

[100] Jung, *Symbols*, p. 164, n. 40.

[101] Cf. dream 44.

[102] As was the case with previous paintings, these were discussed only in the shortest possible way; or rather, note was taken of their main features without interpreting them in any detail. This was done in order not to interfere with the spontaneity of active imagination.

them"; and they had much more intensity for her.) It had grown out of the two diving dreams, and she felt it represented the "downward movement." On the back of it she wrote a quotation from Milton's "Lycidas":

> Where thou perhaps, beneath the whelming tide,
> Visit'st the bottom of the monstrous world.[103]

She explained to me that the painting "showed her soul following diving birds to the bottom of the sea." She told me how on the shores of the Lake of Geneva—whose significance for her as "the unconscious" has been mentioned before—she had been watching diving birds [104] disappearing under the surface, and how she had "followed them down in imagination." Thus we have in the painting a representation of "the downward journey" in which the birds are a kind of guide or psychopomp. One remarkable feature of the painting—even more significant on account of its spontaneous unconscious occurrence (the patient had been quite unaware of it)—is the sevenfold spiral. Seven is the symbolical number of initiation;[105] it represents the seven stages of transformation and illumination.[106] Thus we have here an initiation "downwards"; an initiation into the deep unconscious. The spiral is in the form of a vortex; it is as if the diver, led by the birds, is inexorably drawn toward the depth and toward the center of the spiral. This movement of the spiral—here reinforced by the dynamic action of the vortex—is characteristic of the "indirect approach by means of the circumambulatio." [107] It is as if an unknown center, which we can define only as the psychological self, produces a constant centripetal movement, or in Jung's words "acts like a magnet on the disparate materials and processes of the unconscious. . . . Often one has the impression that the personal psyche is running round this central point like a shy animal, at once fascinated and frightened, always in flight, and yet steadily drawing nearer." [108] Both this magnetic power of the virtually "unknowable center" [109] and the

[103] She mentioned that these verses had "run in her head" since the dreams about the downward journey began.

[104] According to her the birds in the painting were "partly grèbe partly merganser; an abstraction of diving birds."

[105] Cf. its role in the mysteries of Mithras, or the "idea of an ascent through the seven spheres of the planets" (Jung, *Alchemy*, p. 55). To the fathers of the Church "septenarius numerus est perfectionis."

[106] Jung, *Alchemy*, pp. 61, 73.

[107] Ibid., p. 170 n.

[108] Ibid., pp. 207 f.; cf. also p. 28.

[109] Ibid., p. 207.

ambivalent reaction of the personal psyche are demonstrated in our case.

P 12: 14 May 41 The second painting—done the same day as the first one—she "just *had* to draw." It had grown out of dream 42 of the mountain and the two paths. The patient had thought a great deal about what she called "the snake way and the lightning way," and she was sure that the painting was "the right way to represent them." The painting shows a great thundercloud (which is at the same time like a mountain) from which emerges a flash of golden lightning intertwined with a black snake.[110] Both lightning and snake are ambivalent symbols; lightning is energy in dangerous form but it is also "illumination"; the snake is the sign of both danger and healing. It is a remarkable elaboration of the symbolism of the original dream which she felt at the time to contain the polarity of male and female elements of consciousness and the unconscious. Here they have come together in a rhythmic union producing the fertilizing rain. The silver path (?) on the ground has the color of the rain released by the union; perhaps it is a synthesis of the two "paths" of snake and lightning, having also a kind of intermediate curvature. I asked the patient where she felt *she* was in the picture, to which she knew no answer. But she made a significant remark: "When I had made the paintings I felt that I could conceive the descent into the underworld intellectually and see it symbolically; but I shall still have to realize it."

P 13: 16 May 41 She concentrated further on these ideas, and the result was a painting two days later, full of a strange urgency. She herself reported that she felt very exhausted from the strain of these latest unconscious events and had an overpowering desire to sleep. Apparently some quite intense process was taking place,[111] and the latest picture gave expression to it. It shows a woman engaged in a struggle with a great black snake; the encounter is taking place at the bottom of the sea against the background of an enormous tree trunk growing up out of the picture. The snake is wreathed around the woman's body in a shape which is partly like a question mark and partly—so she felt—like a character in an unknown script. It was also strongly connected with the idea of the path. The snake's head is raised high and in its jaws

[110] Cf. the gold-black opposites in dream 38c.

[111] In this context we must remember the still active repression of the dream dreamed two or three nights earlier. The "desire to sleep" can be understood in two ways; as the desire to remain unconscious, not to "wake up," or as a reaction of the unconscious, trying to get her into closer contact with its contents.

it holds a golden ball toward which the woman is reaching. The picture combines several features of the two previous ones; the woman diver seems to have reached the bottom of the sea, the collective unconscious; the black and gold, and the snake of the painting of the two paths reappear in the snake and the golden ball.

She felt that this picture did not so much represent a fight—though she experienced it as a "struggle"—as a quest. (For her there was an allusion to Jacob's fight with the angel, and also to the serpent in Paradise and the fruit of the Tree of Knowledge.) The woman is not trying to kill the snake but to get the treasure which it holds.[112] The snake is both benevolent and malevolent; it all depends how you can relate to it. It is the guardian of the treasure.[113] "If you go about it the right way you will get the treasure; if not you will be crushed." The tree she felt to be "the world tree with its roots under the sea and its branches in the sky." She accepted my contribution that it was also a ladder going up to consciousness, and she added "from a central place where the roots of things are."

The situation of the struggle was most vivid to the patient: she felt it a real emotional strain. It was, in her words, "no more a question of visiting the underworld as a tourist," [114] but a really exhausting and alarming experience. I asked her how she had come to do the drawing, and she explained that it was "not something directly seen but the exteriorization of the situation in which she felt herself to be." She had felt "as if she was wrestling with something" and she could feel the coils of a snake round her. This "something" had taken on the shape of a snake,[115] and when she started sketching the pose of the woman and the snake, the rest just happened spontaneously.[116]

[112] Cf. the motto of Carossa's *Roumanian Diary:* "Raube das Licht aus dem Rachen der Schlange!" ("Wrest the light from the jaws of the serpent!")

[113] The treasure, the golden ball, is also a mandala; cf. the link between "gold" and "sphere" in the form of the golden rotundum, the *materia globosa* which "stands at the beginning and also at the end" of the alchemical opus (Jung, *Alchemy,* pp. 81 n., 85). It connects also with the "golden pill" of Taoism (p. 172), another of the many designations of the psychological self. Cf. the frequent motif of the golden ball in fairy tales (e.g., in the Grimms' *Frog King* or the above-mentioned "Childe Rowland").

[114] This refers to dream 38a; cf. above, p. 171.

[115] Up to dream 42, snakes had never appeared, either in her dreams or in her fantasies. Since that dream, however, the idea of the snake had become insistent. In real life she had no aversion to snakes, but thought them beautiful and liked to look at them.

[116] The snake often represents "the personified tree numen," "the tree's voice, which persuades Eve that 'it would be good to eat of the tree, and pleasant to behold that it is a lusty tree' " (Jung, *Aion,* p. 235). The tree as the "philo-

Despite the strenuous and threatening character of this inner experience, she felt that "it was a lot better to be grappling with a snake than with nothingness, as in the Wilderness, which has no form and with which you cannot get to grips." "At least," she said, "you have, literally, something to take hold of." Here, then, we have a further stage in the patient's attempt to give a name and a face to the irrational experience of the "Wilderness." In the painting the crucial ambivalence of the "Wilderness" is formulated, instead of its originally completely negative threat—the ambivalence of the challenge expressed in the idea of the "quest." Just as the snake appears as the guardian of the treasure, so the "Wilderness" gradually becomes recognizable as the manifestation of a deep layer of the unconscious which from the very beginning represented a vital challenge to the rigid and brittle rule of the hypertrophied ego. To the extent that this ego has attained more and more its proper function,[117] namely that of an organ of mediation between inside and outside, between the deep layers of the unconscious and the ever-changing pattern of reality, the "Wilderness" also has changed its merely negative character. This is shown in the painting by the woman's attempt to reach the "golden ball" of individuation in spite of the snake's threat.

What then is the danger to be overcome before the treasure can be attained? There is evidently a threat to the personality in this situation: disintegration instead of integration, the destructive side of the snake instead of its healing power. It is a struggle on the deep level of the unconscious (= bottom of the sea), touching the very basis of the personality. The ego finds itself symbolically submerged in the waters of the unconscious, and it will need a supreme effort to emerge victorious—or to put it more modestly, undamaged—from the coils of the snake. The snake represents both the greatest threat to the ego and its greatest opportunity.

sophical tree" represents "the development and the phases of the transformation process" (ibid.).

[117] Cf. Jung, *Mysterium*, I, p. 120, where he speaks of the ego as "an essential part of the self," as "the mirror in which the unconscious becomes aware of its own face" (p. 117).

IX

The Fight with the Angel

a REGRESSION AND NIGREDO

The ambiguity of the situation is impressively formulated in a short dream of the night following the last painting.[1] It had an unexpected effect and sequel.

I am holding a Y-shaped stick like a divining rod or wishbone. I pull the wishbone with myself—that is my right hand against my left hand—and my right hand gets the short end. *46: 17 May 41*

She had no hesitation about the meaning of the dream: that her ego —the right hand—had lost the contest with the nonego, the unconscious, the left hand; that, in other words, the ego would not or could not get its own way. "What comes from the ego is what goes according to plan," she said, "what comes from the unconscious is what you don't expect and are not looking for." Despite this rather alarming possibility she could feel that it was probably a good thing that she did not get her wish. But she could not say what the unlooked-for unconscious content was.

The left hand, the "sinister" side of the personality, refers to the unconscious and all the "dark" contents emerging from it.[2] It is also the feminine side in contradistinction to the "masculine" right hand.[3] Clearly then in the dream the unconscious asserts itself in a compensatory action, from which we may assume that the patient had once again tried to avoid some necessary encounter with her

[1] Cf. above, p. 184.

[2] Cf. Jung, *Alchemy,* p. 156; also p. 164, dream 26, where "a quarrel starts about left and right." Left also pertains to the underworld (cf. Kerényi, *Mythology,* p. 187).

[3] Cf. Bachofen's researches on "Das Mutterrecht" (*Urreligion,* I, p. 63; II, pp. 459 ff.).

"sinister" side, with the nonego.[4] The figure of the Y in itself symbolizes ambiguity and polarity—it represents the eternal crossroads of fate and decision.[5] In this connection the two dreams of the "patched coat" and the "threatening swan" gain in significance, as do the paintings with their emphasis on the movement into the unconscious—the left-hand movement [6]—to "the bottom of the monstrous world." This dream, and the insistence on the "undesired" left-hand path, give substance to the patient's own recognition that although she could conceive the descent into the underworld intellectually, she could not yet realize it—not feel it as "real," not experience it emotionally. But the dream is more than a compensation; it also shows that the unconscious is gaining predominance over the intentions (and resistances) of the conscious mind. The underground exploration will not be what the dreamer wants it to be, an "intellectual adventure," but something unexpected and unwelcome.

This dream came to the patient "like a bombshell"; she was left deeply disturbed and disoriented by it. She did not know what the dream referred to, and she felt strongly discouraged by the realization that after all this time she apparently was still trying to cling to the restricted and restricting world of the conscious mind.[7] This depression was intensified by the fact that with this last dream her dreams stopped completely for several nights. She felt utterly "stuck" and all I could do was to point out to her that she—or we—would have to try to discover the cause and meaning of this impasse. It was then, after four or five days, that she had a dramatic and most unwelcome experience: she suddenly remembered a dream which she had had about a week earlier but which she had managed to "forget" completely. She understood this immediately as a serious repression which was the more surprising to her as she had tried to be a very "honest" and frank patient. This repression has an important trans-

[4] There is an interesting parallel to the competition of the two hands in the myth-cycle of the Winnebago Indians about the "trickster" (cf. Radin, *The Trickster*). The two arms of the hero of the Wakdjunkaga myth begin to quarrel (p. 8) and the left arm is badly wounded. This expresses the profound unconsciousness of the Trickster who cannot even feel himself as a bodily unity (Jung, "Trickster," p. 263).

[5] The *furca*, the fork—a very old sign—was for instance the symbol of the Pythagoreans for the course of life (cf. Koch, *The Book of Signs*, p. 5).

[6] Cf. Jung, *Alchemy*, p. 121, and the interpretation of the "swastika" dream, above, pp. 72 ff.

[7] In fact the dream has a highly constructive aspect which will emerge fairly soon as the experience of the transpersonal transference relationship (cf. below, angel fantasy, F 13/P 15).

ference significance in that it reveals her idea of what sort of material would be "acceptable" to the analyst. In this sense the successful lifting of the repression shows the continuous integration of the ego personality: the fantasy of the parent who would reject her for her "bad," "undesirable" material—could overcome. The dream, she told me now, had been dreamed either the night before or after the dream of the "patched coat" (which only now reveals its full meaning). The dream, needless to say of a most unpleasant character, had been this:

I am walking with my brother and sister—we all are ten or fifteen years younger than we are now—on a path by a stream, following its direction. At intervals, by the side of the path, are disgusting objects, something between a human embryo and a doll, soiled with blood and dirt. My brother tries in vain to prevent my sister seeing these. My sister and I are almost physically sick with disgust. He says he will go ahead and clear any others out of the path. *44: 13(?) May 41*

The dream was "extremely painful and distressing" on account of certain infantile associations—to be discussed presently—which it brought up and which represented to her fantasies of a highly incompatible kind. It became clear why she had repressed the dream: it brought up the problem of her shadow, of the inferior and infantile side of her personality, which she was loath to face up to. So far as the manifest content of the dream is concerned, the dreamer finds herself again with the "team" of brother and sister, the animus and the shadow (in its most general form, without the special contents which the dream associations will define much more clearly). They follow a stream—they go in the direction of the psychic gradient, the "energy potential" of psychological development.[8] There they see the disgusting objects—cf. the following associations—whose description, "between human embryo and doll," points to their infantile character on the one hand, but also—as "embryonic"—to their prospective possibilities,[9] although the dreamer was unaware of this latter aspect. "Blood and dirt" reinforce the unpleasantness of the objects, their "shadow" character, but also their futurity as "prima materia"; blood and filth are frequent alchemical symbols for "the substance that harbors the divine secret," [10] namely the lapis, the stone of the

[8] Cf. Jung, "Principles of Practical Psychotherapy," p. 13.

[9] Cf. below, p. 198, n. 43.

[10] Jung, *Alchemy,* p. 300. Cf. the alchemical formulation, "In stercore invenitur"; also pp. 304 f.

philosophers. The very lowness of matter contains its opposite possibility (cf. the symbolism of the *lapis angularis,* the "stone which the builders rejected and which became the head of the corner").[11] The brother tries to deal with the situation in a repressive way, whereas the sister tries not to face it; the ego—the dreamer—has an intermediate attitude although she too is "sick with disgust." The brother represents her intellectual attitude, which seeks to prevent acknowledgment of the problem—more will have to be said about his function later on—whereas the sister represents some childish feminine side, the infantile shadow, which the brother tries to "protect" from realizing what is there. At any rate the intellectual animus seems to see only the "disgusting" side of the embryo-dolls and to be quite unaware of their other side. The attitude of the patient *to* the dream is identical with that of the brother *in* the dream; she had tried to repress it on account of its, to her, purely disgusting character.

Why that is so becomes clear through her associations to the "objects," associations which were charged with more shame and self-consciousness than anything that had come up in analysis before. This in itself shows the "shadow" significance of these objects and of the dream. Briefly, they refer to certain infantile fantasy games between herself and the brother which had later on taken the form of daydreams indulged in on her own. In the infantile game she and her brother took the parts of various invented characters and had adventures of different sorts. They were based on historical novels, especially those of Dumas; they were about fighting and political intrigue, and as far as the patient remembered all the characters were men. These shared games stopped with adolescence, but it was then that the patient continued to play them by herself in the form of daydreams. They continued, at intervals, in adult life, and it was then that the patient's "disgust" with herself started. They came to the surface generally at periods of low vitality or frustration and ceased when life was full and interesting. The daydreams were completely insulated from the rest of her life; although the patient herself regarded them as "unsuitable and infantile" she accepted them as a "safety valve." At the same time she knew that they drew too much energy away from life proper and, by not relating them to any other part of life, she refrained from accepting responsibility for them.

The daydreams continued the trend of the childhood game; they consisted in the adventures of men and there was always a hero

[11] Cf. my "Notes regarding the Dynamics of the Self," pp. 102 ff.

figure with which she identified; an "able, courageous, loyal, and unfortunate" character. He suffered various misfortunes with exaggerated nobility, but always prevailed in the end by his strength of character. This shows how identified she was with the animus and with the masculine attitude: her ego ideal is masculine instead of feminine. Although the daydream never had an explicitly erotic content, it had "quite a definite erotic effect" on her (and here her feeling of shame was strongest). It gave her what she felt to be a "masochistic" satisfaction connected with the hero's unjust misfortunes and espeeially his imprisonment ("he was constantly getting imprisoned"). This was the more remarkable as the masochistic trend of the fantasy was nowhere to be found in her actual life,[12] certainly not in her relationships with men, nor in life in general as she was far from being the "submissive type."

So far the associations of the patient. One point in the dream that has not yet been discussed deserves mention in the light of the fantasy, namely the fact that the dream takes her back ten or fifteen years. It was round about this time that the claustrophobia set in. Thus it looks as if the two are bound up with each other, as if the claustrophobia was the continuation of the hero fantasy. The imprisonment of the hero finds another expression in her own claustrophobia, as if her inability to understand and integrate the fantasy had led to the intensification of imprisonment in the neurotic system. Thus we can assume that the neurotic situation expressed in the claustrophobia has its parallel in the childhood fantasy. The childhood fantasy has therefore to be examined more closely.

First, it is played with the younger brother, who was particularly close to her, and was, as she expressed it, "the principal partner of her intellectual life." To put it more correctly, she had found in this brother the early animus figure with which she had identified in an unusual and—as can be seen from her later development—pathogenic way owing to the fear of the mother, further accentuated because it was common to brother and sister.[13] The fear shows itself also in her identification with masculine characters, by which her femininity becomes repressed and can express itself only indirectly in the masochistic trend of the fantasies. In itself the brother/sister relationship is highly significant and potentially constructive. What is true of the

[12] Cf., however, the unconscious masochistic aspect of her relationship to her friend in the "sentence of death" dream (34).

[13] Possibly the repression of incestuous fantasies concerning the father may have contributed to the close tie with the brother.

sisterly side of a man/woman relationship, namely that it "stresses the common human element" and consequently "gives man a picture of woman that is closer to his ego and more friendly to his consciousness than the sexual side," [14] is, *mutatis mutandis,* equally true of the brotherly side of the woman's relationship to man. In addition, the brother represents the first step beyond the father; [15] the symbolical brother/sister [16] incest expresses an equality which cannot be experienced in the father/daughter incest. For this reason the union of the opposites is often symbolized by brother/sister incest,[17] but not by the parent/child incest. If the brother thus takes over, in the process of the woman's development, the role of the animus and hence of the inner spiritual and intellectual principle in her, he fulfills his function by preparing the transition from the father via himself to man in general. When he does not fulfill this role the brother/sister incest (and behind it the father/daughter incest) is not resolved and becomes a pathological problem; because of a fixation to an infantile level the task of uniting the opposites either does not enter consciousness or is lost sight of again.[18]

Here it is important that the patient's report made it quite clear how in the early fantasy games with the brother the erotic-sexual aspect of the brother/sister incest relationship had been repressed.[19]

[14] Neumann, *Origins,* p. 201.

[15] On the negative side it could also be an escape from the relationship with the father, a problem to be redeemed in the transference to the analyst.

[16] Here a point in the dream of the Y-shaped stick gains in significance. The incestuous brother/sister relationship is, on account of its "dubious character," "a closely guarded secret," like "the left-hand path" of the Shiva/Shakti relationship of Indian Tantra (cf. Jung, "Transference," p. 211). The dream, dreamed *after* the dream of the disgusting objects, refers back to the "incestuous" relationship to her brother (expressed in their shared childhood games). The "disgusting objects" are not only the childhood games and their continuation; they also symbolize the incestuous relationship both in its regressive and its progressive aspect. The "sister" is the one who has been left out of the "games"; this expresses the patient's infantile refusal to accept the dream's occurrence and implications. Thus the dream of the Y-shaped stick, with its insistence on the left-hand path, forces her to face up to this incestuous relationship and its "esoteric" meaning and symbolic necessity. In this way the two dreams form a prologue to the constructive resolution of the incestuous relationship through the "internalization of the animus" (cf. below, angel fantasy, F 13/P 15).

[17] Cf. Jung, *Alchemy,* pp. 146, n. 68, 317 ff., 396; "Transference," pp. 211, 224 ff., 240.

[18] Cf. Jung, *Mysterium,* I, p. 99.

[19] In this repression (and underlying it, the repression of the incestuous relationship to the father) we can again see the impact of the negative mother image.

This early repression finds its counterpart in the remarkable intensity of the patient's resistance to the dream, a resistance which at the same time shows its exceptional importance. The "embryo-dolls" show how the germinative point of feminine feeling and relatedness inherent in the symbolical brother/sister incest had become "abortive," how the patient had in fact "aborted" (= repressed) it. Thus, instead of developing her feminine ego in her relation to her brother, she had identified and stayed identified with him,[20] as we can see from the "masculine role" she plays in the fantasies. The masculine side changes from the positive animus into repressive intellect, as expressed in the action of the brother who tries to hide the dark chthonic images of the embryo-dolls. The feminine side had stayed infantile and is represented by the sister, but at least the ego has achieved a measure of integration so that it can take up its "intermediate" position.

This masculine identification is, however, compensated by the "suffering" of the hero, by the "masochistic" side of the fantasies. At this point their ambivalence manifests itself most clearly. The hero was always fighting in a "just" cause against some "unjust" power. This conflict illustrates the moralistic and carefully concealed rebellion against the "tyrannical" authority of her childhood, the mother. The suffering of the hero thus expresses her repressed aggression against the mother as well as her self-punishment for the incestuous fantasies. She had turned the destructive content of aggression against herself, made it acceptable both by its "noble" character and because it was finally overcome in the hero's liberation and victory. In the hero's "imprisonment" we also have the punishment suffered for his rebellion, which nevertheless at the end shows itself "justified." [21]

There is, however, another side to the suffering and masochistic "submission." In this "submission" we have the opposite attitude to that of the overemphasized ego attitude, with its active masculine

[20] In other words, the step from the "endogamous" to the "exogamous" relationship to men had not been taken, or only insufficiently (cf. dream 49).

[21] In the guilt feeling inherent in this rebellion, we have an additional reason for the masculine role. By identifying with the male hero (and thus with the brother animus) the patient acted her aggression out, as it were, once removed: the rebellion of the daughter against the mother as well as her incestuous fantasies were concealed behind the mask of the male hero. But there is a constructive aspect even in this "masculinization": the "hero," despite his infantile character, is a prefiguration of the "savior" figure who alone "can undo the tangled web of fate" (Jung, "Trickster," p. 271). This problem finds its integrated—instead of infantile—solution in the later figure of the "angel," as also do the incestuous fantasies.

accent.[22] Whereas on the one hand the infantile fantasy had kept her in a state of relative lack of adjustment, it had on the other represented a potentially constructive aspect: the deep desire for feminine submission to and acceptance of a higher authority [23] which might help her transcend the barriers of her too rigid ego attitude. This is a frequent—and too often overlooked [24]—unconscious factor in the masochistic tendency, expressing the unadmitted and therefore neuroticized need and desire for surrender, for the voluntary act of ego extinction in an attitude of absolute trust, and for the acceptance of the "death marriage." [25] In this sense the masochistic attitude, in spite of its infantile content, frequently contains an important germ of personality development. Its infantile character is due to the rejection of the contents transcending the restricted realm of the ego—in other words the rejection of the nonego. Because of the experience of the "devouring mother," only the dangerous, disruptive aspect of the unconscious is constellated—a neurotic one-sided experience cutting the patient off from the constructive powers of the nonego.

This becomes even clearer if we take into account the archetypal situation of the imprisonment of the hero.[26] His imprisonment, e.g., in the belly of the monster, is a re-entry into the uterus of the Great Mother as a precondition for rebirth.[27] The submission to the existence in the archetypal womb is at the same time the acceptance of suffering and of the feminine, "passive," attitude. But again the patient's resistance due to her fixation to the negative mother had falsified the archetypal situation. The unconscious and the nonego

[22] Here another aspect of the dream of the Y-shaped stick becomes apparent: the "short" piece is feminine, the "long" piece masculine. This means that the ego takes on a feminine character and the nonego, the positive animus, takes the lead to which the feminine ego can now submit. (Again it must be kept in mind that this dream was dreamed *after* the one of the disgusting objects.)

[23] Here the constructive role of the "positive" incest is most evident (cf. my "Ego-Integration").

[24] For instance, in Fenichel's interpretation of masochistic attitudes as "the direction of the destructive component in sexuality against the individual's own ego." (Fenichel, *The Psychoanalytic Theory of Neurosis,* p. 73.)

[25] This situation is made abundantly clear by women patients suffering from frigidity who tell one frequently of their fear of losing themselves and being annihilated in the sexual act. One of my patients explained to me that what she could not possibly face was "the jump into the dark" which this complete surrender of herself meant.

[26] Cf. the "imprisonment" in the lunatic asylum, where imprisonment also reveals its positive aspect: the inescapability and inexorability of the psychological process. Here the link between the infantile fantasies and the overpowering, ego-transcending experience of the "Wilderness" becomes apparent.

[27] Cf. Jung, *Symbols,* pp. 210 ff., 233.

had become objects of fear and could manifest themselves only in an infantile form: unrealized submission and surrender turned into "masochistic" fantasies and the unrealized need for containment into claustrophobia.

The "incompatibility" of the nonego is due to the fact that the hostility of the ego had forced it into the darkest corner of the personality. It had thus formed "a sort of second personality, of a puerile and inferior character." [28] In other words it had manifested itself as a "shadow personality," representing the "countertendencies in the unconscious." [29] The confrontation with and acceptance of the shadow is always one of the most difficult tasks of analysis. It represents such a moral problem and such a challenge to the conscious personality that it may appear to the latter as a complete breaking-up and dissociation.[30]

The discussion of the repressed dream and of the whole context of associations connected with it lasted for several interviews. At times the patient felt that the situation was too much for her; the painful and unpleasant contents of her inferior personality seemed too dark and incompatible for her to accept. It took all her moral courage to "go through with it," and she felt as never before how the whole fabric of her ego personality was challenged and threatened.[31] One of the worst fears coming to the surface was about the effect these "confessions" would have on her relationship with me. She had prided herself on her "intelligent and co-operative" attitude to analysis which, implicitly, had made her appear to herself as the "good daughter," respected and loved by an equally "good father." In other words, she had been identified with her ego personality, with all its "good intentions," when suddenly this ego personality was put in jeopardy by its dark side, its shadow.

Naturally, the constructive importance of the acceptance of such a challenge cannot be exaggerated: it is the firm basis for a true recognition and realization of the personality. The very fact that this problem and challenge has to be faced inside the analytical situation, that is, inside a human relationship, is decisive. For one thing, the reality of one's inferior personality becomes much more real when experienced with another human being; for another, the relationship

[28] Jung, "Trickster," p. 262.
[29] Ibid.
[30] Jung, "Transference," p. 198.
[31] Cf. the prayer of an old alchemist: "Purge the horrible darknesses of our mind, light a light for our senses!" (Jung, *Alchemy,* p. 36.)

between two people is bound to become much more real and complete through the sharing of one's darkest secret.[32] The patient felt that left to herself she would never have been able to face this "dark secret," and that it was only through her relationship to me, in the security of the analytical temenos, that she had had the courage to "re-collect" these fantasies and to talk about their implications. In the encounter with the shadow, which always means a *disiunctio,* a dissociation, "one becoming two," the analyst as partner carried the projection of inner unity, of potential healing and wholeness.[33]

After the first nasty shock she could realize the positive side of the experience. She could see that this dark corner of her personality also contained, to use her own words, "the rejected alternative hypothesis and the unlived possibilities." In other words, she could see that the shadow was closely linked with her inferior feeling, that it contained, in primitive and infantile form, the germs of new values and of relationship, as expressed in the "embryonic" nature of the "disgusting objects." They were certainly soiled with "blood and dirt" in the sense that the new adjustment had to grow out of the most primitive and archaic soil. With the recollection of the dream and its background and in relating it to another person, she had gone through a true nigredo,[34] and the blood-and-dirt-soiled objects were a true representation of the prima materia, the unconscious matrix of realization and individuation.

During our talks I suggested that I felt the "disgusting objects" should be "buried" with proper rites, so as to lay the ghosts of the past and give them their proper place. The patient felt this idea to

[32] Cf. Jung, "Transference," p. 292: "The process of psychological differentiation is no light work: it needs the tenacity and patience of the alchemist, who must purify the body from all superfluities in the fiercest heat of the furnace. . . . As alchemical symbolism shows, a radical understanding of this kind is impossible without a human partner. . . ."

[33] Cf. ibid., p. 244, n. 15: ". . . wholeness is the result of an intrapsychic process which depends essentially on the relation of one individual to another. . . ."

[34] Cf. Jung, *Alchemy,* p. 36: ". . . the experience of the nigredo, the first stage of the (alchemical) work . . . corresponds to the encounter with the shadow in psychology." It is interesting and relevant that the alchemists often regarded "the dark initial state or nigredo . . . as the product of a previous operation, and that it therefore does not represent the absolute beginning" (Jung, "Transference," p. 182). In this sense the analysis up to this point can be understood as the preparation for this "dark initial state" with all its archaic and archetypal contents.

be attractive,[35] and she tried, in a process of active imagination, to visualize such a rite. This resulted in a painting of four people—two women, two men—performing a ritual in front of an altar, with a tree behind it, and the sea in the background. The sea symbolizes the collective unconscious, and the tree symbolizes the tree of life.[36] The two men are holding lamps; one of the women is pouring water, the

P 14: 28 May 41

[35] I am, of course, aware of the transference content of her acceptance, particularly in connection with what has been said above about her fear of "losing my affection." What seems to me to matter, however, is the genuineness of a patient's response. If this is present, then the suggestion will only help to bring to the surface genuine potentialities; if it is lacking it will prove sterile. In any case, as the following events will show, the unconscious process took a completely spontaneous and "unsuggested" course. The "burial rites" may have helped to clear the way for the later events but they did not cause them.

In this connection I should like to mention another episode connected with the dream. I had first made another suggestion, that the patient should fantasize about her daydreams and try to develop them. She *did* try but found it impossible to bring herself to do it. She came back with the realization that there had been "too much ego" (as she put it) in her determination to follow my suggestion (or, as I would put it: too much identification with me arising from the positive transference) and that, if she went on with it, it would merely be "a matter of pride, because she refused to be beaten, but that her instinct revolted against it." The sacrifice of pride and the acceptance of "being beaten" are in themselves of the greatest possible significance as a surrender to the feminine instinct. Here we might mention the initiation by "beating" in the feminine mysteries. (Cf. the frescoes of the Villa dei Misteri at Pompeii.) She told me a dream which she had had several years ago that seemed to her to have a bearing on the present situation. In the dream "a man in blue dungarees was leading a red horse up a path skirting a precipice; at a difficult point it refused to go on, and he became impatient and hurled it down the precipice; its blood spurted up as it crashed on the rocks." The question for her was whether the fall of the horse was a necessary sacrifice, or a catastrophe to be avoided. I felt the latter: the man seemed to represent the hybris of the will and the ego, and the catastrophe—the death of the horse, the instinctual libido—was due to the man's impatience. In any case, impatience was not the right spirit in which to undertake a sacrifice. The fact that she associated this dream with my suggestion showed that it had been too "impatient," too direct an approach, too much coming out of the "will" to get on; and from this it was clear that she had been right not to pursue her attempt. This incident shows how little "advice" can do against the genuine revolt of instinct, and how relative the transference significance of the patient's acceptance of my suggestion was. Only where instinct responds is such advice taken up and followed in a constructive way. "Advice" of this sort is a phenomenon of a constructive, positive countertransference in which the analyst, through his own unconscious, is related to the patient's unconscious in such a way as to express the trend of the latter.

[36] The symbolism of the painting is so rich that only the barest outlines are given here so as not to break the continuity of the analytical process. As usual, the painting was hardly discussed with the patient.

other scattering grain. The patient felt that the offering of the two women, in its downward movement, was an offering to the spirit of the earth; the upward movement of the flames meant resurrection. I felt that the whole painting represented the spirit of the Greek mysteries,[37] and this she accepted wholeheartedly as expressing her own feeling.

The focal point of the ancient ceremonies is always the idea of purification,[38] and water plays a natural part in this,[39] quite apart from all its other more symbolical meanings such as the "water of life," fertilization, etc. Purification restores a "lawful" state,[40] a state of new beginning, a re-establishment of the "correct relationship to Power." In religious phraseology "dirt means all the hindrances and annoyances that prevent the perpetuation and renewal of life": [41] a statement easily translated into psychological terms as the removal of the complexes of the personal unconscious. Purification brings about new life—cf. the ritual of baptism—and this is expressed in the parallel action of the scattering of grain.[42] This is important insofar as the action of purification by itself could be misunderstood as "suppression" of "dirt" rather than as its transformation, whereas the grain symbolizes the new growth arising from the process of purification, and thus shows the futurity contained in the situation.[43]

Finally there are the two men holding the torches.[44] Together with the symbols of water and grain they complete the ritual of death

[37] Cf. Harrison's remarks about the Orphic burial rites (*Prolegomena,* pp. 598 f.), in which the dead body of the initiate was buried with rites of consecration, whereby the spirit of the dead was "set free into another birth."

[38] Cf. Harrison, p. 162; also van der Leeuw, *Religion,* pp. 344 f.

[39] Cf. Harrison, p. 24, where she discusses Odysseus's purification of his house. Naturally fire was also used for purification—cf. the two torches (pp. 25, 498).

[40] Cf. the purification ritual of the Roman Vestal temple where the dirt was carefully cleared away. With its removal "the *dies nefasti,* when it was unlawful to transact any secular business, ended, and in the calendar this memorandum was attached to the fifteenth of June: QStDF: 'lawful when the dirt has been cleared away'—*quando stercus deletum fas*" (van der Leeuw, p. 343).

[41] Ibid., p. 343.

[42] Cf. the ceremony of "sprinkling of grain" in Homeric sacrifice (Harrison, pp. 86 ff.); also the offering of corn in the Eleusinian and other mysteries (e.g., in Frazer, *Spirits of the Corn and of the Wild,* I, pp. 53 ff.).

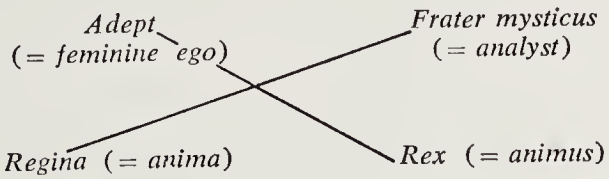
[43] An important parallel to the burial of the "disgusting objects" can be found in the ritual of the Thesmophoria in which women buried pieces of rotten pigs as fertility magic (Harrison, pp. 122 ff.; also Kerényi, *Mythology,* pp. 165 ff.).

[44] Cf. the torches on a Greek vase painting (Harrison, fig. 10, p. 126) representing the sacrifice of a pig (the animal sacrificed in the Thesmophoria).

and resurrection. Just as the downward movement in the sacrifice of the two women symbolizes "earth" and darkness, so the upward movement in the lamps symbolizes spirit and light. Here again we find the symbolism of the coniunctio of male and female elements. It is remarkable that in the painting we have four people as against the three of the dream, where only one man and two women were present. The "brother" seems to be duplicated; besides the original animus figure projected onto him a second has appeared in and through the process of active imagination. We have to bear in mind what the narration of the dream and of the childhood situation had meant to the dreamer, and what importance the analyst, as the male opposite, had had in the emotional realization that went with it. Also, with my suggestion of the burial rites, I had directly entered into the situation. It is therefore most likely that the second man has some connection with the analyst. This means that the "marriage quaternio" of ego, shadow, and endogamous animus is completed by the emergence of the exogamous animus, represented by the figure of the analyst. In other words, through the encounter with and the integration of the darkest side of the personal unconscious—whose fascination had held her to the endogamous, incestuous relationship with the brother animus—the patient had taken a step toward the constellation of the transpersonal animus figure,[45] symbolized in the duplication of the man in the painting.[46] The great importance of this

[45] On the personal level it also means the emergence of the father figure into consciousness.

[46] Another aspect has to be mentioned, that of countertransference. In experiences like that of the patient, touching the deepest level of the transpersonal unconscious, the corresponding transpersonal images of the analyst are also constellated. This leads to a relationship "founded on mutual unconsciousness" (Jung, "Transference," p. 176) in which there is a mutual activation of and participation in unconscious images. From this angle the four figures of the painting would represent the patient and her animus, and the analyst and his anima. This is expressed as the relationship of the "cross-cousin marriage" (pp. 226 f.) which underlies the pattern of the alchemical quaternio described by Jung in "Transference" (p. 227). If we adjust the pattern given there for masculine psychology to the feminine psychology, we would have the following pattern:



This marriage quaternio is a "mystical phenomenon," aiming at individuation. It should be mentioned that the above discussion of the painting is out of

development will be seen in the later events intimately connected with the process started by the preponderance of the left hand.

The painting gave the patient a feeling of hope, but no more than that, in a situation which otherwise—on account of its incompatibility—seemed to her quite desperate and destructive.[47] While the struggle went on, she dreamed several dreams continuing the process. Only a few were discussed, owing to the immediate pressure of the problem of the "disgusting objects." [48]

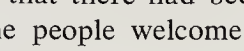
How important the mere mentioning of the repressed dream had been and the moral achievement of facing up to the shadow in the presence of another person, came out in a dream following the patient's "confession": it was a dream in deep sleep, hard to remember:

sequence. The painting was done only after several interviews on the repressed dream, but has been mentioned at this juncture because of its obvious connection with the dream. Several dreams—up to dream 50, to be discussed later—were dreamed before its execution.

[47] This, by the way, shows the anticipatory character of the painting whose symbolism of integration was at that point still beyond the patient's conscious reach—another reason for not going with her into any detail of it, as otherwise the whole process might have become intellectualized and sterile. On the other hand, a process of active imagination like that expressed in the painting is in itself a dynamic act of integration leading to a higher level of consciousness.

[48] In order to keep the chronology it has to be pointed out that the next dream mentioned, 47, of the two streams, was dreamed the night following the first mention of the "repressed" dream, but discussed only a week later. The next dreams discussed, 48a and 48b, were dreamed the following night but discussed—and that very briefly—only about three weeks later. The time lag was due to the comprehensive discussion of the dream of the "disgusting objects" (46), which took the best part of six sessions (three weeks). Accordingly a certain number of dreams dreamed during these three weeks were never discussed; others were interpreted in a much more summary way than was usually done, as, e.g., dream 48a. In actual fact, the "timetable" of these dreams and their discussion looked like this:

Dream	*Dreamed*	*Discussed*
45	May 14	May 15
46	May 17	May 19
44	May 13(?)	May 22, 26, 29; June 1, 5, 7
47	May 22	May 29 (briefly)
48a/b	May 23	June 7 (briefly)
49	May 25	not discussed
50	May 28	
51	May 30	
52	May 31	
53	June 2	
54	June 3	
55	June 4	
angel visions	June 7/11	June 9 and following interviews
paintings of vision	June 8/12	

Someone is saying that there had been a reconciliation between the two streams, and as the people welcome this, all is well. I see, vaguely, a twining shape like this:  *47: 22 May 41*

The dream is self-explanatory. It refers to the basic conflict of the "two streams," of the opposites in general which the patient felt to be intellect and instinct, and which I—in a slight widening of her association and with her approval—understood as "logos and eros." She also associated the two streams with the snake and the lightning of P 12. "The people" she understood as "all the constituents of the personality; the people who live by the two rivers." Again this was an anticipation: "someone" (the animus?) has experienced the "reconciliation" ahead of the patient's ego and thus shows the direction toward the release of constructive energy through the lifting of the repression.[49] This reaction to facing up to the shadow shows how her "eros" was both contained and imprisoned in the infantile fantasies.

The following night she dreamed a dream of an uncanny character, showing what unknown forces and possibilities had become activated:

I am in a low room with my brother and sister; we are throwing little balls of paper for the cat to play with. Then a piece of paper is thrown, but by whom? It was not by any of us. My sister says, I don't like this, it's uncanny. Then we each ask, What is happening to us? Is it happening to the others too? We are being lifted up and swept upwards. I say, don't resist, let go, let go. We are swept up to a courtyard on the roof, the walls patterned with white black and yellow; below is a great curved wall like fortifications or a power dam. *48a: 23 May 41*

This dream was dreamed the night after she had first talked about the "repressed" dream (although it was discussed only two weeks later: cf. n. 48 to p. 200). Owing to lack of time it was interpreted only in barest outline. The continuity of the dream process asserts itself in the reappearance of the "team." But something very strange is happening to all of them; out of the "play" with the cat [50]

[49] The dynamic significance of the dream is shown by the patient's remark that since the snake/lightning dream she "had constantly in mind the idea of a twining movement."

[50] This "play with the cat" is like a playful attitude to the feminine instinctual side out of which unforeseen consequences arise. This situation has its parallel in the dream of a man, discussed in my "Study of a Dream" (in *Studies,* Ch. III). There a toy animal, a wolf, with which the dreamer begins to play, turns into a live wolf, taking on mythical dimensions. "Play" thus reveals the true intention of "nature," of the instincts, and of the unconscious in general.

an unexpected and enigmatic process is taking shape. First of all, an unknown power makes itself felt by throwing a piece of paper—a fourth presence becomes manifest. Is there some connection here with the fourth figure in the painting of the ritual burial? (Both my suggestion of the painting and its execution were later than the dream.) The lifting up of the three people in the dream seems to be the work of the same power which manifests itself by throwing the paper. This effect characterizes the unknown power as "superhuman";[51] its manifestation literally sweeps the "team" off their feet. Apparently the fact that the deeply buried and much resisted shadow problem had come to the surface has set in motion unforeseeable, "magic" powers—in psychological terms: archetypal contents have been activated. The ego, the patient, has the right attitude to the experience: not to resist, to "let go"—to accept and see. They are shown a "power dam": the container of enormous potential energy. There are no associations to the colors white, black, and yellow; do they perhaps represent the first three stages of the alchemical process—nigredo, albedo, and citrinitas?[52] Then the fourth stage, the rubedo, would still be missing: is it hinted at in the fourth hidden (that is: as yet unconscious) power which sweeps the team up to the roof? In any case something completely unexpected and "supernatural" has happened: what is it going to lead to?

A much more "human" expression of a similar situation is given in another dream of the same night:

48b: 23 May 41 Somebody has unexpectedly received a large sum of money. I say: you have to thank Miss E. for that.

Miss E. is the statistician who in an earlier dream was going to write a book called *Without Prejudice*. So again, giving up "prejudice," accepting the shadow, brings an unexpected accession of libido. Thus the three dreams, of the two streams, of the unknown power, and of the unexpected sum of money, show a positive unconscious reaction to the "confession," to the encounter with the shadow, and at the same time—in the dream of the unknown power—new and unforeseeable events are foreshadowed. Some further indication of

[51] This "superhuman" power will reveal itself presently as the angel, "angelos," messenger.

[52] Regarding the four stages of the alchemical opus—black, white, yellow, red—cf. Jung, *Alchemy*, p. 218; cf. also *Mysterium*, I, pp. 209 f., and II, p. 33, n. 118.

this is contained in several dreams. None of them was discussed, as two days after the last two dreams, 48a and 48b, had been reported and briefly discussed together with some more and apparently final material relating to the repressed dream, a completely unexpected and overwhelming experience took place which overshadowed all the previous dreams, as if all of them were leading up to it. They are mentioned only for the sake of the continuity of the unconscious process.

Two nights after the last two dreams she dreamed the following:

I dance with my friend. Then we stay at a hotel. Objections are made because I have no wedding ring. *49: 25 May 41*

Here again we find the positive symbol of the dance, this time not with an unknown person, as in the fantasy of the stationmaster, but with the man nearest to her. But the ring is missing: she is not yet married, "wedded" to her partner in the contrasexual situation. An incompleteness is revealed which, as one may expect, will have to be remedied. Two other dreams show a certain hesitation and lack of realization. The first one is:

I am visiting London and looking at the bomb damage. At first there appears to be little; looking behind the façades I find a great deal. *50: 28 May 41*

"Bomb damage" is an ambiguous symbol. Its negative "destructive" aspect is obvious; but it may also refer to the effect of a superior power colliding with the collective structure.[53] The true "damage," the true effect of the unconscious intervention, becomes apparent only when one looks behind the "façade": the shadow has played havoc with the collective values and the effect is only hidden superficially by the persona.

There is a corresponding image in a dream two nights later:

I am much annoyed because someone has moved all my clothes from the usual place. *51: 30 May 41*

Here again we seem to have the annoyance of the conscious mind with a disturbance of the persona attitude. Is the "someone" who has moved the clothes the same unknown person who throws the piece of paper in dream 48a?

[53] Cf. below, p. 329.

Next night there was an "extremely vivid" dream, in which

52: 31 May 41 a bird of prey, a hawk, pounces on a duckling, then takes the nearest duck too, and flies up with its prey.

This is a very different creature from the one in dream 16, where a hawk settled in her arms. It pounces down and takes its prey like inexorable fate, against which there is no defense—an ominous event.[54]

Two nights later she dreams:

53: 2 June 41 I am drifting above the ground with a small parachute attached to me. I am on the edge of a lake and try not to drift over it. I feel apprehensive lest I may fall in.

There may be a connection here with dream 48a, in which she was lifted up by the unknown force: she has to come down again. In any case her fears of falling into the lake may express her misgivings about "getting into deep waters" in the future, that is, of being caught in the unconscious which she is still resisting. My reaction to this dream was: "It is time you lost the parachute and plunged in."

Another aspect of anticipation is shown in a dream of the next night. It is of

54: 3 June 41 a woman recently married. Nothing has been heard of her husband for two days; the implication is that he has gone on a secret and dangerous mission.

Does the recent marriage refer to the missing wedding ring in dream 49? Has the marriage—still once removed: it is "a woman," not herself—been performed in the meantime? However that may be, the animus is engaged in some secret, that is unconscious, undertaking. The feeling of danger points to a crucial situation in which anything may be expected. Then finally, next night, there occurs this dream:

55: 4 June 41 I find myself walking through a very long, unlit tunnel in order to catch a train (in which I succeed).

Some unconscious journey seems to have come to its appropriate end, although nothing emerges at this point about its nature.

[54] The pouncing hawk appears to be an anticipation of the lightning of the angel (cf. below, P 15).

b THE ANGEL VISION

As has been pointed out before, all these dreams were dreamed during the three weeks in which the patient was deeply engaged in the shadow problem, and, parallel with its continuous discussion, they have to be understood against that background. At the end of the discussion, which took the best part of six interviews, she felt a certain relief, but she also felt badly shattered by the experience of her "dark" side. This makes the reality of such an encounter quite clear; it is an emotional realization and potential transformation, very different from mere intellectual or theoretical understanding. In her own words, the patient felt "as if she was engaged in an all-in wrestling match," and she "no longer knew with what she was struggling or for what purpose." The fight was emotionally so concrete to her that she "felt physically ill and shaken." By this time it had lasted for over three weeks, starting with the recollection of the repressed dream. Finally, as the result of our discussions and the insight gained from them, she decided—or, strictly speaking, was compelled—to face her "opponent" more directly, and she concentrated on this in an act of imagination. After intense concentration she succeeded.[55] These are her own words in which she described this experience:

Presently I could feel the opponent as a huge figure looming over me. Then there formed in my mind a definite image of the kind of creature it was, and what its face was like, especially the eyes, which were not human eyes. It was clear that this was not my shadow.[56] *F 13: 7 June 41*

This vision was so impressive that she tried to make a drawing of herself and the figure "looming over her." After several attempts she arrived at a picture which satisfied her as an adequate expression of her "mental" image. This picture shows a male winged figure, an "angel," who with one hand forces back the head of the woman so as to expose her heart to the stroke of lightning which he holds in his other hand. The lines of the woman's body are roughly parallel to the angel's and are contained within them. *P 15: 8 June 41*

She felt that this picture was quite unlike anything she "had ever drawn before or would have been capable of drawing." It is a frequent occurrence in analysis that, if the patient is faced with a particularly deep and strong emotional experience, there seems to be

[55] She had "caught the train"!

[56] This was a reference to the problem of the "disgusting objects." Technically speaking, the shadow of a woman would be feminine.

an influx of capacity for expression. This is due to creative layers being touched which are usually closed to the ego personality; in other words, an archetypal experience widens the range of the personality beyond its usual limits. But there was another side to the opening up of the archetypal layers, and that was the intensity of feeling the drawing aroused in the patient. She felt its effect as so "violent" and the emotion aroused by it as so "unbearably strong" that she "could not look at it for long at a time." It was as if the drawing "had had a magical effect in making the situation which it represented a reality."

At this point the patient saw me again. She was rather disturbed and was very happy to be able to talk to me about the experience. She was afraid that unless she related it to me she might not be able to integrate it. She felt that the struggle was still in progress, and for that reason I limited myself to fairly general remarks, the gist of which is given here. We agreed that it was a struggle with something which was definitely not herself (that is, her ego), but something much bigger (= nonego, although this term was not used at the time). The powerful effect the drawing had on her was commensurate with the force of the experience it was intended to represent. It is an unequal struggle: the woman cannot possibly overpower the angel, or even defend herself. It is—as she said—not so much a question of "resisting" the angel as of "fighting to the limit of your power; you know that you cannot win but rather that you have to lose in order to win." Still: it is not just "submission"; it is "acceptance," and, so she said, "In order to accept you have to fight; I don't know why but it just is so."

I asked her if she felt any connection between her experience and the dream that brought up the shadow problem. To this she replied that it felt as if dealing with that dream had removed a screen which had prevented her from seeing what she had been up against all the time. For the first time she had succeeded in solidifying the "Wilderness" into a figure with which it was possible to come to grips. "The angel is dangerous; it could kill me; but in the Wilderness you can neither live nor die."

One point of particular interest to her was the lightning in the angel's hand; she felt it to be "a terrifically strong nonpersonal force," "an immense accession of energy." [57] At this point I added a word

[57] Cf. dreams 48a (of the power dam) and 48b (of the unexpected sum of money).

of warning: not to try to "hold on" to this energy, not to identify with it nor to oppose it, but to let it go through her; otherwise it might prove explosive and disintegrative.

How real this danger of disintegration was became evident with the continuation of the experience. In telling me of it she had mentioned that the struggle was not yet over, that she felt it had to be carried a step further even though she did not know what that step was going to be. Relating the experience to me and discussing its outline in the analytical interview had given her the necessary courage to go on with the fight. This she did by spending the weekend immediately following the last interview at a lonely place in the country in order "to let what the picture represented happen to her."

F 14: 11 June 41

She told me of this event when she saw me again, the day after it had taken place. She found it difficult to describe the experience adequately. It had been so intense that she wondered at times whether she would break down physically or lose her grip on consciousness. At the same time she had a kind of heightened consciousness which made it possible for her to feel the experience in all its intensity and reality. Here we may have the integrative result of the previous interview by which an adequate channel for the "accession of energy" had been established. This is borne out by a remark of hers when telling me about the weekend; that her relationship to me—her positive transference—had been a kind of protective magic circle, inside which she was just safe enough to endure the intensity of the experience.

The crucial point of the encounter with the angel was the power of the lightning: "It was as if the lightning struck repeatedly; as if a series of violent electric discharges ran through me and as if the structures through which it passed were broken down and reformed themselves in a different pattern." She was aware of the sexual significance of the experience—as she had been of this significance of the drawing—and she compared the flashes of lightning sent out by the angel and passing through her body to the sexual climax. But at the same time she felt that this sexual description covered only one relatively superficial layer of the experience and that it was definitely distinct from sex in the ordinary sense. For this reason, and because it expressed her feeling much more adequately, she called the experience "mythological sex."

This is the decisive point of the experience, as it formulates the irruption of a "mythological," i.e., archetypal, force into the field

of consciousness.[58] The patient felt that the angel was something quite new, some inner power never encountered before which carried some message of overwhelming importance. She was quite unaware of what this message was but she knew that in some way it contained the answer to the problem of the "Wilderness."

The feeling of the angel as "inner power" reveals its significance as an "animus" figure, a "messenger" coming no longer from the level of the ego but from the deeper layers of the nonego. This explains the remark of the patient that she knew the angel was no longer connected with the shadow experience of the repressed dream. Jung has repeatedly pointed out that the experience of the shadow is the gateway to the archetypal images of the collective unconscious, and that, in spite of its negative appearance, it points "to a quite different background . . . of increasingly numinous figures," [59] of which the first are the figures of anima and animus. Thus the shadow experience "stands at the very beginning of the way of individuation," [60] and the patient's unexpected and spontaneous transition from preoccupation with infantile and incompatible contents to the emergence of the angel-animus bears witness to this. He communicates the feeling-tone so characteristic of a true archetypal experience: that of a numinous presence.[61]

This numinous quality is a concomitant of the irruption of the nonego into the sphere of the ego,[62] an irruption which is typical of every decisive phase of transformation of consciousness. In this sense the confrontation of ego [63] and nonego conforms to an archetypal pattern in that the two are partners in a process of mutual penetration and fertilization. No matter how the two partners are defined according to the specific circumstances, whether as ego and nonego, conscious and unconscious, *patiens* and *agens,* Shiva and Shakti, or, in the language of the alchemists, King and Queen, underlying this pattern is always the archetypal image of the coniunctio.

[58] Cf. below, pp. 214 ff.

[59] Jung, "Trickster," p. 270.

[60] Ibid., p. 271. The shadow experience had of course occurred very much earlier in the analysis (cf. dream 4a of the trick played on the man friend), but at that point it had evidently not yet broken through the rigidity of the ego attitude.

[61] This explains the use of the word "magical" in the description given by the patient.

[62] Cf. Jung, *Alchemy,* pp. 333, 456.

[63] Under this particular aspect the ego has an archetypal significance as the partner in the ego/nonego polarity.

This fact is expressed very tellingly in the patient's description of the experience of "mythological sex," of which the lightning, with its phallic significance, is another feature. It is the equivalent of the divine thunderbolt,[64] "the fiery lingam . . . the shaft of lightning . . . that penetrates and fertilizes the yoni." [65] But it is of great importance that the yoni, the womb to receive the power of the phallic lightning, is felt by the patient to be the heart, the symbolical seat of life and of the emotions. In this connection we have to remember two things: that the feeling function of the patient was her inferior function, and that her neurotic symptom had developed from a hypertrophied ego. If now, in the angel experience, the phallic lightning penetrates her heart,[66] it is evident that her real feeling has been touched and fertilized. The inferior function, just because of its unconscious character, has the greatest dynamism as it is nearest to the archetypal images and is contaminated with the collective unconscious. In this way it can most easily form the bridge to the deeper layers of the unconscious. An experience which touches the heart is closest to reality—it represents a genuine emotional realization. Moreover it is a flash of lightning: "a sudden, unexpected, and overpowering change of psychic condition," [67] an "illumination" by spirit [68] emanating from the sphere of the nonego. Thus the lightning penetrating her heart from above points to a transforming spiritual realization located in the center of feeling and relatedness, of eros in the widest sense of the word. The very element of relatedness reveals how much more the angel represents than mere "logos," and to what extent his presence expresses a *spiritual* experience of *eros:* his animus-logos character widens out into his transpersonal, numinous significance.

It is clear that such a spontaneous and overwhelming experience of the nonego is bound to tear wide open the limitations of an ego attitude that is too narrow. This is another reason why the patient compared her experience to the sexual climax, whose crucial dynamic significance is precisely that of complete surrender and ego extinction. Her ego has been overpowered in this encounter; [69] in it she can

[64] E.g., the *keraunos* of Zeus; or the *dorje* or *vajra* of India and Tibet. (Cf. Campbell, *Hero,* p. 87, n. 51.)

[65] Ananda K. Coomaraswamy, in Zimmer, *Myths,* p. 128 n.

[66] Cf. also below, p. 224.

[67] Jung, "Individuation," p. 295.

[68] It enters the heart from above!

[69] Cf. Jung, "Trinity," p. 157: ". . . because individuation is an heroic and often tragic task, the most difficult of all, it involves suffering, a passion of

submit to the masculine partner and in her feminine surrender she becomes transformed. Thus the "invasion" by the angel opens up wide new vistas and possibilities which were closed to her before.

This "invasion," however, presents us with a special psychological problem. If we analyze the quality and imagery of her realization from the standpoint of how it happened to her, we have to make an important qualification. As we have used the term "coniunctio" we have to add that the union of masculine and feminine opposites can take place on many levels, that it has, as it were, to go through preparatory and anticipatory stages before it can reach its final form as the *hieros gamos*, the royal marriage out of which the filius philosophorum, the self, is born.[70] The qualification arises out of the violence with which the invasion takes place and is experienced at this point.

This violence is apparent both in her description of the encounter and in her picture of it. It becomes apparent in her uneasy physical state and in the threatening attack of the huge figure looming over her. It is even more apparent in her drawing. The figure of the angel has something violent, cruel, and inhuman (which is not necessarily inherent in his superhuman character), and correspondingly the figure of the woman is unrelaxed and forced; the feeling of redemption and fulfillment is still missing.[71] Undoubtedly the experience of the patient has the decisive numinous character of the archetypal encounter, but it is still something of a rape; and "death," at least at this stage of her experience, is more like a murder than a transition to a higher harmony. (At a later stage of the encounter with the angel

the ego: the ordinary empirical man we once were is burdened with the fate of losing himself in a greater dimension and being robbed of his fancied freedom of will. He suffers, so to speak, from the violence done to him by the self." In a note to this passage Jung refers specifically to Jacob's struggle with the angel.

[70] Jung has defined different stages of the coniunctio experience in masculine psychology in his "Transference." There he speaks of the four stages of "erotic phenomenology" symbolized in the figures of Eve, Helen of Troy, the Virgin Mary, and Sophia, representing four stages of the anima figure (p. 174).

[71] This is not necessarily negative but may lie in the nature of the archetypal encounter. Nevertheless a comparison of the patient's picture with the representations of the coniunctio in the "Rosarium philosophorum," which Jung has discussed in his "Transference," is interesting. In them we find a feeling of relaxation, redemption, and mutuality which the patient's drawing lacks. They represent the "royal marriage" of which the patient's experience is a first anticipatory stage.

If we recall the patient's remark: "in order to accept you have to fight" (cf. above, p. 206), we can discern a remnant of problematical masculinity

we shall see how this "murderous" character begins to be transformed.)

These characteristics link the angel experience up with the previous murder dream (34). In that dream the patient was going to be stabbed in the heart by the friend; now it is the lightning of the angel that is entering her heart. But there are decisive differences between the two experiences pointing to important developments of the situation. First of all, whereas in the previous dream death and transformation were only hinted at, now the lightning *has* struck and her personality has been transformed: the death-marriage has been consummated in the experience of "mythological sex." Then, whereas in the earlier dream the experience was still connected with her personal friend, the angel is a transpersonal, numinous power, the true partner in the death-marriage. The encounter with the angel thus appears as the continuation and completion of the dream. The friend's action appears now as the anticipation of a transpersonal fate, as if the judgment had been pronounced by the angel but not yet carried out.

The transpersonal character of the invasion reveals a typical situation and stage in the process of feminine integration. It represents the experience of the "invasion by the patriarchal uroboros" [72] which ushers in a new phase in the transformation of feminine psychology.[73] Whereas before the daughter is still largely contained in and dependent upon the maternal unconscious, her psychology is now invaded

and false "activity" in her ego which would explain the lack of relaxation and surrender in her encounter with the angel. Possibly the activity expresses the "Amazonian" resistance against man which belongs to the realm of the unconscious Terrible Mother (cf. Neumann, "Stadien," p. 14; "Zu Mozarts *Zauberflöte,*" p. 140; also Wolff, *Studien,* pp. 277 ff.

[72] Neumann, "Stadien," p. 15.

[73] This new phase of "matriarchal consciousness" in which man begins to be experienced as partner follows a first phase of "self-preservation," of far-reaching identity of mother and daughter (Neumann, pp. 9 ff.). As has been pointed out before, in our particular case the situation had originally been complicated by the fact that instead of the containing, protective Great Mother the negative, frightening, devouring aspect was predominant. This problem had found its solution in the patient's analytical experiences, among which the dream of the spider and the "reconciliation with the mother" had been outstanding. These experiences had led from what one might call an "unconscious matriarchal" state to a "conscious matriarchal" state. The experience with the angel shows that she is now prepared for the admission of the masculine "patriarchal" element and for the encounter with its archetypal representative. This denotes the step from an initial unconscious identification with the patriarchal canon of values (cf. above, pp. 38 ff.) to a conscious experience of the archetypal father.

by new psychic contents. Up to this point man remains a stranger [74] and the masculine element, including the father, is more or less excluded.[75] This relative lack of relationship to real men and to the masculine element in woman keeps her psychologically incomplete.[76] But now new contents erupt from the deep layers of the psyche, necessitating the confrontation with new *inner* forces and archetypal images. On account of their newness, their complete difference from the previous stage of the Great Mother, they are experienced as masculine and build a bridge to the relationship with actual men. But as man and the masculine element have so far been alien factors the encounter with them has a forceful and even violent character.

This description of the invasion by the patriarchal uroboros tallies exactly with the patient's experience. Another feature confirming the parallel lies in the "anonymous-numinous" nature with which the new overwhelming force is often experienced on account of its unknown character.[77] It appears frequently as wind, rain, lightning (cf. the lightning of the angel!), etc.—notwithstanding the fact that this transpersonal power can assume quasi-personal form as some male figure such as a god, or, as in our case, an angel.[78] The central content of the whole situation is that of the death-marriage, of the

[74] This is not meant to say that a relationship to an actual man is impossible: in fact it exists frequently. But because such a relationship still has all the char acteristics of unconsciousness and nondifferentiation, the ego is no real partner for the opposite. (A corresponding situation exists, of course, for man, but this cannot concern us here.) This state of relative unconsciousness had largely colored the patient's relationship to her man friend in the sense that it was more a "companionship" than a true masculine-feminine polarity. (Cf. the missing wedding ring in dream 49.) Here again the negative aspect of the "Amazon" becomes apparent (cf. above, n. 71 to p. 210).

[75] Except the brother, who is still part of the matriarchal organization. He takes over the role of masculine authority and of spiritual guidance. (Cf., e.g., Briffault, *The Mothers,* p. 140, where he discusses the role of the brother as "the natural supporter and protector of his sister" inside the "maternal family.") In this connection the patient's close relationship to her brother assumes new significance. It also throws light on the manifest absence of the father in the patient's dreams in contrast to the relatively frequent references to the mother.

[76] A frequent characteristic of this phase is—according to Neumann (pp. 14 f.)—a certain "masochistic" trend, as owing to the incomplete and largely unconscious relationship to the male opposite the latter is often experienced as "hostile." This lends a new aspect to the masochistic fantasies of our patient.

[77] Neumann, pp. 16 f.

[78] In this sense one can understand the angel as personified lightning, in the same way as gods who originally were experienced as animals subsequently took on human form but still carried the animals as attributes.

inner experience of archetypal images and contents with their transcendent character of transition and transformation.

At this point we can try to sum up the function of the encounter with the angel in the patient's analytical development. The experience of true feminine-masculine polarity and spiritual relatedness contains *in nuce* the answer to the patient's original problem of the "Wilderness"—that is to say, of the isolation in, and meaninglessness of, the world. This "Wilderness" reveals its archetypal background: it is the blind power of the negative "uroboric" Great Mother. Moreover, the destructive power of the mother (cf. the spider dream) had been felt as a danger to her relationship to the father: both her father and herself were threatened in retribution for her incestuous fantasies, which are the inevitable and constructive basis for the development of the relationship to the other sex.[79] For this reason no satisfactory *conscious* relationship to the father had been established; and the lack of conscious relationship reinforced the *unconscious* identification. The patient had first, as it were, to step *back* to the acceptance of the mother-eros side;[80] only after the unconscious identification with the father-spirit has been given up and after she has experienced herself as positive feminine ego (cf. the reconciliation with the mother) is a conscious encounter with man possible.

Her unconscious identification with the father had, among other things, expressed itself on the one hand in her masochistic fantasies, in which she identified with the hero-father who is unjustly persecuted and imprisoned (= destroyed). On the other hand her manifest relationship is to the brother, the father once removed (at the same

[79] In my paper "Ego-Integration" I have made the distinction between these "positive" incest fantasies and "negative" incest fantasies. The former are the primal archetypal experience of creative spirit; the latter have turned into a destructive experience on account of the father's unconsciousness infecting the daughter.

[80] Here the significance of the labarum dream can be fully understood: the patient is, as it were, at first unconsciously identified with the "3" of the father animus. The necessary step in development leads away from the "3" (which is therefore omitted), from the patriarchal trinity, back to the feminine "2" and from there forward to the higher femininity of the "4" of the Great Mother. The symbolical significance of the "2" expresses itself in the "Second Realization," in which the Great Mother introduces her to the personal mother. At that point, however, she has not yet been introduced to the Great Mother herself. Before this can be done, the realization of the feminine ego has first to take place. The final step to the "4" is taken in her initiation by the Great Mother (cf. below, dream 91a). After that the "3" can come into its own: the positive father can be realized as the next step on the path of individuation (cf. below, p. 381 and n. 21).

time the brother still belongs to the matriarchal level of the contrasexual relationship). It is only through her transference relationship to the analyst that the situation can reach consciousness. This transference has a double aspect: [81] the analyst is experienced as the accepting, "unpunishing" mother who constellates the positive maternal temenos of analysis. Thus it becomes possible for the patient to tolerate consciously her rejection and hatred of her mother and to relate again to the image of the Good Mother.[82] At the same time the analyst constellates the father-daughter relationship with its positive incestuous contents in which she is no longer identified with the father but experiences herself as the feminine opposite. This is the personal level of the angel fantasy.

But here the experience of "mythological sex" and the numinous character of the encounter gain a new significance. On one level the "sexual" experience with the angel is a transference to the person of the analyst by which incestuous father fantasies are released. But the whole feeling-tone of the experience gives this interpretation only a foreground significance behind which more meaningful and powerful forces are constellated. So far as the person of the analyst is concerned, he has been all the time a representative of *inner* powers in the patient's psyche. Her "virginal," "sleeping" unconscious has been awakened by him; it is as if her symbolical womb has become aware of itself and its magic power through the fertilization of the magic "lightning phallus." In this process the analyst appears at first to possess magic powers of insight and healing: he is the representative of her new power and has to carry the projection of it. Later on in the process, however, this new power is experienced in its true

[81] This shows the "hermaphroditic" function of the analyst, which has its correspondence in the archetype of the hermaphrodite as a uniting symbol. (Cf. Jung, *Alchemy,* "Transference," et al., under "hermaphrodite"; also Plaut, "On the Clinical Importance of the Hermaphrodite.")

[82] This could also be expressed as the experience, through analysis, that the Good Mother in her had not been finally destroyed. In her transference to the analyst she had been able to test out the safety of relationship (the analyst as the "threatening" mother did not, in fact, destroy her) and to reach down to the level of the Good Mother: the repressed image of the Good Mother could reach consciousness again. The resolution of this ambivalent situation (the Bad Mother does not destroy her, the Good Mother has not been destroyed) brings about the "reconciliation" with its consequent liberation of libido. The reconciliation represents a redemption of her femininity; with that a conscious relationship to the father and the experience of the archetypal father as a source of psychic transformation becomes possible.

meaning: as *inner* power. At this point the transpersonal image of the angel replaces the person of the analyst,[83] and the projection on to him is withdrawn in favor of the inner positive animus.[84] Behind the personal transference the archetypal significance of the analyst becomes visible, and with that a new dimension, that of the transpersonal transference.[85]

In other words, the incestuous claim on the father-analyst is sacrificed and transformed. Here Layard's important researches into the problem of the sacrifice of incestuous desire are relevant.[86] On the basis of anthropological material Layard has come to the conclusion that the incestuous (endogamous) tendency is a genuine instinct whose particular nature it is to seek realization in the spirit.[87] This is achieved by the incest taboo which thus becomes the motive force behind all cultural achievement. Layard says of this taboo: ". . . its latent or spiritual purpose is to enlarge the spiritual horizon by developing the idea that there is after all a sphere in which the primary desire may be satisfied, namely the divine sphere of the gods together with that of their divine or their semidivine counterparts, the culture heroes." [88] It is noteworthy that our patient has formulated her own individual expression of such a semidivine figure in the shape of the angel.

[83] In actual fact the analyst is not just a "person" but also a "transpersonal" figure fulfilling an archetypal function (cf. below, pp. 216 ff.). But the distinction becomes only gradually visible to a patient. Thus for a long time patients relate to the analyst as "imago" (cf. above, pp. 13 f.).

[84] The specific significance of this animus figure has been described above as the "patriarchal uroboros," through whom the archetypal Great Father emerges into consciousness.

[85] Cf. the analogous situation described in Jung, "Transference," pp. 182 ff. (Cf. also my "On the Archetypal Content of Transference" and "Der transpersonale Aspekt der Übertragung.")

[86] Layard, "The Incest Taboo and the Virgin Archetype." Jung has made extensive use of this essay in his "Psychology of the Transference," where he presents his later views on the meaning of the transference relationship. (Cf. Ch. 2, "King and Queen.")

[87] Cf. Layard, p. 282. This is at least how I would like to read Layard's somewhat ambiguous statement "that what cannot be satisfied in the flesh must be satisfied in the spirit." It seems not so much a question of "sublimation" as of the inner meaning of the endogamous tendency (cf. Jung's statement, quoted below, that the endogamous tendency is "trying to unite the different components of the personality," in "Transference," p. 231). Cf. also Layard, "Identification with the Sacrificial Animal," p. 348: "The incest taboo . . . has the hidden purpose of deepening man's knowledge of his own nature. . . ." (Cf. also p. 355.)

[88] Layard, "The Incest Taboo and the Virgin Archetype," p. 284.

By the transfer of infantile incestuous libido from the person of the father-analyst to the angel a sublimation of libido has taken place. Such a sublimation has to be understood as an act of transmutation of libido produced by the emergence of transpersonal images behind the personal ones. As the former are not yet conscious, they can be experienced at first only in projection, in other words as a transference phenomenon of transpersonal character, in which the projection is withdrawn from the person of the father-animus.

This corresponds to the incest taboo by which instinctive sexual energy is transmuted into spiritual energy, that is, symbolical activity. The transmutation of biological into cultural energy has been called by Layard "internalization through sacrifice." [89] As this internalization causes a more or less complete withdrawal of projection from any concrete person, it leads in the end to the experience of the animus—the *inner* masculine creative counterpart in the feminine psyche—in introjected form as the animus within, as inner spiritual power.[90] The incestuous tendency is thus "trying to unite the different components of the personality," [91] that is, conscious and unconscious, ego and nonego.

All this does not mean that my patient's personal transference has not played a decisive role in the whole process. On the contrary: without the analytical situation her experience of the angel would not have been constellated. What is more important, it was through her relationship to the analyst that she first became capable of a progressive realization of the unconscious and of what the analytical process meant to her. What happens wherever archetypal images are constellated is that the boundaries between personal and transpersonal become fluid: there is a constant interaction and a flowing into each other of these contents.

This raises a fundamental question regarding the delimitation and relative definition of personal and transpersonal transference contents (and of relationship in general). The analytical situation invariably activates deeper layers of the unconscious, so that the archetypal images become constellated. In itself the analytical relationship always has an archetypal aspect in that the ego and nonego of analyst

[89] Ibid.

[90] Needless to say that this internalization is only possible when the infantile contents of the personal unconscious have been largely integrated.

[91] Jung, "Transference," p. 231.

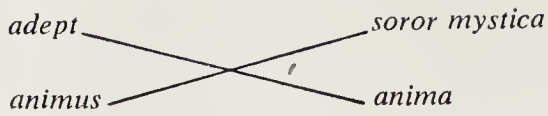
and patient form a twofold polarity, expressing the coniunctio of basic opposites. Analyst and patient thus stand in a relationship of the greatest complexity. It is characterized by a dynamic polarity in which their two egos, as centers of conscious realization, interact; but at the same time the analyst as ego partner acts on the nonego of the patient.[92] Equally the ego of the patient is acted upon by the analyst as nonego [93] to the degree that the patient's nonego is repressed, or generally unconstellated (= preconscious), and is experienced in projection on the analyst.[94] This double polarity is expressed in the marriage quaternio, according to the scheme given by Jung in the "Psychology of the Transference": [95]

[92] This is most evident where the patient is so dominated by unconscious forces that the analyst represents, as it were, an extraneous ego. It is illustrated by the situation of our patient when she feels so invaded by the archetypal figure of the angel that her relationship to the analyst has to be drawn upon as a protective maternal temenos—containing the mutual relationship—inside which integration can take place.

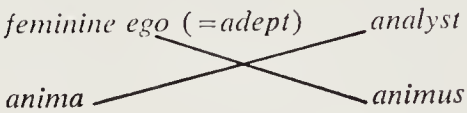
[93] There is of course also an interaction of the two nonegos on the mutually unconscious plane, in the depths of the personal and the transpersonal unconscious, where analyst and patient "find themselves in a relationship founded on mutual unconsciousness" (Jung, "Transference," p. 176). Here we have the roots of the countertransference: the analyst is constellated by his opposite. When this constellation activates a creative process in the analyst we have a true countertransference. This has to be differentiated from a "negative" constellation of the analyst to which, strictly speaking, the term countertransference is not applicable but should be replaced by the term counterprojection. This happens when, for instance, personal ambitions, the wish for a confirmation of the analyst's own theories or values, etc., become involved. Unless made conscious, such counterprojections, with their personal background of complexes, can be detrimental to the analytical situation (and to the personality of the analyst), just as a genuine stimulation of his nonego makes it (and him) creative. (My distinction between countertransference and counterprojection appears to correspond to Fordham's distinction between syntonic and illusory countertransference. Cf. his *New Developments in Analytical Psychology*, pp. 91 ff.; also his "Counter-Transference," pp. 3 ff.)

[94] This is the case wherever "magic" power is projected on to the analyst from the patient's unconscious nonego. It frequently happens at the beginning of an analysis that highly "rational" patients have an unconscious fantasy of the analyst as the "magician" or "medicine man," thus projecting the nonrational potentialities of their repressed "irrational" unconscious.

[95] Jung, "Transference," p. 227. (Cf. also above, n. 46 to p. 199.) The marriage quaternio is the pattern of the symbolical relationship between analyst and patient, thus characterizing the analytical relationship as symbol of the self. This accords with the alchemical symbols of "King and Queen" (cf. Jung, ibid., Ch. 2, and in particular the pattern of relationship given on p. 221): concrete relationship, in its highest, i.e., most conscious, realization is an expression and symbol of totality. The marriage quaternio is in this sense both an "outer" and an "inner" event.



which in the case of a feminine ego would have to be represented as



The so-called "personal" relationship to the analyst thus contains and constellates a multitude of transpersonal aspects, just as on the other hand the manifestation of transpersonal contents is always dependent on a context of personal relationship (whether between two people or between one person and the world). This interweaving of personal and transpersonal aspects is always present when the deeper layers of the unconscious are engaged. Wherever archetypal contents are active (as they invariably are on the deeper levels of human relationship)—wherever the "archetypal field" has been constellated—the "transgressiveness" [96] of the archetype manifests itself. "Transgressiveness" means that "the archetypes are not found exclusively in the psychic sphere, but can occur just as much in circumstances that are not psychic," in other words, there is the "equivalence of an outward physical process with a psychic one." [97] Jung uses this concept of transgressiveness as an explanation of synchronistic phenomena, and more generally it can be applied [98] to all phenomena of the constellated archetypal field where "the delimitation between inside and outside, psychic and physical, disappears." [99]

It seems advisable to apply this concept of "transgressiveness" and of the "archetypal field" to the analytical relationship as such. Transgressiveness is regularly present in the analytical situation in the sense that external events have symbolical significance, while the symbolical event has its counterpart in the actual relationship: individual reality and its archetypal correspondence are interdependent and interactive.[100] Inside the dynamism of the archetypal field "per-

[96] Cf. above, p. 180.

[97] Jung, "Synchronicity," p. 515.

[98] Cf. Neumann, "Die Psyche und die Wandlung der Wirklichkeitsebenen," pp. 182 ff.

[99] Ibid., p. 185.

[100] Cf. ibid., p. 187: What expresses itself in this fact is the "identity of inside and outside, psyche and world." In other words it raises the whole problem of the structure of our consciousness and of the a priori conditions of

sonal" and "transpersonal" experiences are symbolical of each other,[101] just as are psychic and physical realities.

To return to our material, the constellation of the archetypal field means that in the figure of the angel inside and outside, concrete and symbolical relationship, can stand for each other, and become inseparable. Just as on the one hand the numinous character of the angel can be explained as the "projection" of the overwhelming inner experience of the nonego on to the analyst, so on the other hand it can be understood as the effect of a profound concrete experience of relationship (in the analytical situation) on the receptive layers of the patient's psyche.

A vivid illustration of this interaction of the different levels of the analytical situation is provided by the continuation of the angel fantasy. After we had discussed her encounter with the angel and the experience of "mythological sex," together with her drawing, in the briefest possible outlines,[102] the patient went on to concentrate on the struggle with the angel. She felt the urge to look at the angel as closely as possible, and the feature that fascinated her most was his eyes, which right from the beginning she had felt to be particularly powerful. When—in a renewed process of active imagination—she looked "with all possible concentration" into the eyes of the angel, she succeeded in forming "a very clear mental image of them": "I looked; and I could see, through the angel's eyes, a night sky with stars; but not the sky as we see it above us, but the sky as you would see it if you were in the midst of it." [103] It was, in her own words, "an extraordinary and ecstatic experience": "for the first time I could look out into the 'Wilderness,' but it was no longer a wilder-

understanding. One of the conditions of ego consciousness is that it separates into opposites such as "inside" and "outside," or "psyche" and "world," what in fact is a continuum. But these considerations transcend the framework of our study. They have been dealt with by Jung in his "Synchronicity" and Neumann in his above-mentioned essay.

[101] Here we find the justification for the evaluation and relativization of the personal transference relationship as a foreground phenomenon behind which archetypal images are active (cf. above, pp. 14 f.).

[102] The discussion covered the archetypal character of the angel, its connection with the shadow experience, the symbolism of lightning and the significance of "mythological sex." Nothing of the theoretical considerations given in the text was mentioned. Practically none of the literature quoted was published at the time, and it was only much later that I myself arrived at a more comprehensive understanding of this particular material.

[103] These quotations are taken from the patient's written record of her active imagination.

ness, but the sky full of stars." She felt that this experience could
P 16: 11 June 41 be expressed only by "an abstract painting," and she proceeded to paint it the same evening. She brought it at the next interview, when we discussed both her active imagination of "looking into the angel's eyes" and her painting.

The painting represents an unequivocal mandala,[104] and the whole experience shows the process by which mandalas come into being: both as compensation to a situation of "disturbed psychic equilibrium" [105] when the conscious attitude is no longer adequate to the psychological problem,[106] and as "the premonition of a center of personality . . . (which is) not felt or thought of as the ego, but . . . as the self." [107]

This is confirmed by the patient's associations. She saw the "framework" of the golden circle with the two intersecting axes as representing a three-dimensional sphere. In her own words, "It represents the framework which holds the scheme of things together." [108] The tiny point in the center she understood as the "eye"; for her the white disk (or sphere) surrounding the center was the woman who is contained in the red disk of the angel. The "framework" is formed by the golden periphery and the golden axes, combining the images of the circle and the quaternity which are the basic characteristics of a mandala. Both periphery and axes are painted in gold, the color of the highest value, symbolizing the psychological self. The cross of the axes contained inside the circle symbolizes the basic pairs of opposites united in the temenos of the periphery.[109] It is inside this fun-

[104] Cf. Jung, *Alchemy,* p. 42, n. 3: "Its symbolism includes . . . all concentrically arranged figures, round or square patterns with a center, and radial or spherical arrangements." To this context belongs the mandala nature of the eye as such, "the structure of which symbolizes the center of order in the unconscious" (Jung, "Individuation," p. 337).

[105] Jung, *Alchemy,* p. 92.

[106] Ibid., p. 175.

[107] Jung, "Mandala," p. 357; cf. also "Transference," p. 317.

[108] She associated it with the three-dimensional figure with intersecting circles which she had seen in an earlier vision (pp. 155 f.). The present painting is the continuation and completion of the earlier one: whereas the "intersecting circles" gave only a kind of skeleton, the later vision is "filled in" with new details, and new meaning; a static vision has become dynamic (that is: "ecstatic"). Another development concerns the preceding vision of the man and woman with the "jewel" between them (cf. pp. 105 ff.). There the man and woman had still been "outside" the temenos, in a state of projection, but now they are inside, as the "white woman" and the "red angel"—another formulation of the process of "internalization."

[109] Cf. Jung, "Mandala," p. 357.

damental structure of the "total personality," the self, that the coniunctio of woman and angel takes place.[110]

With regard to this coniunctio and the dynamic meaning of her experience, the symbolical significance of the eye is striking. Right at the beginning, in her first encounter with the angel, she had felt his eyes to be particularly impressive. Their "nonhuman" quality is important: it signifies a numinous, archetypal quality. It is *"through* the angel's eyes" [111] that she perceives the night sky. This "through" has to be understood in an instrumental as well as in a topographical sense: with the help of the angel's eyes she can see something not seen before.[112] She makes use of the angel's sight and gains "insight" through it. This shows how the angel has become the "internalized animus" who acts as the mediator between the ego (= herself) and the archetypal image of the night sky. Here he fulfills his most constructive function as the source of spiritual orientation.

In this connection the "eye," the tiny point in the center of the mandala, is most significant. In her own words "the eye perceives through the woman, and the woman seeing through the eyes of the angel, sees the night sky full of stars." On the one hand, "the eye perceives through the woman": the nonego uses the ego as its instrument; on the other hand "the woman sees through the eyes of the angel": the ego makes use of the animus to perceive the archetypal image. In this mutual act the woman's and the angel's eyes coincide; the opposites of ego and nonego meet and are united in the common "eye." [113] This is expressed in the painting by the fact that the

[110] Thus the golden periphery is an image both of the self and of the "womb" of the unconscious inside which the coniunctio takes place that will lead in the end to the birth of the total personality. The self is the prima materia as well as the goal. (For the connection between roundness, mother [= womb], unconscious, and the birth of wholeness, cf. Jung, *Mysterium,* II, p. 111.)

[111] There is an interesting parallel to this situation in the *Divina Commedia.* In the *Paradiso* (canto 28) Dante describes the great vision of the nine cosmic circles, which he saw while looking into Beatrice's eyes (here Beatrice represents the anima, corresponding to the angel as animus). I owe this parallel to Perry's book *The Self in Psychotic Process,* pp. 126 f.

[112] The eye represents "consciousness . . . looking into its own background" (Jung, "Individuation," p. 337).

[113] This is again the "I" of the "Eye and Wilderness" fantasy, no longer, however, in its limitative sense but expressing the individual personality in the sense of a unique combination of psychic qualities. Here the "I," the ego, as the subject of realization, represents "an essential part of the self and can stand *pars pro toto* for the latter" (Jung, *Mysterium,* I, p. 120). Cf. also the *circulus exiguus,* the very small circle (p. 10), as the "mediator, making peace

ego (woman = white disk) rests inside the nonego (angel = red disk),[114] but both have the common eye as their center. The patient understood the central "eye" as "the infinitesimal point of consciousness"; it is, as it were, the eye of the self.[115] Jung mentions the eyes of the "anthropos" [116]—a symbol of the psychological totality, the self [117]—which are all-seeing and survey the universe in its completeness.[118] Psychologically speaking this would mean a "total vision" including both ego and nonego, concrete (external) and symbolical (internal) reality.[119]

To this context belongs the mythological-sexual symbolism of the eyes, with both male and female significance. On the one hand, eyes are the force of life and procreation; [120] on the other they have the significance of the female genitals.[121] The patient looking at and into the eyes of the angel goes through an experience of ritual union,[122] of coniunctio, in an act of heightened consciousness.[123] This explains

between the enemies or elements, so that they may love one another in a meet embrace" (Jung, *Aion,* p. 237, n. 45).

[114] Concerning the archetypal polarity of red and white cf. above, dream 38c.

[115] The "point" in general is a symbol of the self, as "the center of a circle that is created by the circumambulation of the soul" (Jung, *Aion,* p. 219); it is the *punctum vix intelligibile* (p. 220). Cf. also the symbolism of the Shiva-bindu, Shiva in form of the point (Jung, "Mandala," p. 356).

[116] Jung, "Mandala," p. 377. For the connection between the figure of the anthropos and the image of the quaternity and the circle cf. Jung, *Aion,* p. 197.

[117] Cf. Jung, *Mysterium,* II, p. 110.

[118] Cf. Jung, "Psyche," p. 197.

[119] The "infinitesimal point of consciousness" is, as it were, the "eye" of the "transcendental subject of cognition, . . . the postulate of a world-confronting self" of which Jung speaks in his "Child Archetype," pp. 171 f. (Cf. also *Aion,* p. 198, where Jung says that "the image . . . of the Original Man . . . expresses the presence of a transconscious center which, because of its quaternary character and its roundness, must be regarded as a symbol of wholeness.") In the same connection he speaks of "the compensating tendency in our own unconscious psyche to produce a symbol of the self in its cosmic significance," a tendency which finds its expression in the patient's fantasy.

[120] Cf. Onians, *The Origins of European Thought,* p. 203 and n. 5.

[121] Cf. Jung, *Symbols,* p. 268.

[122] Cf. the Tibetan "Yab-Yum" symbolism of the ritual embrace, in which male and female principles become united by the act of "right perception" on the part of the initiate, and "the initiate . . . becomes himself an angel" (Zimmer, *Philosophies,* p. 557). For an illustration of the Yab-Yum relationship cf. Malraux, *The Voices of Silence,* p. 497. Characteristically it is the eyes in this illustration which are most accentuated.

[123] At this point the constellation of the "archetypal field" is evident. Originally the analyst carried the projection of the patient's consciousness; he has the "insight" and the "vision," and in this sense his eyes symbolize psychological understanding through which the patient is going to be profoundly af-

the "ecstatic" character of her experience: it completes the original experience of "mythological sex." Whereas in the first experience the fear-cruelty component was predominant, the later stage leads to a realization of great beauty and harmony. This shows how through the realization and integration of the former experience a new level of consciousness has been established, making possible a much more adequate relationship between ego and nonego.

The dynamic significance of the patient's vision as expressed in the coincidence of the woman's eye with that of the angel is enhanced by its material content. What the woman sees through the angel's eyes is the night sky with its stars. This vision is a striking parallel to symbolical images described by Jung. He mentions "the characteristic alchemical vision of sparks scintillating in the blackness of the arcane substance," which for Paracelsus changed into "the spectacle of the interior firmament and its stars." [124] Jung interprets the *scintillae,* sparks, as "germinal luminosities shining forth from the darkness of the unconscious." [125] Paracelsus's vision is of "the darksome psyche as a star-strewn night sky, whose planets and fixed constellations represent the archetypes in all their luminosity and numinosity." [126] These and similar visions "must be understood as introspective intuitions that somehow capture the state of the unconscious." [127] Even more important for our interpretation is Jung's statement that corresponding visions appear also in the dreams and visual fantasies of modern individuals.[128] Jung understands this symbolism as a confirmation of his hypothesis of the unconscious as a multiple consciousness [129]; sparks or stars express the luminosities—

fected. With the appearance of the archetype the personal relationship between analyst and patient with its "outside" reality reveals the background of the transpersonal relationship between patient and archetypal image with its symbolical "inside" reality.

[124] Jung, "Psyche," p. 195; cf. also *Mysterium,* II, p. 310. Jung quotes Paracelsus's words that the "interior firmament" or the *astrum,* the star in man, "desireth to drive man toward great wisdom" ("Psyche," p. 193); psychologically speaking, it is the self (or "magnet") manifesting itself in the process of centroversion. Another relevant alchemical symbol is that of the creation of the "inner sky," the *caelum* in man, and of the *substantia caelestis,* the "secret truth hidden in man," which was one of the synonyms for the alchemical opus and its goal (cf. Jung, *Mysterium,* II, p. 258).

[125] Jung, "Psyche," p. 192.

[126] Ibid., p. 195. Cf. also Jung, *Mysterium,* II, p. 313, where he quotes Philo's image of man as the "small sky . . . carrying in him the images of many natures similar to the stars."

[127] Jung, "Psyche," p. 199.

[128] Ibid., pp. 190, 199.

[129] Cf. ibid., Ch. 6, pp. 190 ff.

the archetypes—in the unconscious. In this case the vision of our patient represents the unconscious background as a vision of cosmic order,[130] the exact opposite of the original "Black Vision" of the "Wilderness." The unconscious instead of being the "Wilderness" now appears as harmonious and meaningful.

The mandala as a whole represents the "Great Round," the archetypal womb in which renewal takes place. The encounter with the angel has proved to be a process of fertilization in which the unconscious—originally experienced in its negative aspect as the "Terrible Mother," the mother dragon—has taken on a completely new face: it is now the matrix of transformation.[131]

This is borne out by the patient's own feeling reaction to the vision. She had felt it, as mentioned before, as an "ecstatic experience." It gave her an extraordinary sense of harmony and relatedness which she associated with the feeling of awe and reverence called up in her by an actual night sky with its beauty and vastness.[132] It was this quality of restfulness and "music of the spheres" which she tried to convey in her painting. Most important, she felt the whole occurrence as the direct antithesis to her original devastating experience of the "Wilderness," and hence as a decisive step in finding the answer to her claustrophobia. It was the very opposite to the "Eye" that had stared at the "Wilderness" in her "Black Vision"; whereas

[130] This character of order is repeated and reinforced in the four times four stars. Four is the number of wholeness and completeness *par excellence*. It also signifies "total concentration" ("Mandala," p. 369). Dynamically speaking, the quaternity signifies "the coming to consciousness of an unconscious content" ("Individuation," p. 320), which in our case is the content of meaning and order. Another interesting parallel is the "formula . . . of the continual process of transformation" which Jung gives in *Aion*. There he develops a series of quaternios in which each of four basic components is subdivided into four aspects, giving a sixteenfold mandala structure (ibid., pp. 257 ff.). Another instance of the same sixteenfold structure is contained in the "Book of Platonic Tetralogies" (pp. 261 f., where Jung also mentions the sixteenfold schema of the geomantic art). All these patterns are symbolical representations of the psychological self.

[131] The Great Mother as night sky is the place where the light of consciousness is born.

[132] Cf. Kant's famous words: "Two things fill the mind with ever new and increasing admiration and awe . . . : the starry heavens above me and the moral law within me . . . The former begins from the place I occupy in the external world of sense and it broadens the connections in which I stand into an unfounded magnitude of worlds beyond worlds, and systems of systems and into the limitless times of their periodic motion, their beginning and continuance . . ." (*Critique of Practical Reason*, p. 258).

then there had been an unbridgeable gap between isolated ego-consciousness and the opposed forces of the nonego, now the two stand in a harmonious and interdependent relationship. The ego looks out in confidence through "a window into eternity." [133] The whole process of analysis up to this point could hardly be better described than by the development from the "Eye" of the "Black Vision" to that of the vision of the night sky.

In her fight with the angel in which on the one hand she had withstood the destructive impact of the unconscious and on the other hand had allowed herself to be deeply influenced by it—the old "structures" being "broken down and reformed . . . in a different pattern" in the symbolical death of the old personality—she had experienced a regeneration. By risking herself in the "fight with the dragon" she has won—at least by anticipation—the "treasure hard to attain"; "Only one who has risked the fight with the dragon and is not overcome by it has a genuine claim to self-confidence, for he has faced the dark ground of his self, and thereby has gained himself. This experience gives him faith and trust, the *pistis* in the ability of the self to sustain him, for everything that menaced him from inside he has made his own. He has acquired a right to believe that he will be able to overcome all future threats by the same means." [134] My patient had "gained herself" in the acceptance of the "death-marriage," the equivalent of the "fight" characteristic of this stage of masculine psychology. She also had "fought" the angel [135] but the step to a higher realization lay in the transformation of "fight" into "surrender" which she could experience through the eye of the angel. At this point there was no more need to fight and to hold on to the ego but she could open herself up, submit and receive (or "conceive") the cosmic vision.

The reality of the experience was shown by the patient's feeling that with that vision she had reached a definite stage in her analysis: "It is not yet the complete cure for the claustrophobia, but it points the way toward it." In fact by this time the attacks of claustrophobia had become much less frequent and, when they occurred, could be easily shaken off.

[133] Jung, *Mysterium*, II, p. 314.

[134] Jung, *Mysterium*, II, p. 310. It is a confirmation of the meaning of the patient's painting when Jung goes on to say "As a rule this state (of inner security) is represented as a mandala. Frequently such paintings contain clear allusions to the sky and the stars, signifving the 'inner' heaven. . . ."

[135] Cf. above, p. 206 and n. 71 to p. 210.

A short dream dreamed the night after she painted the mandala expresses the development of a strong and integrated ego in a graceful picture:

56a: 13 June 41 It is my birthday. Two women—the oldest and the youngest members of our office staff—bring me a birthday cake for my breakfast.

So the new personality celebrates its birth, and the representatives of age and wisdom on the one hand and youth and sweetness on the other (these were her associations to the two women) bring her the traditional gift (also in the circular mandala shape). The "two women" of previous dreams minister at the birthday: it is a purely feminine situation, as if the feminine ego had now been finally born and its birth could rightly be celebrated. A new phase is to begin.

Part II

THE RESOLUTION OF THE SYMPTOM AND THE BIRTH OF THE FEMININE SELF

X

The Challenge of the Voice: "Who Are You?"

If the first part of the analysis could very briefly be defined as the resolution of the split between conscious and unconscious, the second half will see the continuous growth of a positive relationship between the two, leading to the constellation of the archetype of the self, and parallel with that to the final resolution of the neurotic symptom. This is anticipated in a short, strangely "programatic" dream. Significantly, this dream occurred on the same night as the last-mentioned one of the birthday of the ego, as if the way led on from there.

I am with others by a small stream and a larger river or lake. Someone says something about proportion: "As this stream is to that larger piece of water, so is the large piece of water to . . ." I don't know what. *56b: 13 June 41*

The last term of the proportion is unknown; evidently it represents the answer to be found. A small item relates to a larger item as the larger item would—according to the rule of proportion—relate to a still larger one. The items are characterized as water; the logical (and as we shall see psychological) probability is that the unknown term is something like the ocean. Water is one of the most frequent symbols of the unconscious, and the increasing size of the different waters could denote something like an ascent of meaning from the personal unconscious via the archetypal images to the archetypal matrix as such. If we take the symbolism of the water of life into account, we may understand the proportions as a similar ascent from less comprehensive terms of life to more comprehensive ones, such as from ego via nonego to the self. Be that as it may, the central meaning of the proportion points to the as yet undefined

comprehensive symbol of life. It is unknown, but on the other hand, according to the rules of proportion, it is implicitly known.

One of her next dreams makes a contribution to the problem implicit in this apparent contradiction between the knowable and yet unknown character of the "water":

57a: 16 June 41 I go to a shop for a new pair of spectacles. The woman assistant asks me whether I am having the same glasses as before without consulting an oculist. I say yes, that will do until I go to the oculist; but when the assistant brings the new spectacles I see less clearly with them than before.

She needs a new pair of spectacles because she has acquired a new sight or insight (cf. the importance of the "eye" in the angel dream), but she makes the mistake of having the same glasses. This shows a resistance to the full acceptance of the new level of realization; without complete acceptance she is actually worse off than before, as the "new" glasses with the old lenses prove less efficient than the old ones. She could, by implication, have consulted the oculist with expert knowledge of the science of "sight." He might be the analyst or he might be an inner animus figure whom she refuses to recognize. She should consult an authority within herself. (This oculist is by the way the first in a continuous sequence of "experts," of positive animus figures who have apparently been activated by the angel experience.)

The patient herself understood the nature of her resistance, or, as she called it, her "retreat from the new experience." It was her tendency to intellectualize new experiences by regarding them just as "something interesting," to watch them with a detached attitude instead of surrendering to them. The problem is taken up again in a second dream of the same night:

57b: 16 June 41 I have to cross a bridge but have great difficulty in doing so as I keep swerving to the right. A man tells me that there is another similar bridge, and he doubts whether I will be able to cross it. But I take it at a run and cross easily.

This "swerving" to the right was for her a swerving into intellectualism, thus making the crossing difficult. The man was "dark, gloomy, negative"; she understood him as negative intellect, as excessive common sense, suggesting that "analysis is all nonsense." She said: "He is the embodiment of cold feet." The contrast between this man and the "oculist," between negative and positive animus is interesting; one could almost say that it was he who kept her from consulting the latter.

After this interlude of doubt and resistance the process is carried a step further in the next dream, which the patient felt was a direct continuation of the angel fantasy: "the first great dream since it," as she said. It is in three parts and it took several interviews to discuss it. The first part "was almost indescribable though very impressive":

A creative process is going on; I am taking part in it, co-operating with someone. *58a: 19 June 41*

In the second part

I am coming up a street, similar to the High (Oxford). I cross at what corresponds to Carfax, and a car, rather like a tank, swerves toward me; the driver is trying to run me down because he is a supporter of General Franco and I was for the Republicans in the Spanish Civil War. I defy him, always dodging at the last moment; I find a great satisfaction in being attacked for that cause. A friendly man standing by says, "The gendarme saw what the driver tried to do." The gendarme is a mounted policeman. Then I have to cross a large, open square (like the Place de la Concorde); it is full of huge broken columns, perhaps ruins, perhaps something that is being built. It is night. From the darkness I hear an urgent and threatening voice saying: "Who are you? Who are you?" At first I think of turning back. Then I decide not to, but I change my direction. I see a street at the end of which, dimly visible, is a church, or what I think to be a church; I think that I can take refuge there. I hurry up the avenue; feel soft things impeding my feet—realize I am dreaming and it is the bedclothes I am pushing at—and, as I believe, wake up. *58b: 19 June 41*

Finally the third part:

Believing I am awake, I want to write down this dream at once, and try to turn on the bedside light, but it does not work; get out of bed and turn on the switch by the door, but that does not work either. I then decide to remove the black-out curtain and write by the light of the moon; a bright moon is shining and a strong wind is blowing the curtain about (the actual night was dark and still). Then I really wake up. *58c: 19 June 41*

Again we have to confine ourselves to the barest outlines of this dream, trying to show both the inner coherence of its different parts and its place in the process. The two main points of the first part are the creative process and the partner with whom she co-operates. As to the process, the patient felt it to be "rhythmical and continuous," and she had no hesitation in describing it as "weaving or plaiting"; as to the partner, she had, when she wrote the dream down on

waking, called him the "analyst, but . . . not the human analyst." The symbol of "twining together" has appeared before, notably in dream 47 of the twining shape of the two streams, and in drawing 12 of the "snake and lightning paths." The "twining together" had been understood as a reconciliation of opposites. Weaving has in fact a highly symbolical and esoteric significance in just that sense of knitting together opposed or disconnected threads or ideas. This comes out in practically every known mythology. Bachofen speaks of the weaving process as a "symbolical action" and connects it with the "spinning and weaving of the Great Mothers of Nature." [1] He mentions the weaving of Aphrodite, Penelope, Circe, Maya, Proserpina, the Parcae, the Syrian Goddess, and others. He understands the crossing of threads as a symbol of the union of the sexes.[2] It is both the "weaving of fate" [3] (cf. also the Norns) and the union of opposites.[4] More specifically, it is a typically feminine activity as is borne out by the above-mentioned figures of the nature goddesses and Great Mothers.[5]

No more need be said of this rich symbolism of weaving; its central significance will be clear enough. It is, however, most significant that this dream process is going on between the patient and the "analyst." He is not the "human" analyst, that is myself, but an inner figure, the internalized analyst. Here we have another "expert" figure, and the creative process is apparently going on between the ego and the nonego: the two aspects of the psyche are engaged in a common creative effort. Much later in the analysis the patient mentioned how ever since this dream she had felt that this weaving process was going on continuously in her.

It was in particular the next, second, part of the dream which

[1] Bachofen, *Urreligion,* I, p. 357.

[2] Ibid., pp. 360 ff.

[3] More material can be found in Onians, *The Origins of European Thought,* pp. 346 ff., 416 ff.

[4] The fascination of the weaving process is borne out by the constant appearance of weaving patterns in the art of mankind; witness the patterns on Scandinavian swords, Celtic crosses, etc., etc. Another interesting instance is the horn of the unicorn, which is invariably shown as "plaited" (or at least as consisting of two strands), symbolizing its significance as the coniunctio oppositorum or its androgyny (cf. the ills. in Jung, *Alchemy,* pp. 417, 418, 424, 426, 427).

[5] Briffault, in *The Mothers,* mentions instances in which initiation into the art of weaving was conducted as a religious ceremony. Men are not allowed to enter the consecrated workshop (p. 168). More material regarding the connection of weaving with the Great Mothers, whether Egyptian, Greek, Germanic, or Mayan, can be found in Neumann, *The Great Mother,* pp. 226 ff.

the patient felt to be another milestone in her analysis, and in fact it contains a wealth of important symbols and symbolical situations. It starts with "crossing the road" and the "crossroads." The dreamer lived at that time in Oxford, so that "Carfax" was a vivid daily impression to her. It is the center of Oxford and its name is derived from *quadrifurcus,* "four-forked." The "crossroads," as the place of intersecting directions, and thus of vital decision, is a highly significant place in myth and legend. It is for instance the place where magic is performed [6] or sacrifices are offered; [7] it is the dwelling place of supernatural powers like demons and witches,[8] and in Greek mythology Hermes and Hekate are connected with the crossroads. (Here we may find some hidden reference to the first part of the dream with its weaving process, the "crossing" of the threads which is again connected with Hekate.) [9] Hermes is occasionally called "quadrangular," and is generally connected with the number four; [10] he is the god of revelation and the psychopomp,[11] who can guide the soul in its plight at the "crossroads."

This symbolism is intensified by the fact that the patient has to "cross" Carfax, underlining the archetypal situation of vital decision, of "crossing the ford." Apparently the time has come when "the other side" has to be reached; always a critical psychological moment. At this point all the ghosts of the past, all the undealt with problems and complexes, are liable to raise their heads and to act as hostile and regressive impediments, or, in a wider sense, as a vital challenge which has to be answered before the desired goal can be attained.[12] This danger and challenge are represented in the dream by the "supporter of General Franco." Her associations made his meaning clear. She was a "convinced anti-Fascist" and during the Spanish Civil War

[6] Frazer, *The Magic Art,* II, p. 340; *Taboo and the Perils of the Soul,* p. 59; *Balder the Beautiful,* I, p. 229.

[7] Idem, *Spirits of the Corn and of the Wild,* II, p. 284; *The Scapegoat,* p. 140.

[8] Ibid., p. 162.

[9] Cf. Bachofen, *Urreligion,* I, p. 360. Cf. also Jung, *Symbols,* p. 267, where he draws attention to the double meaning of "crossing" as the point of union.

[10] Cf. Jung, *Alchemy,* p. 127.

[11] Ibid., pp. 280, 287.

[12] Cf. the dream of Jung's patient (in *Two Essays,* pp. 80 ff.) in which she is attacked by a crab when crossing a river. Such interference need not always represent a hostile power; in a more general way it may be the challenge of vital new realizations as for instance in the story of Jacob and the Angel, where Jacob has to understand and integrate his own Esau side, the transpersonal shadow, before he can become a "new" and whole man. Our dream may in this sense be derived from the "fight with the angel."

supported the Republicans. They represented to her "new and promising" forces whereas Franco was the "dead weight of the past," and thus she felt the attack as one of "regression against progression."

Considering this problem, she understood the follower of Franco as symbolizing all the regressive elements in her psyche, and as "the representative of the collective view that the individual is unimportant and will soon be dead anyway, so it is not worth while attempting anything." Here we have a typical negative animus attitude expressing itself in a biased and destructive opinion. But there are two sides to this psychological situation; on the one hand she is apparently more "collective" than she realized, on the other hand she has to come to terms with this collective view and incorporate it in some form into her realization. Perhaps the negative animus would be less destructive if she were to acknowledge her limitations and accept the need for some form of collective adaptation. As we shall see, the dream proceeds to deal with this particular problem. At this point, however, the negative animus cannot be dealt with: one cannot argue or come to terms with a tank; all you can do is to "dodge it." This she did, according to her associations, in a skillful way, "weaving in and out" of the tank's path. Here we have a counterpart to the weaving process of the first part; but whereas there it was a co-operative and constructive process between ego and positive animus, here the best that can be expected is escape. Apparently her negative animus, whose opinions are hostile to the progress of integration, is provoked by her act of crossing the road to show all his hidden power, and this unexpected power needs further consideration. The mistake of using old spectacles shows its consequenees; perhaps the doubts expressed by the man at the bridge (dream 57b) have gained ascendency over her. But there are also the positive animus figures; the friendly man and the gendarme. She associated the latter with the French *gardes mobiles* whom she had once met patrolling the roads when two murderers had escaped from a nearby prison in France (an association reinforcing the dangerous part played by the Francoist). Thus the policeman is "not prohibiting but protecting," he is a "foreign" policeman and she associated him with the analyst "who does not intervcne unnecessarily but is there to be called on when his help is needed." (She mentioned the experience of the fight with the angel when she had felt the analyst's role just in this way.) There are positive helpful animus figures—constructive masculine powers—to which she can appeal if need be.

In any case, meeting them seems to give her enough confidence

to progress on her way and to cross the large square. The fact of having survived the onslaught of the destructive animus enables her to take the next step. She associated the square with the Place de la Concorde in Paris and its name was particularly significant to her. Night had fallen and to her this expressed the "unknown mysterious atmosphere which surrounds the square." It appears that crossing the square is a repetition of crossing Carfax on a deeper level of the unconscious reached through the realization of the negative animus. The broken columns were either ruins or something that is being built: "It is something colossal that people have tried in vain to build; perhaps the temple of a great suprapersonal religion."

This association shows the eternal conflict between positive and negative tendencies: mankind—and the individual—trying to "build" the progressive, spiritual edifice of supraindividual totality—the mandala of "Concorde"—which is in constant danger of being destroyed by regressive, restrictive forces of the past (symbolized by the "Francoist"). She is confronted with the problem of how to integrate and live the personal experience of a transpersonal encounter such as had happened to her in the angel vision, and this attempt has apparently called the opposite negative force on to the stage.[13]

The inner tension of the situation, just at the point where she has to cross the "Place de la Concorde," is expressed by the vital challenge of the voice: "Who are you?" The voice is felt as "threatening": in discussing the dream she felt that this was not quite the right word, but that it was rather "urgent and challenging and aroused a sort of primitive awe"; it came "from the heart of the mystery." This description gives the typical impression that such a "voice" possesses absolute authority.[14] It is, as it were, the voice of the transpersonal unconscious which speaks at crucial moments. It is a challenge to the whole of the personality, and this is reinforced by the actual words spoken. By her encounter with the angel the patient has gone through a kind of initiation and acquired new and "esoteric" knowledge. This has given her a feeling of power which can be used in the wrong or the right way.

[13] There may be a certain ambivalence in the situation in that the "huge columns" may show an element of inflation. It may formulate an exaggerated claim to turn an individual experience into a collectively valid "religion." This would point to an identification with the mana personality (cf. Jung, *Two Essays*) as a result of the fascinating encounter with the angel. Then the voice, with its challenge, would aim at disidentification from the fascination of the unconscious. The following dreams answer the challenge of the voice step by step, and accordingly whatever danger of inflation there is recedes with this growing integration (cf., e.g., F 15).

[14] Cf. Jung, *Alchemy*, pp. 84, 186; and above, dream 26.

Either the individual is swallowed by the unconscious in the sense that the new discovery leads to the belief that he knows all the answers (this is the mana personality), or he becomes aware of the power of the unconscious, realizes his own relative weakness, and so becomes capable of a constructive, "reverent" [15] relationship of constant alertness to the dangers of being swallowed by its dark side.[16]

Thus the question "Who are you?" is highly relevant as regards the true identity of the individual. Strictly speaking, this is the question that the whole process of analysis (and of life) tries to answer. In a narrower sense it points to some particular aspect of the individual problem that has to be answered at this particular point, the distinction between ego and nonego. In this sense the question repeats the indirect question posed by dream 56b, where the last term in the proportion is unknown. Her first reaction, the attempt to turn back, is a clear attempt to evade the answer, whereas her final decision to change her direction seems to represent a compromise solution: she is neither progressing nor regressing directly. She felt this to be "evasive action": she was not ready to face the voice, so she changes direction "in order to fight another day." To progress would have been too heavy a burden at this point, to regress would have been a decisive mistake; thus she "compromises" by taking a "middle line." For her this is symbolized by the "smallish building" which she took to be a church. She associated this church with "institutional religion," whereas the too heavy burden of the voice represented to her the immediacy of the encounter with the "living God." Whereas the angel had been the messenger of a greater power, the voice seems to emanate from this power itself, if we call it the voice of God or, psychologically speaking, of the self.

Significantly enough the church is the place of traditional worship in which the tremendous intensity of the immediate encounter of the few has been ritualized and thus surrounded with safeguards for the benefit of the many.[17] But her attempt to take refuge fails. She felt that the church was too small: either her conception of institu-

[15] This is, strictly speaking, a "religious" attitude in the sense formulated by Jung in "Religion" (p. 8): "a careful consideration and observation of certain dynamic factors that are conceived as 'powers.' . . . " Religion, Jung says, "is a careful and scrupulous observation of . . . the 'numinosum,' that is, a dynamic agency or effect not caused by an arbitrary act of will" (p. 7).

[16] This is the story of Theseus and Peirithous (cf. Graves, *The Greek Myths,* I, p. 363) who, in their invasion of the underworld, became chained to the "chair of forgetfulness": constant awakeness and awareness is an indispensable condition of the night sea journey.

[17] Cf. my *Studies,* pp. 169 ff.

tional religion is not large enough or her experience is too intense to be contained in a conventionalized approach. The problem of dream 57a is repeated: she has had a new vision but is not yet sufficiently adapted to it or prepared to accept its consequences fully. When I asked her why she shrank from answering the voice she said: "I did not shrink from it; it was rather that I could not find how to do it." As she did not actually wake up, the "impeding bedclothes" signify an inner resistance against the attempt to escape. The problem posed by the second part of the dream remains largely unsolved, except for making it evident that escape is no answer.

The third part brings a new factor: the light of the moon. The experience of the previous part cannot be recorded, that is, integrated, by the "daylight" of ordinary consciousness—which she associated with "ordinary thinking"—but only by an "introverted light." More important, we again have the accent on feminine understanding, on the light of the matriarchal spirit,[18] and the "strong wind" which blows points to the intensity of the "moving" spirit of the night. Here we have perhaps an indirect answer to the unsolved problem of the previous part: whereas the Francoist represents an exclusively masculine approach as does, incidentally, her "anti-Francoist" attitude, and the attitude of institutional religion is also largely masculine, the emphasis lies here on the feminine spirit. No final answer is possible to the numinous question "Who are you?" Every attempted answer would in itself represent a limitative formulation of the masculine spirit.[19] A comprehensive reply cannot lie in formulating an answer but in "living it out" in actual life, by the "light of the moon." [20]

The dreamer was impressed by this "big" dream and deeply

[18] Cf. Neumann, "Mond," pp. 75 f. Cf. also "Stadien," p. 19: "The spirit character (of the matriarchal uroboros) has nothing to do with the abstract logic of the masculine mind but belongs to a specifically feminine form of spiritual experience which in mythology is frequently connected with the symbol of the moon." The night sky of the patient's vision is the equivalent of the moon.

[19] Cf. Neumann, *The Great Mother*, p. 57, regarding the conflict between patriarchal and matriarchal consciousness, and the "devaluation of the moon and the feminine element" by masculine "pure spirit."

[20] Cf. below, p. 251, regarding the moon and feminine mysteries. A modern poet has put the symbolical significance of the "moon realization" into beautiful words. Hugo von Hofmannsthal, in a letter to Mrs. Burckhardt, writes: ". . . One side of his personality is turned towards the day . . . another is the moon side which knits together like the moonlight itself far separated things into a magic tissue, mirroring earthly occurrences but on a higher plane and only now restored to their true meaning. . . ." (Hofmannsthal and Burckhardt, *Briefwechsel,* p. 42.) Cf. Jung, *Mysterium,* I, p. 196.

concerned about the problem how to answer the challenge of the voice. I then suggested she contemplate this dream further—as I put it, "live with it" and "circumambulate it." This led to a series of three "meditations" which had a great meaning for her. By this time she had developed her own technique of "active imagination": she sat down in front of a typewriter and started improvising, letting—as she put it—her fingers outrun her critical function. (We may compare this to what she called the "introverted light": writing by "the light of the moon.") She tried to keep out the idea of "writing well" which, she had observed, impeded the flow of associations. She usually produced in this way an elaboration of dreams and experiences which she felt to belong to what she called "the same symbolical and emotional climate." She experienced this as the same "weaving process" hinted at in the first part of the last dream, and the "web" produced had an "integrating effect." The inner connection between the feminine activity of weaving and "writing by the light of the moon" is evident, and to an intellectual person like her it was a particularly significant and revealing way of realization. This inner connection of images was the very opposite of ordinary "logic" or "common sense" —she called this process "the other logic," thus describing her feeling both of inner order and "otherness"—and she felt it "widened" her consciousness in a new and unexpected way.

As these "meditations" are of considerable length, I shall confine myself to selections (except in the case of the second one which was the shortest of the three). The first one she called "Meditation on Squares," and it ends with these lines:

F 15: 23 In my dream there was a square, lonely in the dark of midnight.
June 41 It was cumbered with mighty fragments, colossal unfinished columns.
Massive stones lay abandoned among the builders' rubble.
And out of the darkness, where it was deepest, spoke the Voice, with its unanswerable challenge,
"Who are you? Who are you?"
The Voice is terrible, but it draws me towards it.
Stumbling through the unbuilt ruins, I answer, "Where are you? Where are you?"
I seek in the darkness among the columns. Will the moon rise?
If the moon rose with music, the tides would set inwards,
The sea would floor the temple, the columns would stand upright,
Music would build the temple, it would stand entire in the moonlight,
Light and darkness would be in the center, and the Voice would speak light out of darkness.

An important contribution to the understanding of the "voice" is made by the words "out of the darkness, where it was deepest, spoke the Voice with its unanswerable challenge." For one thing the capital "V" indicates the power of the voice, giving it its archetypal significance; for another it comes "out of the darkness where it is deepest." This is the deep unconscious, the dark earth, "black, blacker than black," in which the "treasure hard to attain" [21]—the self as the aim of individuation—is hidden, a treasure which can only be attained by the tremendous risk of the nekyia, the night sea journey. Thus the voice appears as a challenge to make the "descent into the dark world of the unconscious" [22] where alone the answer to the quest, and also to the question posed by the voice, can be found.

In the meditation she answers the challenge of the voice by the question "Where are you?" This is a step beyond the dream situation in that it shows a degree of acceptance apparently produced by the discussion of the dream, and hence a change of consciousness. The image of the moon is taken over from the last part of the dream: the rising of the "eye of the night" is the precondition for finding the answer, symbolized by the synthesis of light and darkness: out of the deepest unconscious consciousness will grow. New images are introduced by the incoming sea and the music. "The moon draws the tides," she said, "and the sea is purification"; she quoted Keats's lines:

> . . . The moving waters at their priestlike task
> Of pure ablution round earth's human shores.

"Music" to her was "the shaping, forming power of harmony"; it is also "incantation," "the spell which makes the moon rise." [23] When I said to this: "It is the concentration of all the powers of the psyche," she accepted this as expressing her meaning. She said: "Three things happen: the moon rises and you can see the way; the sea flows in and leaves the floor clear and without obstacles; and the temple rises up so that the ground is no longer encumbered with fallen columns, and you can find your way to the center." Here the temple shows its positive meaning: it points the way to the center. Music is the only one of the three processes—moonrise, tide, music—which can be produced by man; an indication of the inner "concentration" needed to find the solution. "So I have to make the music," she said.

[21] Jung, *Alchemy,* pp. 313, 327.

[22] Ibid., p. 317.

[23] Regarding the inner connection between music and moon, cf. Neumann, "Mond," pp. 92 f.

The second meditation, the shortest, is given in full. It has no title:

F 16: 25 June 41

If I am a lark singing before sunrise, you are the sun.
Rise and fill my sky with light.
If I am a pool in the rocks, you are the incoming tide.
Flow in, and I will hold what I can of you.
If I am a drifting leaf, you are the wind.
My motion will show where you are moving.
I am a moment, but a moment is long enough to reflect the eternal.

To her this meditation dealt with the relation between the very small and the very large—another version of the unfinished proportion in dream 56b—and its last line answers her critical thought that the individual is too small and transient to matter (cf. the meaning of the Francoist). The small lark "makes the sun rise," she said; tide and pool are masculine and feminine, content and form,[24] and "without the leaf you would not see which way the wind is blowing." The meditation may thus be called a variation on the theme of ego and self, and the possibility of the ego finding the answer to the question of the voice is formulated in the interdependence of the two.[25]

Finally there was a "Meditation on Music," stimulated by the symbol of music which had unexpectedly come up in the first meditation. Only those parts of it will be mentioned here which contribute to a further understanding of the immediate process. They consist of the first two lines and the second half of the meditation:

F 17: 26 June 41

Where can I find the essential music?
Music that has power to draw the moon up from the darkness under the horizon,
. . . .
Where are the elements of music?
Far away in the quiet cathedrals of the forest
The nightingales are singing out of the darkness—bright arrows of song and dark liquid bubblings.

[24] Cf. Angelus Silesius, *Cherubinischer Wandersmann,* I, 11:

"In me is God a fire
And I in Him its glow;
In common is our life,
Apart we cannot grow."

(Translation from Jung, *Types,* p. 317.)

[25] It also points to the "feminine" nature of the ego in its relation to the "masculine" self: the movement of the "wind," of "pneuma," creates the reaction of the "leaf."

Far up above the mists the larks are singing.
It is still night, but they see the day; in quivering strands they let down light into the darkness.
Far off in the hills a stream is making music;
Glass-clear, cool, sliding between the stones, its solitary monologue continues.
Very far off, among the silent peaks, the sheer cliffs, and the hanging glaciers
There is a high singing, unearthly, and not all ears can hear it.
These are the elements of music; these are the woof, and the warp is silence.

How is the music woven?
It is woven out of two strands: the bright, darting zigzags of thought (Angel, give me your lightning!)
And out of the dark, sinuous, water-serpent curves of contemplation.
These two (weave with me, Angel!) we will weave all night long into music;
The one will give shape, the other will give enchantment,
And the reconciliation of these two ways makes the Way.

The first two lines again show music as incantation, as the power of the psyche, by which the inner feminine light is made to rise. In its light the temple is rebuilt (this is the substance of the part of the meditation here omitted) and has its legitimate place. For the patient the nightingales were connected with a previous dream (31) in which she had heard the first nightingale singing, far off, in the night. The larks referred to the larks in the previous meditation; again we have the image of light and darkness, to which another pair of opposites is added: song and silence. The last lines contain the image of the "reconciliation of opposites" *in extenso;* here the images of the two ways (dream 42) and of the two streams (dream 47) are taken up again. They are used to represent the polarity of "thought" and "contemplation" woven together (cf. the weaving process in dream 58a) by the common action of masculine (cf. the angel and his lightning) and feminine consciousness (here the water snake of P 13 reappears). All these polarities are finally synthesized in the symbol of the Way (note the capital "W"), suggesting the idea of Tao as symbol of the self.[26] With regard to her actual symptom she felt that the

[26] Mai-mai Sze, in her commentary on the *Chieh Tzŭ Yüan Hua Chuan* (in *The Tao of Painting*), says: "There is evidence that the combination of *shou* (head) and *ch'o* (foot)—(these are the two pictographs forming the word

mountains were very much those of the landscape of the "Wilderness," but now with a completely different feeling. Instead of the hostile eye there was now the voice; she said: "You can look at something without being in relation to it, but a voice has no sense unless it speaks to someone." Again "seeing," as an expression of logos (cf. the phrase "I see"), has a masculine connotation whereas "hearing," with its receptive attitude, has a feminine, "eros" connotation. She had only "seen"—intellectually perceived—the temple of the Place de la Concorde but not yet built it up herself; in this sense her "depression" had contained a challenge to her to participate actively in its construction. All these links had a deeply moving significance; they were, in her words, "living links and certainly not an arbitrary construction."

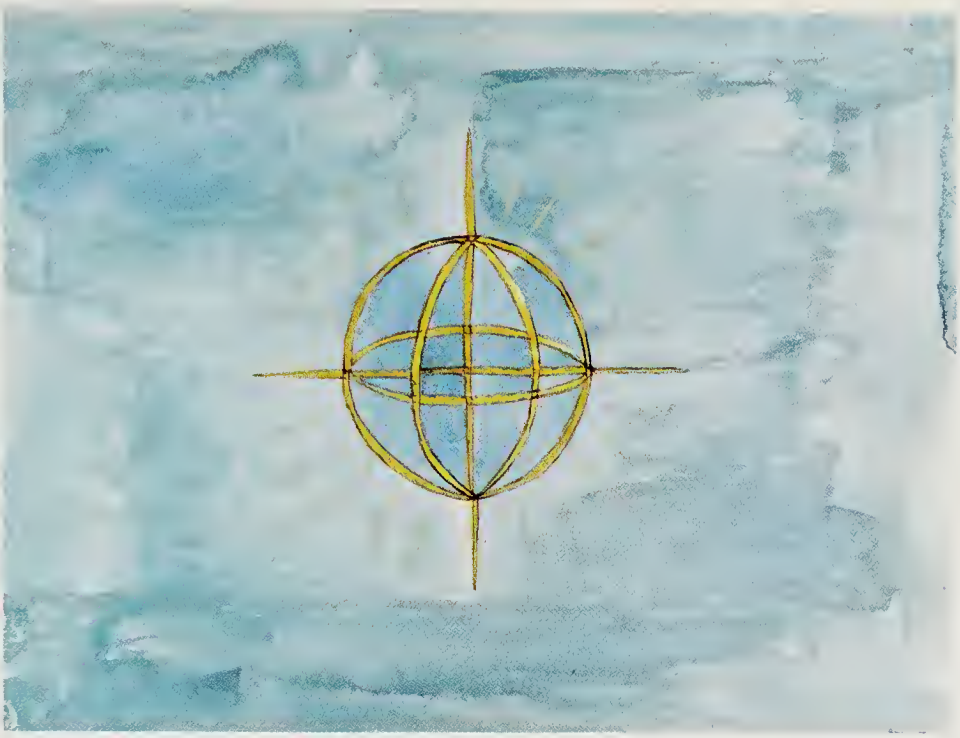
This is corroborated by a dream directly following dream 58 and the meditations it had stimulated:

59: 26 June 41 I have been bitten by a snake in the left hand. I called in a doctor who says it is serious; I gather that it will be fatal and write a letter to my friend to announce my approaching death.

Here again we have the snake: the unconscious has "had its bite." [27] It is going to be "fatal"; the patient will cease to be what she has been,

tao)—symbolized the idea of wholeness, that is, spiritual growth. One aspect of the character *tao* thus represents an *inner* way, an integration of character with deep and complex psychological connotations (as to soul, mind, and emotions). . . ." (I, p. 8). She also mentions the connotation of *tao* as the "center" (p. 28). Arthur Waley, in his translation of the *Tao Teh Ching* (*The Way and Its Power*), renders the term *tao* as "the way the universe works; . . . something very like God, in the more abstract and philosophical sense of that term" (p. 30), and "the ultimate reality in which all attributes are united" (p. 50); "in Tao all opposites are blended, all contrasts harmonized" (p. 52); it is the "Primal Unity" (p. 55). Here we can understand the symbolical significance of the "way" as the "self." Another significant Tao symbol in the meditation is the image of the hills and cliffs on the one hand and the—implied—valley in which the stream makes its music: "Hills are male; valleys are female" says the *K'ung Tzŭ Chia Yü* (Waley, p. 57, n. 2), referring to the "Mysterious Female," the "valley-spirit" "from which Heaven and Earth sprang," and which is "within us all the while" (cf. *Tao Teh Ching,* Ch. VI).

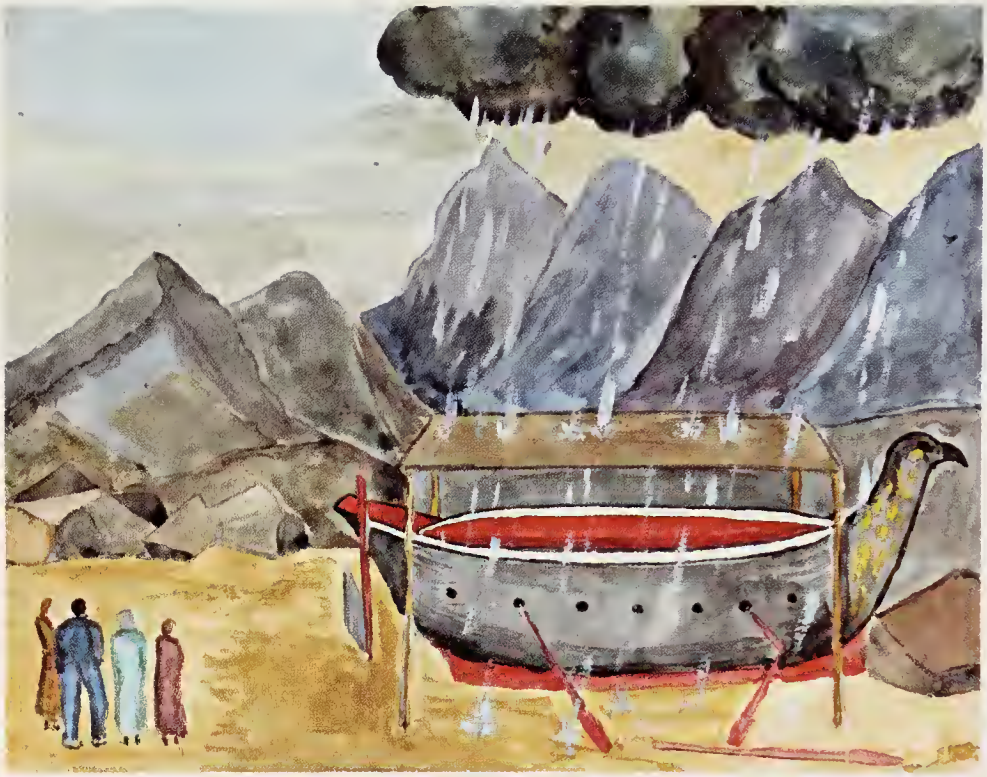
[27] The snake symbolizes the collective unconscious (and instinct) "which . . . seems to possess a peculiar wisdom of its own and a knowledge that is often felt to be supernatural" (Jung, *Aion,* p. 234). In this sense the snake stands also for the self (cf. p. 226). As to the "bite," cf. dream 18 in Jung, *Alchemy,* p. 137, where people inside a square space "must let themselves be bitten" by foxes and dogs. This is followed by the appearance of snakes, which are associated with the mysteries of Sabazius: "A golden snake is let down into the lap of the initiated and taken away again from the lower parts."



P 7 Three Intersecting Circles



P 8 Cave Landscape



P 9 Roman Galley



P 10 Young Man Riding Away on Black Horse



P 11 Diver Following Birds to Bottom of Sea



P 12 The "Snake Way" and the "Lightning Way"



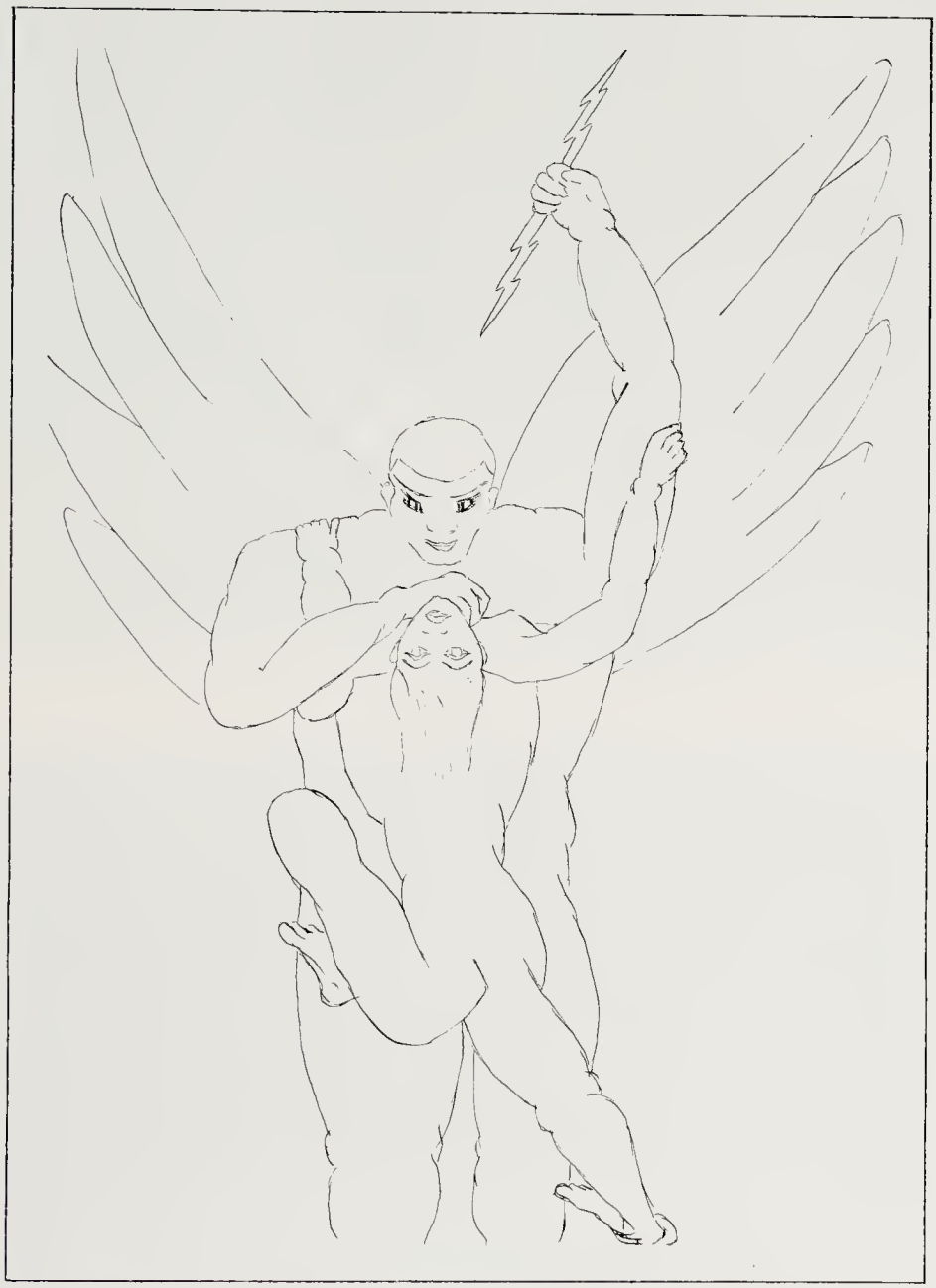
P 13 Woman Struggling with Black Snake



P 14 Burial Rite



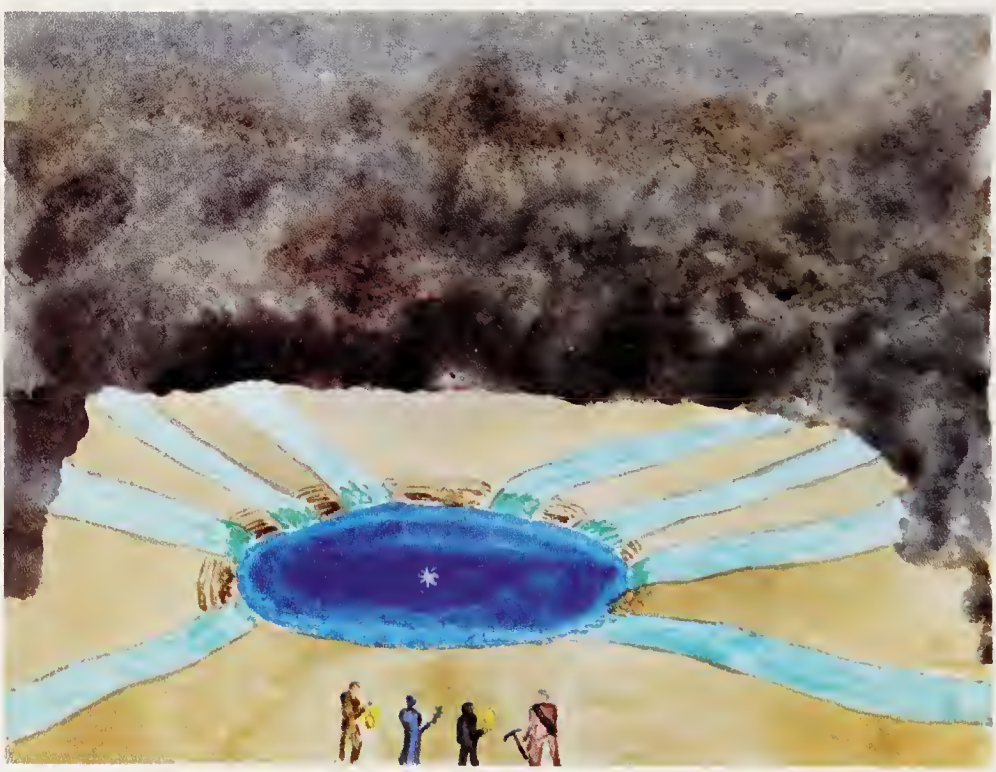
P 16 The Night Sky Mandala



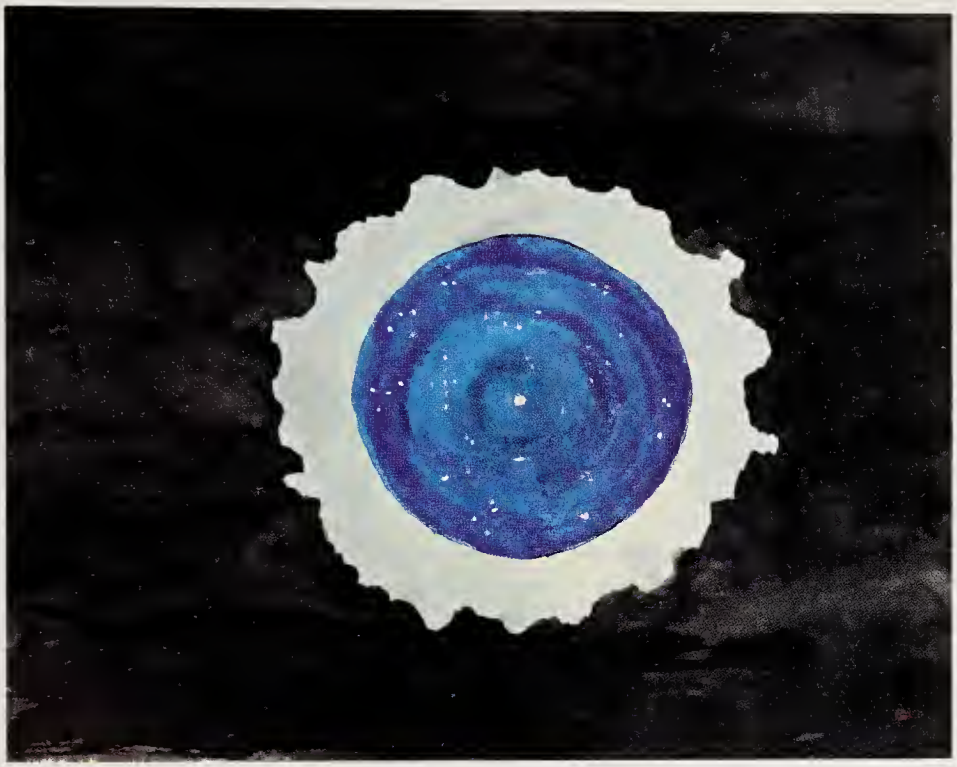
P 15 The Fight with the Angel



P 19 Mr. Prentice Jones in the Cave



P 20 The Underground Pool with the Star



P 21 Night Sky with Stars



P 22 The Furnace



P 23 Figure in Flames; the "Heavenly City"

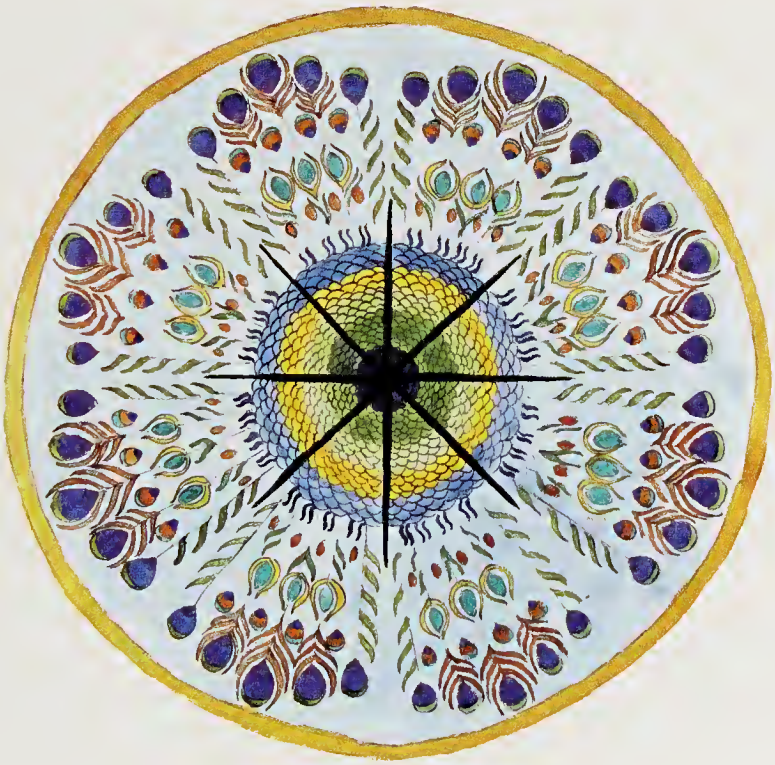




P 24 Heap of Ashes with Question Mark; Rainbow



P 25 The Mosaic Pavement



P 26 The Peacock Mandala



P 27 The Vine Mandala



P 28 The Balliol Quad Vision



P 29 Golden Sphere above Mountains



P 30 Winged Youth



Pisanello: *Virgin and Child with St. George and St. Anthony Abbot*

the death of the ego leads to transformation. No longer can she escape the consequences of her inner experiences. She announces her approaching death to her friend; the man nearest to her has to be included in the process of death and rebirth—her relationship to him is bound to be transformed by her own transformation. Whereas in a previous dream (34) he was the executor of the death sentence, now an impersonal, instinctual power is fulfilling this task. It is associated with the "dark sinuous water serpent" of the meditation, which was the opposite of the angel, and with the "snake way" of dream 42. Then she had understood this "way of the snake" as the feminine way, the way of the unconscious and of the earth; all these are highly relevant for the understanding of the present dream. Now she is no longer the "victim" of the friend, the subject of a masculine "invasion," but of the chthonic feminine instinct which gives her detachment from the friend and also relates her to him anew in her "death." [28]

The next dream shows a typical enantiodromia, a riposte, as it were, of her negative animus:

60: 28 June 41

I am looking through one of the books which I am revising for the institution for which I work, and find that it has colored illustrations. A table of statistics is wreathed all round with colored flowers, and there is also a picture of a gentleman of rather Edwardian appearance, with a pointed beard, wearing faultless evening dress and a top hat, floating hand in hand in the sky with an angel dressed in yellow.

The first thing that struck her about the dream images was their incongruity. The sober scientific book on statistics has colored illustrations; the table of statistics is surrounded by flowers; there is the Edwardian gentleman floating in the air, hand in hand with an angel. The whole dream atmosphere is one of ridicule, as if mocking the fantastic adventures taking place in the "inner world." She began to wonder whether she was trying to make an artificial unity of things that did not go together. As to the Edwardian gentleman, she regarded him as her inevitably masculine "office persona"; the angel

[28] There is another side to the situation which for obvious reasons of discretion can only be hinted at: her friend's own psychological problem. He had a strong mother (and relationship) problem of his own, and at this point the patient had, psychologically speaking, left him behind. Thus the announcement of her death may refer to her realization of the growing discrepancy between their psychological attitudes. The "negative animus" reaction of the next dream could also be "his" protest with which she was still partly identified.

seemed to be a parody of the angel in the great fantasy. She said: "Perhaps the dream says to me: 'What you are doing has just as much relation to your life as pretty flowers round dull statistics.' " She wondered if her masculine office persona was floating in the air, hand in hand with the analyst's angelically beautiful intuitions.

This is, of course, in itself a perfectly legitimate criticism, and a constructive one with regard to a possible countertransference of the analyst.[29] We discussed this point carefully, and in the course of the discussion she became convinced—not, we hoped, by the analyst's "suggestion" or countertransference!—that the Edwardian gentleman was in fact "Mephistopheles" in disguise, only recognizable by his beard;[30] in other words that he was a manifestation of the negative animus, critical of her genuine psychological needs which were so opposed to her lopsided intellectual adaptation and office persona. He is another manifestation of the attitude that makes her stick to her old spectacles, or makes her "swerve to the right." This challenge of the negative "devilish" animus has to be met if the "inner adventure" is to stand the test of life.

The next dream takes up the argument again but reverses the situation and brings it back to a positive acceptance of the process, as if answering the negative criticism:

61a: 30 June 41 Mrs. Jung is giving a lecture on my dreams to a group of students. I do not attend the lecture but come in at the end when questions are being asked. One of the students says, rather critically, that Mrs. Jung has explained the process which the dreams represent in a theoretical way, but how has it actually affected the dreamer's life? Then Mrs. Jung—perhaps in the course of her reply—plays the hymn "Sun of My Soul," and I wonder how she knew that this hymn has special associations for me.

The patient had never met Mrs. Jung but had heard a great deal about her and admired her as an evidently highly integrated woman, "a superior feminine personality representing individuation." Thus Mrs. Jung is the "wise woman" who will know the answer to her dreams.

[29] Cf. above, pp. 83 f.

[30] Cf. "the man with the pointed beard" in dream 14 of Jung, *Alchemy*, pp. 66 f.: "Mephistopheles is the diabolical aspect of every psychic function that has broken loose from the hierarchy of the total psyche . . ." (p. 67). Also fig. 36, "the devil as aerial spirit and ungodly intellect." Cf. also Jung, *Aion*, p. 234: "Mephistopheles . . . is the slippery, evasive, poisonous, dangerous forerunner of the hermaphrodite, and for that reason he has to be overcome."

The patient does not attend the lecture, as she felt she would be "embarrassed"; she is still self-conscious about her inner adventures. The challenge of the dream is no longer by way of ridicule but by way of personal questions from students, the ones who want to learn. The question asked is a very relevant one concerning the effect of the analytical process on her actual life; a question which she was constantly asking herself. The argument of the previous dream is thus taken up in a much more constructive though still critical mood.

The answer to the student's question is given by music and in the words of the hymn: "Sun of my Soul, thou Saviour dear,/It is not night if thou be near." Here again we have the symbol of music which had played such a role in her recent "meditation," where it was interpreted as the essence of feeling and "the power of the soul." Even in the dream she remembered that this hymn had a particular meaning for her. It was, she said, connected with her last high mountain climb after the onset of her claustrophobia. She had stayed the night in a mountain hut perched above the glacier; the weather was bad, it was pitch dark, and a terrifyingly strong gale howled round the hut. This was exactly the setting of the "Wilderness" and just the situation in which her attacks of claustrophobia were liable to occur. A party of boys was staying in the hut in the charge of their pastor, and when everyone was in their bunks and the lights were out, the boys had sung this hymn. She remembered how she had thought then, and often since, that if only she had a true "inner life"—the "Sun of the Soul"—night and the "Wilderness" would have no terrors.

The superior feminine personality, the personification of the feminine self, thus gives the answer to the critical question, not by theoretical concepts but by the creative voice of the unconscious. Accordingly Mrs. Jung is a true "Mother of Songs." [31] The answer represents the patient's new psychic reality: she has reached a new level of individual "faith"—the "inner sun," the center of existence—and her life has been altered. It is noteworthy that these dreams expressing her doubts come up just after the dream of the snake bite. They represent a constructive way of expressing doubts and anxieties: these now appear in symbolic form and no longer as physical symptoms, which by that time had receded so much as to have lost their grip on her.

Another dream of the same night makes a further comment on this dream.

[31] Cf. Neumann, *The Great Mother,* p. 85. Cf. also pp. 296 ff., concerning the connection between song and the creative aspect of the unconscious.

61b: 30 June 41 I am walking in the mountains; my sister is with me. A car dashes by up the valley at great speed, though until then there was no road there. At the same time a strong wind blows. As I walk I find it difficult to keep my balance but keep swerving to the left. We come to a pool, and somebody draws my attention to a water snake swimming below the surface.

This dream is interesting for a variety of reasons. The mountain walk takes up the symbolism of an association to the previous dream, that of her last mountain climb; but this time it is a climb without fear. As to the sister, she had last appeared in the important "repressed" dream 44; then she had expressed the infantile femininity of the dreamer. Now "she is with her" on the climb, as a real companion, denoting the "growing up" of the feminine side. They are going together up the valley, over a pass (these are the dreamer's associations). The car has something highly dynamic; she associated it with analysis: "A car is not nature, but something won from nature; made by the mind working on nature." It is something that does not follow a direction traced in advance, but "it makes its own way as it moves." There is a connection here with the last line of the "meditation on music," where the "reconciliation" of the "two strands" of thought and contemplation—of masculine and feminine consciousness—"makes the Way." There is another image of the analytical process. It is also a paraphrase of the saying "Where there is a will, there is a way," only that "will" has to be understood not in the narrow sense of conscious action but as the expression of the inner need of the total personality —"Will," not "will," as one might say.[32] Consistent with this is the "strong wind" that blows: the motion of the car is accompanied by the wind of the spirit, the "generating pneuma" [33] which, as "prana," lifebreath, is the manifestation of the "Will." The "car" goes where it "wills," and "the wind bloweth where it listeth." [34] It affects her by making her swerve to the left, just as in the recent bridge dream, 57b, she had swerved to the right: the inner movement is reversed from inclination toward the conscious to one toward the unconscious. The

[32] This, at least, was how we interpreted the "car" at the time. I now think it equally possible to understand it as the arbitrary expression of the ego (= "right")—another manifestation and continuation of the negative animus—which is compensated by the "wind," the superior spirit, and by her "swerving to the left." The direction of the psychological process remains the same in both interpretations.

[33] Jung, *Symbols,* p. 422.

[34] John 3 : 8.

movement toward the left corresponds to the snake bite in the left hand. But whereas in the previous dream she had not seen the snake, now it is pointed out to her; she can see it below the surface, showing that the unconscious dynamis is getting nearer conscious realization. The "poisonous" snake bite of the previous dream reveals a new aspect: if you don't "see" the snake, if it all takes place in the unconscious, the bite may turn out to be poisonous. The dreamer remarked: "In the 'Wilderness' I didn't know what was biting me." With that the discussion was concluded.

XI

The Night Dance in the Quadrangle and the Divine Maiden

From now onwards a constant approach to the formulation of an answer to the challenge of the voice "Who are you?" can be observed. The next two dreams—both of one night—make it clearer toward what the snake bite and the "wind" are pointing: toward a gradual emergence of the feminine self. This is the first:

62a: 2 July 41 Dinner is being cooked for four people; then I divide up the portions. When we are about to start eating, I am called to the telephone to answer a question asked by a young man with a stammer; but he keeps leaving the telephone for several minutes and won't come to the point. At last I say my dinner is getting cold and I can wait no longer.

The dream starts with a significant symbolic situation: the dinner being cooked for four people. The common meal suggests the idea of communion, and this association is accentuated by the numinous number of totality.[1] Hence it is a "sacred" meal, a "deipnon," [2] whose participants are united in a common "sacred" purpose,[3] which may be expressed by the number of people as the "service" to wholeness. "Cooking" is itself a significant procedure. First, it makes things digestible, assimilable. Then it is a process of transformation [4] which, psychologically speaking, refers to the process of analysis. Also, cooking is a characteristic feminine mystery. But there is an unexpected hitch: the dreamer is called away just when the meal is going to start.

[1] Cf. the words of the supreme oath of the Pythagoreans: "By him who gave the fourness to our soul" (Wili, "The History of the Spirit in Antiquity," p. 86, n. 39).

[2] Jung, "Mass," p. 205.

[3] Cf. the analogous dream of four people round a square table in my "A Contribution of Clinical Material," p. 21.

[4] Jung, *Symbols,* p. 140.

The stammering young man had appeared before (in dream 9). There he symbolized the difficulty of communication, now he is a definite interference with an integrative process. He is somebody "outside" the "wholeness" of the four people; something has been left out, and thus the process is interrupted. A partially dissociated psychic content tries to make contact with consciousness. Perhaps it is important that none of the participants in the meal—except for the ego—are defined; the "totality" is only an anticipation, an inner pattern, as it were, and needs more elaboration. The unwillingness of the young man "to come to the point" together with his stammer suggest a conflict; he will and he will not. The dreamer associated him with her "extraverted friends who had often kept her from dinner with endless telephone conversations." We understood him as personified doubt; he is connected with the negative criticism in previous dreams which apparently has not yet been fully dealt with. He represents the extraverted point of view which says that dreams are just nonsense. But his position has been weakened: he expresses doubt rather than destructive criticism. Perhaps he embodies the conflict between the "empirical" and "eternal" man, which fulfills a legitimate function in that the ego must not be "completely fascinated and overpowered by the archetypal truths." [5] He is thus another manifestation of Mephistopheles, "the spirit which always negates" and at the same time is "a part of the power which would ever do evil, yet engenders good": the constant challenge of reality. We discussed for some time whether the ego was right to end the conversation or whether the young man should have been given a hearing. Finally we concluded that the ego had acted correctly: the dinner is getting cold, the young man has to be sent firmly about his business. Doubt has sometimes to be knocked on the head. But he can, and most likely will, ring up some other time. He has announced his continued existence. Her action seems to be proved legitimate by the following dream of the same night which has "taken into account" what has happened before.

62b: 2 July 41

It is night; I go, completely naked, into the quadrangle of a college. I lie on the turf by the water-lily pool in the middle. Then I think that after all perhaps I ought to have some clothes, and go to get them. On the way I collide with someone, invisible in the darkness, who tries to embrace me; I elude him and he pursues me, in a kind of dance. I don't really want to elude him in the least, but that is part of the dance. Then he eludes and I pursue; at that point a girl, young and graceful, joins in

[5] Jung, "Transference," p. 291.

the dance, saying to me in a mocking tone: "You are my shadow, aren't you?" I reply, "Then you must be mine." Then all the three figures dance. I want the three of us to join hands and dance in a ring, but when I try to join the hands of the shadow girl and of the male dancer, she refuses. I then come between them and take a hand of each. Then at once there are more of us—some ten or twelve, of different ages and sex, all dancing in a ring. I count them, and have counted up to ten when I wake up.

It is night; it is as if the dinner of the evening is over and night has fallen, expressing both the continuation (and result) of the deipnon and a deeper level of the unconscious. Again we have a reference to the "four," this time as the quadrangle,[6] the temenos,[7] which by its central lily pool is defined as a mandala. It is the place "where a drama is taking place";[8] apparently the drama of ritual cohabitation as well as, in its last part, of communion. The dreamer had no hesitation, judging by the feeling of the dream, in understanding the "dance" with the unknown man as leading up to the sexual union: it was a true "mating dance." There is a pointer to this ritual act in the (round) water-lily pond in the center of the square by which the dreamer is lying. The water lily, the lotus, is the symbol of femininity: it is the center of the mandala as *padma,* the seat and birthplace of the gods,[9] as illustrated by the Buddha and Shiva in the lotus, or Christ in the rose.[10] The dreamer, lying naked by the lotus center of the temenos,[11] offers herself as lotus, as womb, to the divine mystery. The dance with the "invisible" partner has nothing orgiastic about it, as one might expect from such a peculiar nocturnal ritual. Nevertheless its meaning seems best expressed by the "dromenon"[12] of the Orphic and Eleusinian mysteries,[13] leading up to the hieros gamos,[14] "the primeval marriage of a divine bride and a divine bridegroom."[15]

[6] The "quadrangle of a college" was associated with Christ Church College at Oxford, which has a quadrangle with a pool in the center. The patient had always been impressed by its beauty.

[7] Cf. Jung, *Alchemy,* p. 122, n. 44: "Quadrangulum secretum sapientum."

[8] Cf. ibid., p. 125.

[9] Ibid., p. 171, n. 117.

[10] Ibid., p. 104, n. 10.

[11] Cf. ibid., p. 114, for "fountain and garden" as "center and circle."

[12] Cf. Kerényi, "The Mysteries of the Kabeiroi," p. 47.

[13] Cf. Wili, "The Orphic Mysteries and the Greek Spirit," p. 78; Harrison, *Prolegomena,* pp. 539 ff.

[14] Cf. de Jong, *Das antike Mysterienwesen,* pp. 20 ff.

[15] Kerényi, p. 43. The pattern of the dance may also hint at the "elusion" and "pursuit" in the flight of the bride, Persephone; it is "like a mirrored reflection to moments in the love play of certain animals" (ibid.).

At the same time the movement of the dance was closely associated with the "weaving" process (of dream 58a), which was also with an unknown partner. Here again the invisible partner is an animus figure; the partner in the "dance of life" in which ego and nonego are engaged. It is a very different dance from the early one with the stationmaster, which had a much more preparatory and prosaic character. Then the dreamer had been aware in a rather self-conscious way of her external situation as a "middle-aged woman." What had then been a first intimation of feminine expression has now assumed the character of an initiation which will lead to the culmination of the mystical union [16] inside the sacred precinct. The hieros gamos does not yet take place, but the sexual element, although not stressed, was clearly present; the ritual cohabitation is anticipated and has become a real and acceptable possibility; its future fulfillment is constellated in a new step intensifying the earlier weaving process.

The "invisibility" of the partner and the darkness of night need some consideration. On the one hand the darkness indicates a relative state of unconsciousness, "being in the dark," [17] as we find it in the story of Psyche and her encounter with Amor. From this angle the twin facts of "night" and "invisible" point to the need for future "enlightenment" and a more conscious encounter with a visible, that is individualized, partner.[18] On the other hand, the context of the dream, and the active and wakeful participation of the dreamer in the "mating dance," show a relatively developed state of consciousness.

The night, then, is not so much the darkness of unconsciousness as the time of the feminine mystery, the mystery of the "Earth Mother." The darkness of the night in the ancient mysteries was "a symbolic expression of a religious feeling bound up with the 'earth,' " [19] and for this reason "in all primordial cults the 'mysteries' of birth, death and rebirth, rising from and returning to the darkness of the earth, are shrouded in darkness." [20] Nocturnal cults, in particular those of the Great Mother, "almost always bear a demonstrable relation to the moon," [21] and to this context belongs the ritual of the dance. But in contrast to the coniunctio of the dramatic angel experi-

[16] Kerényi, p. 43.
[17] Neumann, *Amor and Psyche,* p. 74.
[18] Cf. ibid., pp. 82 and 108.
[19] Schmitt, "Ancient Mysteries . . . and Their Transformation," p. 99.
[20] Ibid.
[21] Ibid.

ence the dance does not have the character of an overpowering, "invading" rape; it is not "a waiting for the male monster to whom the bride is surrendered." [22] In its "weaving" dance pattern it shows much more the conscious experience of a partner, even with the invisible unknown male; she does not really want to elude him, but is waiting for and ready to accept his embrace. The "mutuality" of the dance movement is evidence of a further step in the feminine development. (Here again the significance of the experience of the "night sky" seen through the angel's eyes becomes apparent.)

The element of preparation and anticipation expressed in the incomplete coniunctio and in the invisibility of the partner find their explanation in the continuation of the dream, which is a kind of second and third dance movement. In the second movement the girl dancer appears, and finally, in a third phase, a whole group of dancers join in. The "young and graceful" girl dancer makes the strange remark about the shadow, which because of its psychological jargon sounds slightly suspect. But the girl behaves in a natural and "unbookish" way which dispels the suspicion of intellectualization. From the "textbook point of view" it is rather surprising to find that the dream girl calls the ego her shadow: one would expect the dream figure to be the shadow of the dreamer. And again: if the dream girl were the shadow of the dreamer, one would not be prepared for her to appear in such a positive form as "young and graceful." These two points need explanation. If the ego is the "shadow" of the attractive girl, then this girl is a kind of superior ego, a more integrated and positive feminine personality in the unconscious. In this case the ego would have identified itself with the inferiority feelings of the patient about her feminine attractiveness and would have assumed "shadow" qualities. At the same time, the dream ego feels the young girl to be *her* shadow, although the characteristics of the girl are far from those of an inferior personality, so typical of the shadow side. These contradictions are resolved if we see the girl as a "bright shadow." It means that so far as her feminine attitude is concerned the patient is, as it were, below her true form; in this sense the "ego" is the "shadow" of the shadow girl, as if the ego had become identified with the inferior (= shadow) feminine side.

Thus, before the hieros gamos can finally take place, this flaw in the dreamer's conscious attitude to herself as a woman has to be rec-

[22] Neumann, *Amor and Psyche,* p. 62.

ognized and undone. This happens in the second dance movement of the three dancers. At first the ego tries to join the hands of the girl and the male partner, thus tending to eliminate itself. This is corrected by the girl's refusal whereby the ego is turned into the appropriate link between the superior feminine personality (the bright shadow) and the animus.[23]

At this point the final dance movement starts, with the appearance of "some ten or twelve" dancers of different ages and sex, indicating the completeness of the "dance of life" in all its stages and manifestations. When the dream ends the dreamer has counted "up to ten"; presumably then there are twelve. But the last two are not yet fully realizable.[24] (The patient said: "I counted up to ten and I think there would have been twelve in all.") Twelve points to the completeness of the "symbolic circle";[25] also it is based on the combination of three and four, and hence on the combination of masculine and feminine numbers. The patient herself associated these twelve people with the—as she felt now—twelve columns of the temple in dream 58b. But whereas that circle had been broken and static, this was a living and moving circle, presumably performing a "circumambulation" [26] round the lotus center of the quadrangle. Then she could not face the voice that spoke to her, but now the center—which she associated with the voice speaking out of "the heart of the mystery"—has an integrative effect. This may be due to the further step in ego development contained in the intermediate dreams [27] and particularly

[23] The dreamer described the "refusal" of the girl as "an automatic, irresistible recoil, as if two incompatible chemical elements refused to be amalgamated." The point here is that the shadow ought not to be "married" to the animus; instead the ego has to be the link between them. This "illegitimate" marriage is a frequent occurrence in dreams, signifying a contamination of the two figures due to unconsciousness.

[24] For the symbolism of 12 and its anticipation in 10, cf. Jung, *Mysterium,* I, p. 147, n. 211.

[25] For instance the 12 aspects of the zodiac. Cf. Jung, *Alchemy,* p. 184, n. 122; also p. 182 and ill. 92, p. 183, where Jung discusses the year as a symbol of "original man."

[26] Cf. Jung, *Alchemy,* p. 138, where circumambulation is defined as "exclusive concentration on the center, the place of creative change."

[27] The patient herself felt at this point that the "magic incantation" of the "essential music" (cf. above, F 17), the application of integrated feeling and femininity, could make the columns stand up in a circle, thus foreshadowing the mandala dance of the twelve people. Concerning the "magic" power of music, cf. Orpheus, who by his playing could bring stones to life. It is significant that Orpheus embodies the idea of spiritual initiation and is connected with the night (cf. Kerényi, "Die orphische Kosmogonie und der Ursprung der Orphik," pp. 61 ff.).

in the prelude to the appearance of the dancers. The dreamer said the dancers "came into the field of vision as if attracted toward an invisible or potential center; they came forward out of nowhere, just like little fishes when you drop a crumb into the water." This makes the meaning of the dancers clear as constituents of the personality which are constellated by the force of the invisible "center," the self. The "attraction" that the center exerts is one of the most dynamic characteristics of the self; the "unknown" center of the personality acts as ordering power in the process of "centroversion." [28] It is the equivalent of the voice in dream 58b, which by its fundamental question "Who are you?" inaugurates a new phase of integration.

At this point in the analysis the patient had a strong reaction of "exhaustion": she felt she had done what she could and still had not found the answer. She expressed this mood in several "meditations." A few characteristic lines of one called "Snake bite" are:

F 18: 7 July 41

I have struggled too long.
Cannot the tired heart rest?—no reward can be worth it.
Weariness rises like a black sun towards its zenith . . .
The black snake has struck; through my veins crawls the drowsy
poison . . .
I can go no further: here let the sea overtake me.

When we discussed this meditation, she mentioned a feeling she now often had of "the shrinkage of personality," or, as she explained, "the falling away of elements of it, until the only thing left is a focal point which is nothing and yet all." I asked her if she felt this as despair or depression (these might be implied in her meditation), but she said quite definitely: "No, but you go through despair to it; one thing after another melts away . . . but then you come to this point." We understood this feeling as the growing demand of the self —"the focal point which is nothing and yet all"—for recognition and for concentration on the essential aspects and contents of life; as a constantly active process of "distillation" and "sublimation," in the alchemical sense of the words, by which the "quintessence"—the inte-

[28] Cf. the symbolism of the "magnet" as the mysterious center of the personality (Jung, *Aion,* index, "magnet"). "The 'magnet' which attracts the hidden thing is the self . . ." (Jung, *Mysterium,* II, p. 263); it is the center which attracts, "like a magnet," the parts belonging to it, "everything that pertains to the original and unalterable character of the individual groundplan" (Jung, *Aion,* pp. 190 f.). An analogous symbolism is shown in drawing 23 of Baynes, *Mythology of the Soul,* where a candle burning in the sea attracts a shoal of tiny fish (pp. 785 ff.).

grated total personality—is produced.[29] The danger inherent in this process is the assimilation of the ego by the self; [30] the ego may get lost in the fascination and power of the self. In that case it loses its independence and becomes identified with the preconscious wholeness [31] instead of retaining its place as partner to the self.

In view of this danger, which would be the negative aspect of the "shrinkage of personality," the last of the series of meditations starting with the "Snake bite" is significant. She called it "Conversation with the Voice," relating it to the Voice in the dream of the temple ruins. The opening lines are as follows:

I have done what I could, I can think of nothing more. *F 19: 9 July 41*
I have come far, I can see no way further.
Nothing more can come out of me.
Now, Voice, I will tell you who I am. I am no one.
Now it is up to you; what are you going to do about it?

Here again there is feeling of tiredness and exhaustion; the temptation of "handing over" to the Voice, of letting her grip on the ego go is expressed in the resigned "I am no one." This is a kind of negative inflation, an annihilation and abdication of the ego in favor of the self,[32] the obverse of a positive inflation in which the ego gets blown up by the contents of the unconscious. [33] Such a negative inflation would mean that the ego is so inundated by unconscious contents that it is incapable of assimilating them (a state which may easily lead to a positive inflation if the ego identifies with the irrupting unconscious). Generally speaking a state of exhaustion is conducive to such an *abaissement du niveau mental,*[34] to a loss of initiative and concentration. This critical state, when the conscious mind is in danger of surrendering to the power of the unconscious, corresponds to the phenomenon known among primitives as "loss of soul." [35]

[29] Cf. Jung, *Alchemy,* pp. 119 f. Also p. 354, where sublimation is defined as "the freeing of the soul from the grip of Heimarmene." Heimarmene is "natural necessity"; psychologically speaking it is the grip of the unconscious conditioning on the psyche, which is loosened—by a continuous withdrawal of projections—in the process of individuation (cf. p. 34). Cf. also p. 263, concerning the alchemist's idea of "meditation": to "meditate" means that "through a dialogue with God yet more spirit will be infused into the stone (= lapis); i.e., it will become still more spiritualized, volatilized, or sublimated."

[30] Jung, *Aion,* pp. 24 f.

[31] Cf. Jung, "Psyche," p. 224.

[32] Cf. Jung, *Symbols,* pp. 262, 302.

[33] Cf. the identification with the mana personality hinted at in dream 62b.

[34] Cf. Jung, "Transference," pp. 180, 266.

[35] Ibid.

At this point of "giving up," however, a reaction sets in which proves that the ego personality of the patient has in fact achieved considerable inner stability. She herself found this reaction most revealing and helpful. The words "What are you going to do about it" produced an unexpected answer. They were addressed to the "Voice," but the patient felt them as hardly more than a rhetorical question formulating her feeling of disquiet and disorientation. Instead, she found herself spontaneously involved in a discussion between herself, the ego, and the Voice, the nonego.

The Voice: Are you in the "Wilderness" now?
Answer: No, this is not the "Wilderness."
V: Why not? It sounds like it from your description.
A: There was no one in the "Wilderness."
V: You said *you* were no one.
A: Then I was an Eye, and the "Wilderness" was outside. We looked across at one another. It is only now that I am no one. I have lost everything, including the Eye, and including the "Wilderness."
V: You don't seem to have lost the taste for discussion.
A: No, that is true. And by the way, this is the first time there has been anyone to discuss things with. The "Wilderness" had no voice. And an Eye does not talk.
V: Then it might be as well to see what we can do by way of discussion. To begin with, what did you mean when you said you were no one? On the face of it it does not seem as if it were true.
A: Must you ask such difficult questions when I am so tired?
V: In the long run you will find it less tiring to answer them. Suppose you sat down and thought about it?
A: Very good, I will. But if I do, will you also answer my questions?
V: Wait and see.

This meditation is given in full because it shows how the patient had hit upon the possibility of starting a discussion with the unconscious in personified form as a means of dealing with the danger of negative inflation. By concretizing the nonego into a partner in a discussion, the ego regains its initiative and relative independence, and the previous "loss of soul" is counteracted by this raising of the potential of ego consciousness.[36] This concretization is a real achievement of the ego, and the nonego responds to it, as it were, by challenging the ego to reconsider its position. The discussion is very "informal,"

[36] This corresponds to the magic practices among primitives by which lost souls are called back and rescued. Cf. Frazer, *Taboo and the Perils of the Soul,* Ch. II, § 2, pp. 30 ff.

even to the point of the "Voice" mocking the ego with its "taste for discussion." The comparison with the "Wilderness" is revealing: instead of the dead unresponsive "Wilderness" there is now someone "to discuss things with." At the end of the short dialogue the ego has been brought back to accepting the need for and possibility of its own intervention. The patient felt this to mean that she could be "no one" and "someone" at the same time; in other words she had realized that the acknowledgment of the "inner authority," and of the limitations of ego consciousness, gave the latter its true function and dignity: as partner in the continuous process of "discussion" between conscious and unconscious.[37]

This interconnection of the two psychic "authorities" is formulated in a dream about ten days after the "conversation with the Voice." (There had been a few dreams in between, which, however, on account of the urgency of the above-mentioned material, had not been discussed.)

63: 20 July 41

I am in a house which I am shortly going to leave. Adjoining it there is a larger building which can be entered by sliding panels from any of the rooms. I want to visit once more the top of the tower in this larger building and also the picture gallery; but in each of the rooms of the ordinary house, there is a woman doing housework, and I believe that I must not be seen going through the sliding panels.

She felt the first house to be an "ordinary house" whereas there was something "very special" about the larger building. There was a "radical difference in character" between the two houses which she understood as the difference between "ordinary life in the world and the inner adventure." The larger house was not a dwelling house but a "sort of castle or museum." The picture gallery contained "works of great masters," and she had the impression of having visited the tower before in dreams. There was some particular attraction about the room at the top of the house. Her associations to it were a few lines of Milton's:

> Or let my lamp, at midnight hour,
> Be seen in some high lonely tower,
> Where I may oft outwatch the Bear
> With thrice great Hermes . . .[38]

[37] This is a "religious" attitude in the sense of the original use of the term *religio:* "a careful consideration and observation of certain dynamic factors . . ." (Jung, "Religion," p. 8) whose general characteristic is numinosity.

[38] *Il Penseroso,* 85–88.

Her associations characterize the large building as the repository of the "eternal images," and the tower with its top room as the place of contemplation. The two houses are connected by "sliding panels": whereas before there had been frequently a sense of incompatibility between the two worlds of extraversion and introversion, or of the ego and the unconscious, there is now an easy and regular communication between them; no longer are they isolated entities.

There are, however, the women doing housework, who act as obstacles. The dreamer felt that it was quite excessive to have a woman in every room, as if the "collective" woman in her was overemphasized and made her still hesitant to enter the "other house." (She associated the Nazi slogan "Küche, Kirche, Kinder" [39] with the cleaning women.) She said: "None of my friends will expect me to have profound intuitions: I'm never cast for that role," thus implicitly interpreting the women as an identification with what other people expected of her. This is a characteristic effect of the persona attitude [40] by which the individual identifies with the values of the collectivity instead of with the individual values and realizations. Thus she is still held back by self-consciousness with regard to her right to her true self; but at least it is no longer a final or even major obstacle. Possibly we have here a link with her goodby to her friend (dream 59): the snake bite means the "poison" of true individuality, and hence differentiation from an inadequate image her friend had had of her and from which she is going to take final leave. The "good companion," the "helpful woman," the "understanding comrade" has in fact given way to a person in her own right, with inner experiences of a highly individual nature, even if there is still some hesitation in acknowledging the new status of her personality.

One last point in the dream needs mentioning: her initial feeling that she would have to leave the house shortly. This may be bound up with the "collective woman" problem which she has to leave behind. But, more important, she mentioned at that point that ever since the snake-bite dream she had had a strong sense of impending change or departure, and even of death. She was not afraid of death in the literal sense but felt these feelings referred to a radical change of attitude: "One has perhaps to die to many things," she said. (The other side of this feeling, the burden of the "opus" of transformation, had

[39] "Kitchen, Church, Children."
[40] Cf. Jung, *Two Essays,* pp. 155 f.

found expression in her "exhaustion" and in the "Conversation with the Voice.") I reminded her of her inner situation before the "Three Realizations," which had been the expression of just such a radical change of attitude. When I asked whether her present feeling was similar, she answered: "Not quite; then there was something I had to achieve; here something is to happen to me; I can do no more, it is their turn." This seemed to express the difference between events then and now; then it had been distinct problems of the personal unconscious which she had to deal with, now she had to be prepared for whatever emerged from the depth of the collective unconscious. We left it at that, wondering what her next "dwelling place" was going to be.

Hints in this direction are given in the next two dreams, of two consecutive nights. The first dream was:

I am back at college again, for the autumn term only. I dine at the high table, on the right hand of the Principal. A woman, sitting on the other side of the Principal, talks of a lonely stretch of country; she says it is "on the edge of the world." *64: 22 July 41*

This dream was dreamed at the end of July; the autumn term thus points toward the coming months. She finds herself back at college, the place of study, in an honored position, at the right hand of the Principal. There she learns from another woman (whom she could not identify) of the country on the edge of the world.[41] Does this poignant phrase tell what is going to be her next "dwelling place," or the subject of study during her "autumn term"?

In the next dream:

I am with two women friends in a mountain village, helping them to find rooms. There is a snowstorm; it is hard snow, almost hail, such as you get at very high altitudes. I suggest we should take shelter under an arch, "near kind Mr. Webster's house." *65a: 23 July 41*

Here again we have, as in the previous dream, a feminine triad: there it was the dreamer, the Principal and the unknown woman, here it is the dreamer and two (unknown) friends. In the first dream one might understand the three women as the ego, the "superior" woman (the counterpart of the "Wise Old Man"), and the shadow (not so much in

[41] This may be a reference to the early fantasy "A Map of No Man's Land, Please" (F (2)), where the boy had found himself at the end of the world.

the sense of the inferior personality as the one who has a knowledge of the next unconscious abode). The feminine triad is a frequent mythological configuration, as for instance the feminine trinities of Greek mythology,[42] the three Gorgons and Graiae,[43] or the three Moirae and Horae (or, as a multiple of three, the nine Muses), many threefold Mother Goddesses (e.g., the three-headed Hekate), the three Norns of the Edda, and many others.[44] These trinities—together with dualities—are characteristic of the old matriarchal goddesses [45] (and of the stage of matriarchal consciousness); hence the two feminine triads emphasize the feminine problem and situation of the dreamer. She—the dream ego—finds room for two other friends; the different components of the feminine personality have reached the same level and are to be "found room": they can now be "accommodated," that is, integrated. Apparently the next step, the "new house," is bound up with the united feminine trinity, the figure of the Great Mother.

This is corroborated by the name of the man in the second dream near whose house they are going to take shelter, Mr. Webster. The dreamer's association to this name was that it was "a trade name

[42] Cf. Harrison, *Prolegomena,* pp. 286 ff.

[43] Cf. Kerényi, *The Gods of the Greeks,* pp. 45 f. Cf. also the Thriae, the threefold mountain goddess of Parnassus who shows Hermes how to foretell the future (Graves, *The Greek Myths,* I, pp. 65 f.).

[44] Cf. Neumann, *The Great Mother,* pp. 228 f.

[45] Cf. Harrison, p. 286. Harrison remarks that "the trinity form is confined to the woman goddesses," and that there is no trace of a male trinity.

The feminine symbolism of the 3—otherwise an almost exclusively masculine number—is explained by the significance of the 3 in the particular context of the feminine triad: it is the number of the moon phases (the bright moon, the dark moon, and the crescent or waxing moon; cf. Harding, *Woman's Mysteries,* pp. 113, 216; fig. on p. 217 and frontispiece). The three periods of the moon refer also to past, present, and future (p. 212). This latter aspect is clearly marked in the trinity of weaving goddesses, such as the Roman goddesses of fate or the Norns. Ninck, in *Götter und Jenseitsglauben der Germanen,* remarks about the trinity of the weavers of fate: "The reason for their appearance in threes or nines, or more seldom in twelves, is to be sought in the threefold articulation underlying all created things; but here it refers most particularly to the three temporary stages of all growth (beginning—middle—end, birth—life—death, past—present—future) . . ." (p. 146).

The feminine triad is thus always connected with instinctual events in their natural development and growth, whereas the masculine three is based on the dynamic opposition between thesis and antithesis finding its reconciliation in the third step of the synthesis. It is significant that the patient has reached a point where the feminine triad appears as the expression of the stage of matriarchal consciousness (cf. Neumann, "Mond," p. 92 and n. 23).

meaning weaver," [46] and she connected him with the mysterious partner in the weaving process of dream 58a; as the symbolical meaning of weaving has already been discussed there, we need only remember its connection with the various figures of the Great Mother goddesses.[47] "Mr. Webster" lives in the mountain village (which she understood as the starting point for a climbing expedition): he is at home in this very high altitude—possibly he is a mountain guide. As in the weaving dream she had understood the mysterious partner as the "inner animus," so this mountain guide is the "inner expert," the internalized animus active as psychopomp in the expedition to the heights of human spirit.[48] He does not yet appear in person and does not yet function as a guide; he represents a latent potentiality, a positive masculine attitude to be contacted in the near future. (He will turn up as an important figure in one of the most important fantasies a few weeks later.)

It is interesting to see how the fantasies of the "Eye and the Wilderness" and the "Map of No Man's Land" run like a red thread through the whole material: images like that of the "Wilderness" or of the "edge of the world" turn up continuously, thus corroborating the fundamental significance of these initial formulations. But whereas then both had had a connotation of isolation, hopelessness and fear, they now appear in a very different light. Now they represent points of departure, as it were germinative points. There is no more terror connected with the heights on which Mr. Webster lives, but a feeling of expectation and adventure. This change of atmosphere is the expression of the positive feminine development which has taken place since the initial fantasies: now that her positive femininity has become established the positive masculine partner can be constellated. Mr. Webster's name connects him with the realm of the Great Mother, but his function as guide to the heights defines him also as an independent masculine power, as a representative of the Great Father. Thus the dream foreshadows the transition from matriarchal consciousness to that of the patriarchate.[49]

The "snowstorm" had something special about it; she called it

[46] Cf. Partridge, *Origins: A Short Etymological Dictionary,* s.v. "weave," § 2. A *webbestre* (OE) was originally a female weaver, later any.

[47] Here the mentioned trinity of the weaving goddesses is significant.

[48] Cf. the analogous vision in Jung, *Alchemy,* p. 58, where the anima appears as the psychopomp, and (on p. 59) Blake's drawing of the mountain climb illustrating Dante's ascent in *Purgatorio,* canto IV.

[49] Cf. Neumann, "Stadien," pp. 26 ff.

"magic snow" and connected it with the "magic rain" in the dream of the Roman galley (38a). It was "summer snow"; its quality shows that they were at a very high altitude. Its message is "You are very high up, high enough to start the climb." But as yet they only seek shelter from the snowstorm near Mr. Webster's house: the expedition cannot yet start and they do not actually enter the house. As to the arch, the dreamer felt it was an open arch, under which it was possible to take refuge from the full impact of the message without being cut off from it. It was the fragment of some large building. Is this perhaps the next dwelling place she will move into (cf. dream 63)?

There was another dream of the same night which was unfortunately never discussed. In rereading the dreams I feel this to be a sad omission, as it is quite clearly a most significant dream containing highly relevant material. We were at this time swamped with dreams (also with other unconscious material such as the above-mentioned active imaginations), and our discussions of them were always running behind time, dreams sometimes being taken up a week or more after being dreamed. I have no associations of the dreamer's, and it is a highly complex dream. Nevertheless I shall quote the dream and try at least to give some tentative interpretations of its images, as they form an important link in the chain of unconscious events. The dream is as follows:

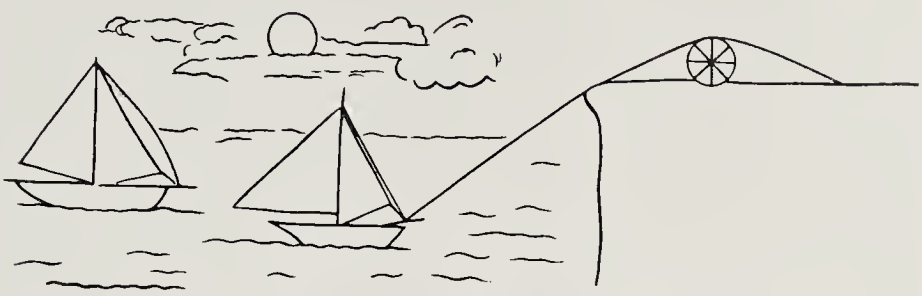
65b: 23 July 41 I am with a man—the analyst perhaps—and we are looking at a religious picture which is supposed to represent Christ preaching by the seashore. There is a cliff, a sky with the sun shining through clouds, and boats [50] being hauled in by a piece of machinery with a large iron wheel. There is also a curious figure emerging from the sea; it is covered with something dark green, and the face is hidden. I think at the time that it is a man in corroded armor; but it might also be seaweed. My companion asks my opinion of the picture; I say that I think it a good one, and my only criticism would be that it is not so much a picture of Christ preaching as of a sea with ships being hauled in.

At this point the picture comes to life and becomes a play. The characters are Christ and the Apostle Thomas. It is not a conventional Christ, but a less gentle and more forceful character. Thomas is to be sent on a mission in which he has to accompany a corpse through Samaria; this alarms him as he thinks he will be in difficulties with some sort of quarantine regulations. Then a little girl runs up; they say, with surprise, "Why, it's female! Why, it's Etta!"

[50] In a sketch of the dream picture the patient drew two ships (cf. P 17).

This is the sketch the patient made of the dream:

P 17: 23 July 41



P 17 The Iron Wheel Hauling the Boats

The striking thing about the dream is the enantiodromia of location: whereas in the first dream that night it was very high up in the mountains, now it is not only by the seashore but a strange figure is emerging from the depth of the sea. Christ preaching by the seashore reminds one of the story in St. Luke of Jesus preaching by the seaside and of the miraculous draught of fishes: "Launch out into the deep, and let down your nets for a draught." [51] The ships are hauled in,[52] and the curious dream figure emerges from the sea as if caught by the person of the savior. It comes from the depths of the sea, just as Mr. Webster lived high up in the mountains. Revelation can come from either: the height of the human spirit and the depth of the soul go together. Christ may be the symbol of the psychological self, which attracts the hidden parts of the psyche; [53] he is the "fisher" [54] and he is "the magnet that draws to itself those parts or substances in man that are of divine origin. . . ." [55] In this sense the two ships [56] can be understood as the container of "goods." Much more enigmatic is the strange figure covered with green. Here again, in the absence of associations, one can only venture a guess; but

[51] Luke 5 : 4.

[52] As regards the "machinery," the wheel with eight spokes appears to correspond to the *rota,* the scooping-wheel with which the savior in the "Acta Archelai" "scoops the souls from the depths" (Jung, *Mysterium,* I, p. 41). The *rota,* the wheel, is the symbol of the *opus circulatorium,* the alchemical work, or psychologically speaking, of the analytical process.

[53] Cf. above, p. 254.

[54] Jung, *Aion,* p. 113. Cf. ill. 28 in *Alchemy* (p. 74), in which Christ captures the Leviathan.

[55] Jung, *Aion,* pp. 185 f.

[56] Cf. Luke 5 : 2 ff., where two ships are filled with "a great multitude of fishes."

we can adduce symbolical material that fits the feeling and context of the dream and can at least give some guidance.

First, Christ is not only the fisher, he is also the fish,[57] the food of immortality.[58] A special symbolism concerns the capture of the Leviathan,[59] the "Messianic fish" [60] and the food of the Eucharist; [61] what arises from the depth is the hope of salvation. This would point to the deep unconscious from which new and indispensable psychic contents arise. The "fourth" function has its seat in the unconscious and is, mythologically speaking, frequently characterized as a "great animal," among other things as Leviathan.[62] The fourth function is the most primitive and archaic, but on the other hand just for that reason the one which is nearest to the fertility of the unconscious matrix and full of new and creative contents: "The inferior function is the one of which least conscious use is made. This is the reason for its undifferentiated quality, but also for its freshness and vitality. . . . It depends not on the ego but on the self." [63]

To this context belongs the strange symbolism of the "Old Man of the Sea," [64] who is the nearest to the figure in the dream, the immortal Proteus "who always tells the truth" and "who owes allegiance to Poseidon and knows the sea in all its depths." [65] He is "evidently a personification of the unconscious," [66] just as elusive and full of mysterious knowledge as the latter. It is remarkable that this Proteus is compared to the *green* ear of corn in the Eleusinian mysteries.[67] (Here we have the vegetable color of the seaweed.) The green color of the corroded armor also links up with the verdigris and the *viriditas*

[57] Cf. Jung, *Aion,* pp. 89 ff., 113, et passim; Goodenough, *Jewish Symbols,* V, pp. 35 ff. Christ is, according to St. Augustine, the fish "drawn from the deep" (*Aion,* p. 120).

[58] Cf. Jung, *Aion,* p. 90, and Goodenough, pp. 41 ff.

[59] Cf. Jung, *Alchemy,* ill. 28, p. 74.

[60] Cf. Jung, *Aion,* p. 116.

[61] Ibid., p. 120.

[62] Jung, *Mysterium,* I, p. 229.

[63] Jung, "Individuation," pp. 303 f.

[64] Jung, *Aion,* pp. 216 ff.

[65] *Odyssey,* IV, 384 ff.

[66] Jung, *Aion,* p. 216.

[67] Ibid., p. 217. Cf. also the various deities of the corn (Frazer, *Spirits of the Corn and of the Wild*); also the "Green George" of Carinthia, etc. (Frazer, *The Magic Art,* II, pp. 75 ff.). The motif of the green color—associated with transformation and the underground journey—reappears in several crucial dreams and fantasies: cf., e.g., the green frog of dream 81b, the green spray of F 22 and F 30, or, most important, the green-eyed divine child of dream 108b.

of the alchemists which is both "the metal's sickness" and "the basis for the preparation of the philosophical gold": [68] an appropriate definition of the highly ambivalent fourth function.[69]

Up to this point the dreamer had looked at this "religious picture"—we could call it a numinous picture of the inner process, with particular emphasis on the figure of the self and its effect on the integration of psychic contents arising out of the collective unconscious—together with the "analyst," the animus. Then she gives her own somewhat critical opinion of the picture. This criticism seems to express a lack of appreciation of what is happening: she is mainly concerned with the effect—the ships being hauled in—without understanding the force behind this effect that makes things happen: the central figure of the self—Christ—exerting its "magnetic" power. This lack of appreciation seems to provoke the next part, in which the picture "comes to life" and is "acted" out in a play. On the one hand a new dimension of reality has been reached, possibly through the emergence of the "green man"; on the other an even more impressive means of communication has to be used, possibly to drive the point of the picture home.

This is borne out by several features of the "play." For one thing the figure of Christ is much more "forceful," as if to emphasize his significance; for another the proverbial figure of doubt appears: the doubting apostle Thomas.[70] He seems to represent the critical and doubting intellect which needs some special evidence; perhaps in order to gain it, he is sent on his strange mission through Samaria on which he has to accompany a corpse. This corpse may either symbolize a "dead" content of the psyche which will have to be "buried," that is abandoned; or, on the contrary, there may be some reference to the gospel story in which the risen Christ appears to his disciples and says to the doubting Thomas: "Be not faithless but believing . . . blessed are they that have not seen and yet have believed." This seems confirmed by the reference to Samaria. On the one hand it was the Samaritans who prevented Jesus from reaching Jerusalem

[68] Jung, *Alchemy,* p. 152. Cf. also the *benedicta viriditas,* the blessed greenness, of alchemy (cf. Jung, "Religion," p. 98, n. 65).

[69] This is also expressed in the ambivalent nature of the Leviathan which is not only the Messianic fish but also the devil, the divine shadow (Jung, *Aion,* p. 120). In this context we may consider the dual nature of Mercurius (cf. Jung, *Alchemy,* pp. 64 f., 357; *Mysterium,* I, pp. 204 ff.), the personification, among other things, of both prima materia and the lapis (Jung, *Alchemy,* p. 65).

[70] John 20 : 24 ff.

through their country,[71] thus perhaps echoing the attitude of the doubting Thomas. On the other hand the Samaritan leper is "made whole" by his faith, and again in the story of the woman of Samaria stress is laid on redemption by faith.[72] This might refer to the patient's need to have sufficient faith, "pistis," to follow the "savior" even to the depth of "contamination" by the "unclean," dark contents of the psyche [73] in order to experience the actuality of "resurrection." Her fear of "contamination" is thrown into relief by Thomas's alarm in the dream about the quarantine regulations (possibly putting "official," collective considerations before the fulfillment of a sacred mission).

At this point an event occurs which at first glance seems rather out of keeping with the rest of the dream: the appearance of the little girl. Here the lack of associations is most disappointing as they might have made the meaning of "Etta" clear. The name had never occurred before in the analysis nor did it later, so that most likely it did not refer to any actual person. However, the name—or rather suffix—"Etta" has a peculiar significance of its own: by its addition a masculine name is turned into a feminine one (cf. Henrietta, Jacquetta, Jeannette, etc.). Perhaps we can therefore interpret "Etta" as the feminine element par excellence. Notable is also the contrast between the sublime figure of the savior and that of the little girl. Perhaps then the appearance of Etta, the "female," is the final answer to doubting Thomas, to the hesitations and procrastinations of the dreamer's intellectual attitude. The climax of the dream is not some great miracle or magic event but simply the presentation of the little girl. This makes one suspect that this Etta is very much more than just a "little girl," that she is, in fact, the symbolical answer to the whole dream situation. For this reason I am inclined to regard her as a figuration of Kore, the divine "maiden." (Here we might have a parallel to the first part where the emergence of the green man seems to contain some concealed reference to the Eleusinian mysteries.) If this hypothetical interpretation is right, then we would have in "Etta" the prefiguration of the feminine self. After the first approach to the masculine sphere ("Mr. Webster") and the emergence of the highest value (Christ), an enantiodromia to the "small"

[71] Luke 9 : 51–56.

[72] Luke 17 : 19; John 4 : 4–42.

[73] Cf. the healing of the leper. This miracle is preceded by the miraculous draught of fishes. An interesting parallel to the motif of the ship and the draught of fishes occurs in John 21 in connection with the risen Christ and Thomas.

feminine self takes place. It is made possible through the constellation of the positive father figure. We must, unfortunately, leave it at this conjecture, although I feel that from the atmosphere of the dream and the sequence of events (cf. for instance the two feminine triads in recent dreams which could be a prelude to the appearance of the "maiden") my hypothesis is not too bold. We shall see how later dreams bring up just this theme of the divine maiden.

The last two dreams discussed in analysis had been those of the college, in which the words "on the edge of the world" occurred, and the one of the snowstorm in the mountain village at a very high altitude. (Before that there had been the dream about leaving the old house.) From an energic point of view these dreams indicate a considerable expenditure of libido, particularly as the patient took them very seriously and spent a great deal of time and energy meditating on them. For some days after the discussion of the mountain-village dream she felt exhausted and "mentally sterile": she could not see where the way was leading her. This state of depression was commented upon and interrupted by the next dream, which at first appeared to her uncanny and disquieting:

66: 24 July 41

I am with a number of people. Looking up in the sky, we see an enormous eagle. It folds back its wings in the position of a bird of prey about to swoop, and dives; but before it reaches the ground it divides into five birds, the size of pigeons; then these again separate into a large flock of smaller birds, like starlings, which fly around. We argue about this; some of them say it can't have happened; I reply, that may be so, but it did happen. Perhaps it is the end of the world, and I am rather glad; that will put a stop to all my difficulties. My friend W. T. is there, and when asked what she felt about it, she replies: "I am mildly intrigued by anything that happens before 10:30 P.M., but frightened by what happens afterwards."

The patient felt this dream as sinister partly because of the portent in the sky and the reference to the end of the world (cf. the words "on the edge of the world") and partly because of what appeared to her to be an image of "disintegration." The swoop of the eagle suggested to her, "in a rather terrifying form," a descent of the Holy Ghost.[74] Her associations were that the eagle is "the noblest of birds," "the primal bird," "which can look the sun in the eye." These interpretations are corroborated by the general symbolical meaning of the eagle. In alchemy he is a frequent symbol of the

[74] Its significance will soon become clear (cf. dream 73b, 10 August 41).

lapis—synonymous with phoenix, vulture, raven—depicting "the consciousness-transcending fact we call the self."[75] He is also a synonym for "Mercurius who, in his volatile form of spiritus, is a parallel to the Holy Ghost."[76] Here we have another enantiodromia: whereas the last dream reversed the position of the previous one (65a) with its reference to height, here we have the eagle swooping down from above. There is a direct polar relation between it and the strange figure emerging from the depth of the sea; a symbolical pairing equivalent to the well-known pair of eagle and snake.[77] Both are symbols of the transforming substance in alchemy, representing at once the divine and the satanic power.[78] In patristic literature the eagle as well as the serpent are symbols of Christ—here we have a direct connection with the figure of Christ in the previous dream —and at the same time of Satan.[79] In the context of the dream the eagle would represent the power of the self [80] swooping down to seize its prey: possibly the ego of the patient is open to some attack by an archetypal power.

Before, however, the attack has taken place the eagle divides first into five doves (another reference to the Holy Ghost) and then into the large flock of starlings (which the patient associated, on account of their "chattering," with the gift of tongues). The patient

[75] Jung, *Alchemy,* p. 193. Cf. also the role of the eagle in the Rigveda, where he brings the sacred soma; or in the Avesta, where he lives in the mythical all-healing tree (*Folklore,* I, pp. 332 f.). His connection with Zeus is well known. An interesting parallel to the dream is given by Jung, "Der Philosophische Baum," pp. 486 ff. where he interprets the eagle as an archaic image of God (p. 491).

[76] Jung, *Alchemy,* pp. 417 f.

[77] Cf. a similar enantiodromia between depth and height in which the eagle symbolizes height in Jung, *Alchemy,* pp. 191 f. Generally speaking, "the sea is a favorite place for the birth of visions (i.e., invasion by unconscious contents)" (p. 48, n. 1). In our context it is particularly interesting that Jung mentions as one of these visions "the great vision of the eagle" (II Esdras 11 : 1).

Cf. also Nietzsche, *Thus Spake Zarathustra,* p. 67, where Zarathustra, after his ten years in the solitude, addresses the sun: "Thou great star! . . . For ten years hast thou climbed hither unto my cave: thou wouldst have wearied of thy light and of the journey, had it not been for me, mine eagle, and my serpent." To this context also belongs the role of falcon and snake in Egyptian mythology: it was customary to put a falcon after the word for "god," and a snake after the word for "goddess" (Erman, *Die Religion der Aegypter,* p. 45). Generally in the pairing of eagle and snake the former has a patriarchal, the latter a matriarchal significance (cf. Zimmer, *Myths,* pp. 73 f.).

[78] Jung, *Alchemy,* p. 128.

[79] Jung, *Aion,* p. 72. Another symbol of both is the fish.

[80] Cf. dream 44, where the swan is the equivalent of the eagle.

wondered if this division of the eagle did not represent a process of disintegration. In fact there is always the danger that, if the conscious meets the immense power of the unconscious, it will be disintegrated in the clash.[81] But the progress of the dream does not show disintegration so much as transformation and multiplication.[82]

The patient herself was reassured by her own "ornithological" associations. As mentioned before, she was an expert ornithologist, and the dream, so she said, took place just at the time when starlings begin to flock after the breeding season. She added: "One of the chief characteristics of the starlings is their power of performing striking mass evolutions in which they wheel, dip, and rise together, as if animated by a single soul." She continued: "The starlings in my dream fly in a flock and do not scatter in all directions." This "single soul" which keeps the flock together is analogous to the figure of the sage in the *Hui Ming Ching* in whom all the part souls have their center; thus the "disintegration" obeys an inner order[83] in the process of transformation. This inner unity comes out clearly *P 18: 25 July 41* in the painting which the patient made of the dream: the flock of starlings forms a coherent figure which the patient associated with the shape of a snake. (Here again we have an expression of the inner connection between eagle and snake.)

As far as the transformation of the eagle into the flock of starlings is concerned it may appear as a "diminution" in symbolical significance: the eagle is a much more powerful and superior bird than the starlings. We have here a transformation from great to small, or, considering the nature and number of the starlings, from the level of the self to that of the collectivity. This is not yet understood by the patient in its true meaning—therefore her fear of disintegration. But it points to the problem of how the immense impact of the self

[81] Cf. above, F 18–19; also Jung, *Golden Flower,* p. 106.

[82] Cf. the pictures of the meditating sage in the *Hui Ming Ching,* the Chinese text commented on by Jung in *The Secret of the Golden Flower,* in which the "disintegration" effect is illustrated first by five, and then by five times five "thought fragments" emerging from the head of the sage. (Cf. ills. 3 and 4, pp. 51 and 63.) I showed these pictures to my patient in order to give her a better understanding of the meaning of the dream. I also showed her the original paintings of a patient (now published in my *Studies* as ill. 10) in which a corresponding process of disintegration—and transformation—takes place. While I was fetching these pictures, I upset a box of gramophone needles which scattered all over the floor—an interesting synchronistic event!

[83] Cf. dream 62b, in which the dancers are "attracted toward an invisible or potential center," and the symbol of the "magnet."



P 18 Eagle, Doves, Flock of Starlings

can be transferred into actual life, how the identity of the self [84] can be preserved in the face of the "disintegrating" demands of everyday existence. From another angle it raises the problem of the relationship between individual and collectivity, a problem which occupied the patient a great deal.[85]

There is a point in the dream which can help to throw light on

[84] The eagle *is,* and is *not,* the "snake" composed of starlings!
[85] Cf. below, p. 280.

this. In any impact of the unconscious on the ego, it is the latter which is threatened with disintegration, whereas in the dream it is the unconscious which seems to split up. We therefore have to assume a correspondence and interaction between unconscious and conscious. The effect on consciousness is mirrored by the event in the unconscious on to which it is projected, as if the eagle contains in itself and sets in motion a process of necessary "disintegration" which in fact would be a step toward "reintegration." This is corroborated by an association of the dreamer. She said: "I was born on the twenty-fifth day of the fifth month, and I have always associated the number '5' [86] with myself. So the '5' represents myself and the eagle has descended into my individuality." From this it appears that the eagle in the dream symbolizes both self and ego (as the empirical manifestation of the self), and the self sets in motion an ego process leading to a new unity. Thus the contents of the self can be translated into terms of concrete life without losing vitality; even in the multiplicity of everyday experiences the basic unity of experience is preserved; [87] actual life is the empirical manifestation of the self.[88]

This is borne out by the painting of the dream: the snake is in fact the archetypal partner of the eagle and its equivalent in symbolical power. The inherent pattern of unity, and of polarity, is also shown in the contrasexual character of the masculine eagle and the feminine snake; [89] and at the same time the bird components of the snake preserve the spirit character of the innumerable everyday experiences.

One more point in the dream needs discussing. It concerns the doubts expressed in the dream: some people say "It can't have

[86] Regarding the number 5, cf. Jung, *Aion,* p. 224, n. 10: "Five corresponds to the indistinguishability of quaternity and unity." (P. 225: the fifth is "the unity of the four.") This is in accord with Chinese philosophy where the number 5 represents the four directions and their center, as e.g., in the "Five Points" (*wu fang*) of Chinese astronomy which symbolize "the division of the heavens into a central polar region and four peripheral regions," thus marking off "the basic structure of the universe and the total harmony of the Tao" (Sze, *The Tao of Painting,* I, p. 25); "the manifestation of Heaven on the square of Earth" (p. 26).

[87] The *unus lapis* is capable of infinite multiplication. (Cf. Jung, *Mysterium,* II, p. 95, n. 334.)

[88] An analogy to this can be found in the *corpus mysticum* of the Church, which consists of the multitude of believers (cf. Jung, "Mass," p. 221).

[89] Cf. the Church as the bride of Christ; also the concept of the androgyny of Adam and of Christ (cf. Jung, *Mysterium,* II, pp. 130 f.).

happened." Interestingly enough, here it is the differentiated sensation function of the dreamer which holds the fort: she has seen it happen, so it must have happened; evidence has to be accepted. This shows a remarkably high degree of integrative power on the part of the ego, very different from its previous role, due to the fact that she has *experienced* the unconscious process and this experience cannot be denied. At the same time her state of "exhaustion" by these same experiences is indicated in her welcoming of the "end of the world." Perhaps it is the final end of the world she has lived in, the world of ego values and limitations, and although the ego accepts the evidence that there is something outside itself, it is nevertheless rather wary of all these new encounters. This comes out in the remark of her friend W. T. (her association was: "I have never heard her admit that she might be mistaken"), which seems to echo Jung's observation [90] that primitives have a completely different "philosophy" by day and by night: they are gay as children as long as it is light, "before 10:30 P.M.," but they become terror-stricken once night has fallen. Here we have the split into day soul and night soul—the differentiated functions and the archaic primitive functions; the former can see weird experiences as "intriguing" whereas the latter falls into the terror of primitive man. We interpreted Miss W. T. as an inflated ego; it can be very confident in "daylight," but the story is very different once the ghostly night has fallen and the ego is face to face with psychic contents of another order.

Although the feeling of "sterility" had disappeared with this dream, the patient did not feel in good shape. She felt unwell and overtired, and there were slight recurrences of her symptom (though much milder than before and always manageable). The problem of "disintegration" on the one hand and of "inflation" on the other occupied her continuously; her inner day was very definitely divided into the hours "before and after 10:30 P.M." The next two dreams helped her to keep up her courage and confidence. The first is as follows:

67: 29 July 41 I am talking to a colleague about the Russians, their wildness and power of endurance. "Ah!" I exclaim, throwing out my arms in an unrestrained gesture, "but they are nothing like *my* Russians—the Russians in me."

The Russians were a highly topical allusion; it was the time of the Russian resistance to Hitler's invasion. Her "inner Russians" are

[90] Jung, "Trinity," pp. 133 f.

aspects of the animus to whose vitality and endurance her attention is drawn. I mention this dream mainly on account of its rather intriguing formulation of the inner powers. More important and more impressive was the next dream:

68: 1 Aug 41

I am talking to Dr. Jung, and he is telling me about someone who was in difficulties in England many years ago, owing to having been engaged in some sort of revolutionary activities. He had been in correspondence with England about this affair, he said, and I understood that he had saved the person from arrest. "And do you know who it was?" he said; and he showed me, written on a piece of paper, the name "Emma Jung." I was very much touched by this confidence, and felt relaxed and serene.

Again the patient reported that she had gone to bed that night feeling unwell and overstrained, "almost too tired to sleep"; whereas she woke up in a completely different mood, taking the feeling of relaxation and serenity over into her waking state. So far as the persons in the dream are concerned, she had met neither Dr. Jung nor Mrs. Jung (who, however, had figured in a previous important dream, 61a). Both represented very "advanced" personalities, highly positive figures symbolizing the animus and feminine integration. "Mrs. Jung" had been engaged in revolutionary activities; there had been a psychic revolution which had its great dangers, and in which there was the possibility of "arrest" in another sense. To the patient, Jung's words implied: "Even Emma Jung who is now so far advanced was once where you are, and was in danger of arrest; I saved her and I can save you." She felt greatly relieved that this positive animus was "confiding" in her, that he had this definite and positive relationship to "her," that is the ego. She said: "His personality in the dream produced a most impressive effect of wisdom and beneficence; it did me good to be with him." Also, he was "in correspondence"—again in two senses—with "England," her collective background. This refers also to a growing problem of the patient as to how far the "revolutionary activities" of the individual could be reconciled with collective values; [91] the statement that "Dr. Jung" was in touch with "England" relieved some of her fears. As regards the figure of Jung, there had been a gradual crystallization of the positive animus figure, of the "expert," in recent dreams; but she felt that this relationship of confidence with a definite figure like Jung, who also represented the positive father, was a further step in bridging the gap between

[91] Cf. below, dream 73a.

conscious and unconscious (and, on another level, between individual and collective values).

As if to confirm this close contact with the unconscious, the next dream, a few nights later, uses the impressive image of the "inner eye":

69: 5 Aug 41 Working under someone's direction, I was making concentrated efforts to "see with the inner eye." There seemed to be two exercises; I concentrated attention on a center outside my mind, and then, by a sort of dissociation, transferred energy to it. In this way I visualized an eye opposite my own, and then tried to see through this.

When the patient told me the dream, she mentioned that "it was something of the same kind as the previous dream (58a), where a sort of weaving process was being carried on." She felt that "a process of this kind had been going on for some time and was only just coming within the range of consciousness." The last instance of "seeing with the inner eye" had, though only just, succeeded in doing so, but she still found it very difficult to formulate. The unknown "someone" under whose directions the exercise was being performed corresponds to the "analyst" of the weaving dream; the actual analyst naturally forms one aspect of it, but the real significance lies in the *inner* "analytical" function which this unknown figure represents.[92] The other pole in the experience is formed by what she called her "mind"; she felt this was an inadequate word for something that she could not formulate in a better way. She said in the interview: "It was what one feels oneself to be," and agreed with my interpretation that "It is what one generally regards as one's personality," thus giving the "mind" the significance of the ego personality. She enlarged on this by saying: "I do, at this stage, not exactly know what to call me and what to call not me." This expresses the fact that ego and nonego, the levels or poles of the personality, are felt to be in dynamic interaction.[93] She accepted my interpretation that it was

[92] Similarly, in the last dream, the transference significance of the personality of Dr. Jung is evident; here, as in other dreams, the analyst (and the analytical relationship) is bound to constellate and to carry the projection of the animus (both positive and negative). The true dynamic significance lies, however, in the activation and activity of the "internalized" animus.

[93] Cf. Jung's definition of the ego (in *Types*, p. 540): "The ego complex is as much a content as it is a condition of consciousness, since a psychic element is conscious to me just insofar as it is related to my ego complex. But, inasmuch as the ego is only the centrum of my field of consciousness, it is not identical with the totality of my psyche, being merely a complex among other complexes. . . ."

"the eye of the ego and the inner eye looking at one another"; only she could not quite say which was doing the looking. The reference to the original "Eye and Wilderness" fantasy is obvious; but whereas then there had been the hostile stare of a negative dissociation, this time it was the mutual contemplation of two related aspects of the psyche. A similar situation was expressed in the coincidence of the angel's and the ego's "eyes," [94] and even more directly in the early hypnagogic vision of "looking at herself" as in a mirror (35a).

This mirror vision was repeated when on the night following the dream of the "inner eye" she had a "spontaneous visual impression" of

> an eye opposite mine. *F 20: 6 Aug 41*

She connected it herself with the early mirror vision, saying: "It was the same kind of impression, as of something actually seen just opposite my own eye." The reality and continuity of the inner process are apparent in the sequence of dream and visual impression on two consecutive nights. This was corroborated and commented on by a dream experience she had the same night as the visual impression;

> I awake saying: "Salvador Dali—why yes, of course, Salvador Dali." *70: 6 Aug 41*

These words sound like a comment on, or summing up of, a longer dream which apparently did not reach consciousness, but they are impressive just because of their briefness and incisiveness. Her associations gave a clear meaning to the dream: Dali was "a typical surrealist"; "surrealists try to paint the object as seen by the inner eye." The choice of this particular surrealist painter is explained by his first name: "Salvador" means "savior"; thus the "inner animus" who sees with the "inner eye," who perceives a "reality" surpassing reality—a "surreality"—has the power of "salvation," that is of integration.

With these last words a satisfactory understanding of the latest dreams and the stage of development they represent seems to have been reached. The reference to surrealism is interesting because it brings in the element of "irrational" reality. First of all it expresses what Jung has termed the "transcendent function," [95] in which the conscious and the unconscious co-operate in a common process leading to the formation of a symbol. This results in an integration

[94] Cf. the almost identical words of "seeing through the angel's eyes."
[95] Cf. Jung, "The Transcendent Function"; *Types,* pp. 145, 159, 313, 610 ff.

of hitherto unconscious material, and so in a new attitude; in other words it is a manifestation of the process of individuation. In this sense the "eye" as well as the "weaving" are symbols by which the separation of different psychic complexes is transcended in a recognition of their inner relatedness and co-ordination as functions of the total psyche. The reference to surrealism expresses the function of the symbol as the approximative formulation of an inner experience which, on account of its transconscious character, is not fully comprehensible to the conscious mind but can nevertheless be "transcribed" in an image containing both rational and irrational elements. In its transconscious character the "surreality" also expresses a "higher" reality, a symbolic—or possibly even transcendental, a priori—reality which, behind the foreground of concrete reality, gives meaning to the latter and directs it. This explains why the patient connected this latest experience with dream 66, in which something has both happened and not happened, or rather: has happened on a plane outside "rational reality." Then as now it took a good deal of "moral courage" and a quite new psychic orientation—the "seeing with the inner eye"—to acknowledge that something has taken place which, if one accepted the limited realization of the conscious mind, simply could not have happened. Even so the patient felt these latest unconscious events as "something very queer and quite new."

The next dream on the following night again shows how difficult it is for the ego to withstand the power of the unconscious. It formulates the "peril of the soul," when the ego is seized by the unconscious mana and falls into the trap of identification with it.

71: 7 Aug 41 I am having a solitary picnic in a field surrounded by a thick hedge, and as the hedge is curved, it must be a round field. The sea is quite near. I want to get something from the sea, and find that I can push my way through the hedge and get to the sea. There are some slippery seaweed-covered rocks, and then the sea, standing up like a wall, about my own height. The salt smell of the sea makes me want to plunge in—it is so long, I think, since I had a sea bathe. I do so; but there is a dangerous undertow sucking me under. The water nearly comes over my head; but if I take a deep breath and dive through, I shall be able to get back. My breath just holds out long enough, and I get back and push through the hedge back to the field. Then I go along a road to a house, where I ask someone—I don't know whom—for advice on behalf of some other woman. I am given the advice, which I am to convey to this woman.

To the "solitary picnic" the patient remarked that this was quite a normal situation for her: she liked walking alone all day. The picnic takes place in a "round field surrounded by a thick hedge," and it is here that the clue to the meaning of the dream can be found. This round, delimited field is a temenos, a "magic circle" inside which she is "solitary," in her own center, as it were. She is in "contemplation"—if we take the original sense of the word as being inside the *contemple,* which literally means "an open place for observation marked out by the augur." [96] The sea, the world of the archetypal unconscious, is near, and she wants to get something from there; instead of staying inside the temenos and waiting for the deity to manifest itself of its own accord—i.e., waiting for its "numen" [97]—she not only steps out of the sacred circle but does so in a highly questionable, arbitrary way: she breaks through the limits of the hedge. This is, mythologically speaking, the supreme crime; and Remus had to pay with his life [98] for the sacrilegious violation of the sacred furrow, the *sulcus primigenius.*[99] This "pushing through the hedge" is a presumptuous act of the ego, a true hybris, because it tries to achieve its will in a much too forceful and unrelated manner; she breaks, as it were, the sacred boundary of the threshold.[100] The significance of the temenos is exactly that of a protective circle inside which man can endure the manifestation of the "superhuman" power; it is a protection against the dissociation of personality by the influx of archetypal forces.[101] In sinning against the old alchemical prescription of keeping the "vessel" firmly closed,[102] she endangers the coherence of the ego by inflationary action: she is trying to force the "vision" of the "inner eye" instead of letting it happen. The danger shows itself immediately, first in the "slippery rocks" that make the ego lose its foothold, and then in the strange image of the sea "standing up like a wall," in a menacing and forbidding way. When

[96] *S.O.E.D.* The word is composed of *con-* and *-templum.* The word *templum* has the same root and meaning as *temenos* (cf. Onians, *Origins of European Thought,* p. 344, n. 1); it describes "an edifice or place regarded primarily as the dwelling place or 'house' of a deity or deities" (*S.O.E.D.*).

[97] Cf. van der Leeuw, *Religion,* p. 394.

[98] Cf. *Oxford Classical Dictionary,* p. 780.

[99] Cf. Jung, *Alchemy,* p. 53.

[100] Cf. van der Leeuw, *Religion,* p. 396.

[101] In breaking through the hedge she does exactly what in magic rites the demons are trying to do: to pull man outside the magic circle so that they can gain power over him.

[102] Cf. Jung, *Alchemy,* p. 159.

she persists the danger becomes even greater: there is the undertow sucking her under. She is lucky to escape with her life and to get back into the protective circle.

When she leaves the field again—this time, according to her associations, in a legitimate way through the gate in the hedge—she is doing so in order to get some advice for "some other woman." This "other" woman is herself, having realized the hybris of her action and now asking for help. We may assume that what she is told is something like this: you must not and cannot force your way to the sea; you have to be humble and use the ego not as the master but as the servant of inner realization.

The warning is repeated and heeded in a dream of the following night:

72: 8 Aug 41 I am in a car with Monsieur L.; I am driving. I have to drive down some stone steps, and doubt whether I can do it. Then I see that the steps curve round, and there is an unfenced sheer drop at the side. I am sure I shall not be able to get round safely, and stop the car with some difficulty so that Monsieur L. may take the wheel, as he will be able to negotiate this difficult place.

Here she finds herself in a dangerous situation in which the ego realizes its limitations. She hands over to Monsieur L. who, according to her associations, is a positive animus figure. He was a Frenchman who had been her superior at her Geneva job. She admired him for his combination of wide interests and *savoir vivre;* he represented to her the best in French culture and the French quality of *mesure,* of nearness to earth and reality combined with *esprit* and high intelligence. "He would never depart from his own reality," she said. The meaning of the dream is self-evident; it shows the essential quality needed for negotiating the critical phase in which she finds herself, as an antidote to the danger of an intellectualistic, theoretical approach, and hence of inflation and of misunderstanding the unconscious process.

The patient received much reassurance from these dreams. She realized that she had suffered from a certain anxiety regarding the course of analysis: that unless she "did her best"—which in fact meant "her worst" insofar as it meant forcing the situation, possibly also out of the transference fantasy of having to be a "good" patient—she would not succeed. With that her depression and "mental sterility" disappeared and she felt much more relaxed; in her own

words, she "sat now patiently in the center of the field and waited for what might come." Her next dream took up the theme of "moving house" which had been in abeyance since she had started feeling depressed; almost as if the problems contained in the intervening dreams had first to be solved before the move could be completed. These problems had, briefly, been those of fear ("edge of the world") and doubt ("doubting Thomas"), of disintegration (the "eagle") and "arrest" ("Emma Jung"), and finally a too forceful attitude of the ego in attempting to deal with the situation. There had all the time also been indications of inner progress, as for instance in the figures of "Etta," "Jung," and Monsieur L., and in the figure of Mr. Webster and the vision of the "inner eye." In this sense the "weaving process" can be understood as the weaving together of the two strands of progression and regression, of positive and negative values in which the latter can find their place by an understanding of the problems they present.

XII

The Appearance of the Father

As mentioned before, one aspect of the "two strands" had occupied the patient intensely: the relationship between the individual and the collectivity and between her own individual and collective attitudes. In some form this problem had been present in many of her recent dreams, as for instance in the last dream about "moving house" (63), where it had been formulated as the contrast between "ordinary life in the world" and the "inner adventure," in the dream of the eagle (66), and in the dream about the "revolutionary activities" of "Emma Jung" (68), of the individual against the accepted "social" structure. This problem is taken up with the next "move":

73a: 10 Aug 41 Preparations are being made for moving house. I sit holding several wine bottles, some full, some empty. A waiter comes and pours red wine into one of the empty bottles. I then put aside the empty bottles and keep the full ones, which are to be taken to the new house.

I am then looking at the house, which is in a row of similar ones; it is very small, and is like a box placed on the ground but not fixed; the weight of the furniture which is to be put in will be needed to keep the house in place. A nurse dressed in white offers me a cone-shaped bottle of clear glass containing a colorless liquid. After a slight hesitation I accept it.

The patient connected the dream with the previous one about the house which she was "shortly going to leave" (63). She called the present dream a "big dream," and she felt that it had come to her because she had been able to take the advice of the last dreams, in her own words: "I sat quietly in the field and had my picnic." The dream is full of symbolical allusions, and we shall have to confine ourselves to the main outlines of the symbolism.

First, there is the image of the new house. In the first part preparations for the move are made; the second part carries this a step

further in that she looks at the house (although she seems not yet to have moved in finally). On the face of it the new "very small" house seems less desirable than the house with the sliding doors (of dream 63). But she knew it to be "a very individual house," "definitely my house," as she said. It is in a road with similar houses "where friends are going to live"; it is a community where each person nevertheless has an individual house. The house is a provisional one as it can be moved; it is the individual expression of a particular stage. The furniture is needed to keep it in place; individuality needs the weight of "material," concrete acquisitions, that is, of the actual experience of life, to be stabilized. She thought that the furniture would be limited to minimal requirements like bed, writing table, a chest of drawers; there would be "no superfluities but only the essentials."

Then there is the red wine and the colorless liquid, poured out by waiter and nurse respectively. Here the symbolism becomes highly complex. In the first part she gets rid of the empty bottles: "I want to get rid of those outworn forms which no longer have a content for me, but to keep those that still hold something." The interesting point is that these still meaningful contents are expressed as wine, and in particular as red wine that the "waiter" pours out. To the patient it was the "blood" of life and the wine of communion; and to this we may add its significance as a "cultural achievement which is the fruit of attention, patience, industry, devotion, and laborious toil";[1] the result of the analytical opus. It is poured out by a man,[2] in contrast to the ministering woman of the second part. The patient said: "The red wine is a Dionysian drink, and for a woman the wine of life is the gift of man." This has to be understood on the objective as well as the subjective level: as an actual man (and as the actual analyst) as well as the "inner" man, the internalized animus.

In the second part a "colorless liquid" is poured out by a nurse in white. The presence of the nurse was explained by the fact that the liquid was a "medicine" or some sort of "magic water" with which she associated the "water of life" and the "quintessence."[3] Whereas the red wine was associated with blood and the communion, this colorless liquid seemed to her both spiritual and individual. These

[1] Jung, "Mass," p. 253.

[2] Here we have an allusion to the "college servant" of dream 20a hinting at the symbolism of communion.

[3] The "slight hesitation" in accepting the liquid was, according to her associations, due to the "great value" of the drink as "water of life."

associations contain the gist of the very rich symbolism of water and of the quintessence. St. John's water of "everlasting life" [4] and the symbolism of baptism and rebirth are as relevant to the meaning of the dream as is the water of the alchemists,[5] the *aqua nostra non vulgi.*[6] For them the aqua permanens [7] possessed supreme healing qualities: as the *spiritus Veritatis* [8] it was the panacea, and the alchemical process of transmutation was sometimes symbolized as "baptism." [9] Psychologically speaking, the healing and renewing power of this water becomes understandable if we consider the universal symbolism of water as the unconscious, "the living power of the psyche." [10]

If we take the symbol of the red "wine" and the colorless "water" together, we can understand them as the two transforming experiences of communion and instinct on the one hand and of the unconscious as the source of life on the other.[11] This is supported by the fact that the wine is poured out by a man and the water by a

[4] John 4 : 14. Cf. also the twenty-first sura of the Koran (p. 153): "By means of water we give life to everything"; or the words of the Orphic Cosmogony: ". . . water was the beginning of everything" (Leisegang, "The Mystery of the Serpent," p. 207).

[5] The dreamer associated the cone-shaped bottle with "some chemical or rather alchemical vessel," thus confirming the alchemical aspect of the liquid. Illustrations of such cone-shaped bottles can be found in Read, *Prelude to Chemistry,* fig. 7 (p. 76), as the "Rosenhut" or in Taylor, *The Alchemists,* fig. 6 (p. 42), as the "cold still" and in pl. XIII; cf. also Holmyard, *Alchemy,* ills. on pp. 49 and 53.

[6] Cf. Jung, *Alchemy,* dream 14, pp. 116 ff.

[7] Cf., e.g., ibid., p. 346.

[8] Ibid.

[9] Cf., e.g., Jung, *Mysterium,* I, p. 258, and II, p. 278; "Mass," pp. 232 ff.

[10] Jung, *Alchemy,* p. 71; cf. also *Mysterium,* II, p. 16. It is significant that this water is poured out by the "nurse": the nursing function expresses the "mother." "Mother" and "water" are symbolical equivalents. Thus the "Rosarium philosophorum" calls the water of the alchemists *mater mea;* she is the feminine aspect of the prima materia and she contains the *elixir vitae* (*Mysterium,* I, pp. 19 f.). Cf. also the synonymous use of "water of life" and "milk" (*Mysterium,* II, p. 273).

[11] In fact the symbolism of wine and water blend and overlap at many points, a complication which can here be mentioned only in passing. Thus both wine and water can symbolize spirit; just as water could replace wine in the celebration of the communion (Jung, "Mass," pp. 209 f.). (To this context belongs the miracle at Cana.) Wine and water are both synonyms for the pneuma (cf. pp. 210 and 255). To the alchemists such designations as *vinum ardens* or *aqua vitae* are synonyms for their Mercurius and their prima materia, just as *aqua nostra* is also *ignis noster.* (Jung, *Alchemy,* pp. 116, 223.) The situation is complicated still further by such symbolical actions as the mixing of water and wine in the Mass; according to St. Cyprian the wine

woman. In these two another pair of opposites is concealed: the nurse is dressed in white, and although no color is specifically mentioned in connection with the waiter, he is associated with the color red by his action of pouring out the red wine. Thus we find another hint of the basic alchemical pair of opposites, red as masculine (= sun) and white as feminine (= moon).[12] As yet they appear in different parts of the dream; their gifts are not for the present but for the future when the patient will have moved into the new house.[13] Perhaps the waiter and the nurse will then meet and become partners in a coniunctio, just as in the alchemical marriage the "red servant" (*servus rubeus*) cohabits with the "white woman" (*foemina candida*).[14]

Another dream of the same night proves the great importance of the impending "move," and of the discovery of the *elixir vitae,* the healing water. This dream represents a crucial step forwards: for the first time, we find a direct reference to the "father."

73b: 10 Aug 41

I am with my brother—only it does not seem to be my actual brother but a more abstract figure—at the top of a staircase, and he wants to go down. But voices can be heard on a lower landing; it is the father and the sister (we don't say "our," and certainly not "my" father and sister—again they seem to be abstractions), and it is thought unwise for my brother to meet the father, because, he says: "You know how badly it turned out before." I answer: "It is all right this time, because you have me with you." We start to descend.

The patient felt that the "abstractness" of the three people expressed their symbolical significance: "there was no family feeling attached to them." At first we tried to interpret the four members of the family as the four functions: ego as sensation, brother as

refers to Christ and the water to the congregation as the body of Christ, in other words to divinity and humanity (Jung, "Mass," p. 209). Also, whereas wine is the expression of cultural achievement, water would represent the element of the natural life force. For the interpretation of our dream it must suffice to point out the basic nature of the two substances as complementary opposites.

[12] Jung, *Mysterium,* II, p. 310.

[13] Cf. dream 76, hinting at a journey into the land of "immortality" where the elixir of life can be found.

[14] Jung, *Mysterium,* II, p. 265. It is interesting that this marriage symbolizes the process by which the magic potion, the *quinta essentia,* is produced (cf. pp. 247 ff.). Again, several symbolical aspects intermingle: the red and the white tincture together produce the quinta essentia, the *unum incorruptibile* (II, p. 226); in other contexts the aqua permanens is the white or red tincture (Jung, *Alchemy,* p. 222).

intellect, sister as feeling, and father as intuition (which, as she said, had "a special prestige" for her "because it is what I have least"). In that case, the two inferior functions are on a different and deeper level, and intellect fears to go down and meet them. Apparently "it had turned out badly before" in the sense that the intellect either got overwhelmed by the inferior functions or tried to squash and deny them. It was all right now because, so she said, she had realized the mutual animus/anima projection between herself and her brother; thus the ego had the right relationship to the unconscious, and could act as a bridge; if the brother meets his inferior functions with the assistance of his anima it will be all right.

But we both felt dissatisfied with this interpretation; it seemed too schematic and, more important, it did not appear to give enough weight to the figure of the "father." Also it did not explain the marked absence of the "mother." The impending "move" of the first dream of this night might foreshadow the emergence of the "father": in the new "house" she finds a new aspect of the "family" situation and so of her relationship to the masculine element (cf. also the hint at the coniunctio in the pair of the "red" waiter and "white" nurse). In the angel fantasy a new level of consciousness had been reached on which the unconscious identification with the father had been transformed into a conscious realization of the individuating father/logos/spirit principle (and hence of a more conscious realization of the man/woman polarity). This had become manifest in the irruption of the patriarchal uroboros. Since then there had been a constant emphasis on positive masculine figures such as Mr. Webster, Dr. Jung, Salvador Dali, Monsieur L., or the person of Christ. Now for the first time, the "father" as such can be met. This indicates a further step toward restoring the balance of the basic family relationship in which mother symbolizes the eros/instinct aspect and father the logos/spirit aspect of the personality. For this reason it is not "her" father but an "abstract," i.e., "mythical," archetypal father figure. His appearance restores the pattern of the archetypal family to that extent that by now both primordial parents can be encountered as positive factors. The father has entered consciousness as the original partner in the positive incest relationship,[15] the archetypal prefiguration of the coniunctio.[16] In this sense "father" is always the

[15] Cf. above, p. 12.

[16] This appears to be the momentous event that had been foretold by the swoop of the eagle (dream 66), the "descent of the Holy Ghost," the spirit.

principle of individuation, of psychic birth.[17] The need for this further step in the patient's inner development explains the absence of the mother—of the image of "nature"—in the dream, signifying the progress from the phase of "matriarchal consciousness" to that of "patriarchal consciousness," [18] of the realization of the individuating spirit. But the next step will be the meeting of the two parents, an inner reunion of the two who had been split apart by the actual family situation. (The mother will soon appear in future dreams in conjunction with the father.) [19]

There is some problem in connection with the meeting of brother and father. The patient's incestuous relationship to the father—in the positive sense of an endogamous tendency by which the inner elements of the psyche are to be united, a prefiguration of the "royal marriage"—had in the past been concealed and distorted by the still matriarchally conditioned relationship to her brother.[20] The previous "meeting" of brother and father had apparently led to too strong a conflict: the incestuous significance of her relationship to the brother had at some point reached consciousness and created such anxiety that "it had turned out badly"—apparently for the ego of the patient. This danger point had become visible in her masochistic fantasy games with the brother. "This time" it will be all right: she can now face the direct impact of her relationship to the father. Her association was that now, when she had realized the unconscious significance of her relationship with the brother, she was able to face the full implication of her relationship to the personal father, so that the role of the archetypal father could be understood: brother and father could "meet" now through the brother's descent to a deeper unconscious level on which the strengthened ego could exist owing to its power of realization.

[17] Here the utter loneliness of such experiences as that of the "Eye and the Wilderness" reveals a new aspect: "loneliness" is inherent in the process of individuation, but can be accepted only by an integrated, strong ego that is aware of its own premises. At the time of the fantasy it was only destructive because, although the libido had been drawn away from outside toward inside, lack of integration had left the inner world as unintelligible chaos.

[18] Cf. Neumann, "Stadien," p. 29.

[19] Cf. below, dreams 79b, c.

[20] Another factor in the patient's unsatisfactory relationship to her father seemed to have been the brother's strong fixation to his mother—cf. his "emotional helplessness"—which contributed to the too infantile level of the brother/sister relationship.

The presence of the sister is explained by the fact that at this stage she still could not see father and mother together: the actual family situation, with the predominance of the mother and the relative weakness of the father, makes it still too difficult for her to see the mother as direct partner of the father without endangering the latter (and, of course, herself) by the mother punishing her for the incestuous relationship.[21] The sister appeared to her in this context as the mother once removed; as already mentioned, this flaw will soon be mended. Another possibility is that the sister stands for herself so that in the sister's relationship to the father the pattern of the incestuous relationship is expressed in a tentative way. At present ego and brother "start to descend": [22] once they meet the father and the sister-mother, the situation will undergo a further change leading to the full acceptance of the father/mother relationship, and, implicitly, of the symbolical meaning of the incestuous relationship.[23]

Another "meeting" is being arranged in the next dream:

74: 16 Aug 41 I am walking with Dr. Adler: between us is a very small woman whom we both take by the arm in a protective way. I am telling Dr. Adler about another man who is very much like him in many ways—in fact what I am really doing is to describe Dr. Adler himself. I say that I very much want the two to meet; I am sure that they would have a great deal in common.

[21] Here again, the actual sister's complete dependence on and identification with the mother is significant: her relationship to the father had remained quite infantile and undeveloped. (In actual fact, the sister never married and never could form any relationship, not even of friendship, with a man.)

[22] This "descent" will soon take a dramatic turn in an underground adventure of decisive importance (cf. dream 78).

[23] Another aspect is that as she and her brother stood in an animus/anima relationship, so father and sister represent the same relationship: the daughter as the father's anima (and the father as the sister's animus). A famous instance of the relationship between the "old man" and the young girl is that of Simon Magus and Helena (cf. Jung, *Mysterium,* I, p. 167 and n. 317). In the above two couples we have again the pattern of the marriage quaternio (cf. above, n. 46, p. 199 and pp. 217 f.): ego and brother represent—in the human sphere—the (female) adept and the male counterpart to the soror mystica; father and sister—in the symbolical sphere—correspond to sol and luna (cf. *Mysterium,* I, p. 167). This relationship between the "human" and "symbolical" sphere explains why the brother is referred to as "my" brother (although he has an intermediate position since he also is not quite the actual brother, indicating that he has a more than personal significance), whereas both father and sister are "certainly not 'my' father and sister." The obvious need is the meeting of the personal and the symbolical figures, both as realization of the interaction of the two spheres and as coniunctio symbolizing the psychological

Here again we have four people, two women and two men, although the fourth one, the "other man," has not yet quite materialized. Patient and analyst, ego and animus, are walking together linked by their common "protective" attitude to the "very small woman." The latter the patient associated with a friend of hers, "who, with all her gifts, is unco-ordinated, unintegrated; she would greatly benefit from analysis." Thus the small woman is, in her words, "what needs analysis," representing both the patient's general problem and, more specifically, her shadow. But the ego is by now firmly established; the problem woman, instead of separating her from the animus, acts as a link; she represents a common focus of attention by which consciousness gains in energy potential.

But the thing most interesting to her was the proposed meeting between the two "Dr. Adlers" who have "a great deal in common." The analyst who carries all the projections of the transference situation can now be confronted with the "other" man, the actual, real man: the projections can be recognized as such and behind them a realization of the actual man can take place. Projection and reality can meet; always a critical point in the relationship to the analyst. Whereas in the transference relationship the analyst represents whatever the present need of the patient demands, his "reality" does not correspond to the fantasy or to the fulfillment of the psychological need of the moment. His actuality may come as a tremendous shock to a patient because it demands a concrete adjustment to a person, and hence the withdrawal of the transference fantasy.

The dream shows that the patient is ready to perform this withdrawal and accept the man/woman relationship with its concrete human limitations and conditions. The proposed meeting between the two Dr. Adlers parallels the meeting of brother and father in the previous dream. In a way, the analyst is both "brother" and "father," since he is both human and "mythical"—archetypal. But whereas at the earlier point the meeting might have "turned out badly," it can now be faced: the feminine ego acts as mediator. The patient is sure they will get on well: they will be in proper relation to each other.

self. The meeting of the two spheres, the "breaking down of the barriers between the conscious and the unconscious" (*Mysterium,* I, p. 166), their unification, would mean the restoration of the *una res* (p. 167), the goal of the opus. The fact that the two couples evidently meet inside a house may contain a reference to the *domus thesauraria,* the room in which the arcanum can be found (cf. p. 166, n. 314); possibly also to a hidden presence of the "mother" as "matrix" ("house" is a well-known symbol for mother).

This is another indication of the growing internalization of the animus.[24]

The next dream brings in the positive maternal element:

75: 18 Aug 41 I am with some friends, and we are going to church in a foreign town. Outside there are a number of old women from whom you can hire hymn books. The friends tell me this is a special custom in the town. So I hire a book from one of the old women; I give her more than the customary fee, and she is extremely grateful and very friendly.

This dream was not discussed—a week's holiday was impending—and I mention it mainly in order to show the different approach indicated in the positive attitude to the "old woman," resulting in a correspondingly positive reaction. It recalls the fantasy of the woman walking behind the patient, to whom small coins were offered; [25] the contrast between her attitude then and now, when she gives generously, is obvious. Also, the old women supply hymn books (cf. the hymn of dream 61a,[26] which is connected with Mrs. Jung, the "wise woman"), needed for the act of worship.

In the next dream the unconscious shows a remarkable ability to produce something like a pun.

76: 21 Aug 41 My former colleague Monsieur K. comes into my office and picks up a map he finds there, but sees a word written in the margin which he takes to be "Immorality," so hastily puts down the map, thinking he is not supposed to see it. I explain that it is all right—the word is "Immortality."

She associated the map with the constant feeling that a "journey" or "exploration" was either in progress or being prepared; [27] thus the word "Immortality" on the map shows the aim of the expedition: the land where immortality can be found. This "land of immortality" is the goal of the whole analysis: it is individuation, which means "incorruptibility," just as the unum incorruptibile was the goal

[24] Another aspect of the dream—not discussed at the time—is its comment on the problem of the three and one and the uncertainty between three and four (cf., e.g., Jung, *Alchemy*, pp. 154 f.; "Spirit," pp. 233 ff.; "Trinity," pp. 164 ff.; "The one joins the three as the fourth and thus produces the synthesis of the four in a unity"—*Alchemy*, p. 154). The not yet materialized fourth person of the dream would thus suggest the hesitation before the achievement of totality. The fact that the fourth is here represented as a man indicates the importance, at this point, of the realization of the father figure (represented by the "archetypal" analyst). The two interpretations articulate in the internalization of the animus.

[25] Cf. above, p. 102.

[26] Cf. above, pp. 244 f.

[27] Cf. the great "exploration" which follows soon (below, pp. 299 ff.).

of the alchemical opus.[28] In general, the herb or drink of immortality is the aim of the hero's quest, be he Gilgamesh or Hiawatha,[29] the Taoist sage with the pill of immortality, or the Indian demon Rahu [30] striving fraudulently after the divine drink amrita, the Hindu equivalent of the divine drink of the Greeks, ambrosia.

Thus a truly enormous quest is being hinted at in the dream. This throws some more light on previous dreams, e.g., St. Thomas's mission through Samaria, the omen of the disintegrating bird, the seeing with the inner eye, the attempted bathe in the sea, or the impending house move with its magic water of life (and of immortality). Apparently preparations have been going on all the time for the great adventure whose goal now becomes manifest. But it is at the same time the most individual quest imaginable, since the individuated personality is a unique combination of psychic possibilities. This explains the appearance of Monsieur K.: " a correct, rather pedantic and conventional gentleman whose main characteristic is that there is nothing outstanding about him," as the patient described him. To him—the collective animus, the representative of the rational and collective spirit—the adventure must appear rather suspect and presumptuous; "immortality" seems to imply "immorality," leaving behind accepted standards and conventional values.[31] This recalls "St. Thomas's" concern about "quarantine regulations." But Monsieur K. is reassured: the quest for individuation need not be "immoral"; although the distinction is almost imperceptible—just one small letter —it is nevertheless very real.

The next dream again uses an ornithological fact—so full of feeling and meaning for the patient—to show that something unusual is imminent:

Walking in a meadow near Oxford [32] I see a bluethroat. It is very distinct and I see its color clearly, though I have no field glasses. It is perching on a post. Other people are passing, but do not know that this little bird is anything specially interesting. *77: 22 Aug 41*

[28] Jung, *Mysterium,* I, p. 62; II, p. 226; *Alchemy,* p. 458. This unum incorruptibile was the quinta essentia: here we learn more about the "liquid" which was poured out by the "nurse" (dream 73a). Cf. also *Alchemy,* pp. 171 f., where Jung mentions a dream of his patient about immortality.

[29] Jung, *Symbols,* p. 332.

[30] Cf. Zimmer, *Myths,* pp. 175 f.

[31] Here the dream about "Emma Jung's revolutionary activities" (68) finds its place in the development of the "unconscious plot," and the personality of "Dr. Jung" would be the opposite pole to "Monsieur K."

[32] The patient lived at that time in Oxford, and such walks were a frequent reality.

Concerning the bluethroat the patient said: "Its meaning can only be appreciated by a bird enthusiast. Although they are common in northern and eastern Europe, they can be seen in England, and also in Geneva, only for a few days in passage,[33] and I long intensely to see one. In fact I have spent many hours looking for it in vain, and to find one is one of my chief ornithological ambitions." These associations show the symbolical significance of the dream; obviously one of her heart's desires—to discover the rare and elusive "soul bird"—can be realized.[34]

At this point the patient went away for a week's holiday. When she returned she reported that twice that week she had felt "the claustrophobic horror" hovering near, but it passed off without materializing. She also said: "If it had not been for the analysis, I should have been in for an attack." The threatening re-emergence of the claustrophobia was indicative of some emotional upheaval which for both of us was explained by the intensity of the recent dreams, suggesting some important unconscious development. This was confirmed by a dream with thinly veiled reference to the claustrophobia, which the patient had a few days before her return and which turned out to be one of the most decisive events of the whole analysis. In fact it led to the most intense experience of the "night sea journey," to a true *katabasis eis antron,* resulting in the complete and final cure of the symptom. This is the dream:

78: 29 Aug 41 I am walking with a man—I do not know whom—and we are talking of a Mr. Prentice Jones. I know that Mr. Prentice Jones is a correct-looking gentleman with a small attaché case; he looks as if he might be a civil servant. Apparently he has disappeared in a cleft in the ground. My companion says, "He knew a lot about clefts in the ground—I wonder if he knew that one?" He continues, "It is an extraordinary place and yet you feel you must go down." As we walk we pass deep cracks in the earth; then we come to a much larger chasm which is the one in which Mr. Prentice Jones disappeared. Steps have been cut in the rock, and at the bottom is a very small structure, something between a tomb and an air-raid shelter just large enough for one person. I say I should not like to go inside it; my companion seems to agree.

As I wake up I find myself saying "But you can't say the river doesn't exist for me while it's underground. It does exist—it's the same water."

[33] She assured me that the end of August, the date of the dream, was one of the times.

[34] Cf. above, dream 31, where a nightingale was heard singing still "far off." (The bluethroat, *Luscinia svecica,* is one of the nightingales, of which *Luscinia megarhyncha* is our British form.)

The patient was deeply impressed by this dream with its hint of the underground journey, starting at "the extraordinary place" where "you feel you must go down." This was connected for her with Norbert Casteret's book, *Dix ans sous terre,*[35] dealing with his exploration of underground caves. She said that she had been fascinated by his reports of the strange things he found, like traces of cave dwellers, caves lined with ice, and whole underground river systems. It was the latter in particular which interested her; "underground streams fascinate me," and she added: "they have long been a feature of my private mythology." She mentioned that there were many caves in the Jura which she knew very well, and how she had often visited the Perte du Rhône [36] from Geneva. She used to go into caves whenever she had the opportunity, partly from interest in them and partly in the hope of overcoming her claustrophobia in this way (she had derived a certain temporary benefit from these visits). Thus the dream symbolism had a definite reference both to the claustrophobia and to an interest of her conscious life. This fascination with underground caves and river systems was an unconscious—not understood—compensation for her overemphasis on the rational ego; now its true meaning penetrates into consciousness. More will have to be said about this symbolism later on.

The man with whom she is walking carried no personal associations, but she knew that he had some special knowledge regarding the situation in general and the country with its clefts in particular. He is both the analyst as psychopomp and the internalized animus; he will reappear as the guide in a later development of the dream. The patient's main interest, however, was with the figure of "Mr. Prentice Jones." She had no doubt about the meaning of the name: "Prentice" stood for "apprentice," and "Jones" just stood for "anybody" or "everybody." Thus "Prentice Jones" was "Everyman" in the process of learning the necessary lesson. He is "a correct looking gentleman," a "civil servant" with an attaché case: the embodiment of respectability and "reasonability." (The fact that the patient herself had been a civil servant shows the close connection between herself and the dream figure.)

[35] Cf. above, p. 169.

[36] The Perte du Rhône was a sightseer's spot south of Bellegarde, in the French Jura. At this place the Rhône was extremely narrow and flowed in a deep canyon. In the past the river could even, at low water, disappear completely into a hole caused by erosion (hence the name); the ceiling of the underground passage has been blasted away in the last century, and the lake formed by the Génissiat Dam has submerged the Perte du Rhône.

But at the same time he "knew a lot about clefts in the ground"; there is a secret side to him; his correctness is compensated by a fascination with highly "irrational" explorations. Mr. Prentice Jones is thus an ambivalent and slightly enigmatic animus figure: the "correct" logos with unexpected potentialities for deeper realizations. Perhaps he stands for the patient's intellect which was manifestly devoted to rational purposes but had also led her on to much "esoteric" reading and unconventional questions. She was quite certain that he had not just fallen into the chasm: "He no doubt had a map in his little attaché case and trusted to that," she said; but she felt also that no "map" could do justice to that unknown territory: [37] for these explorations "you want a guide and a rope." The map in his attaché case made it clear that he had gone down of his own free will. This will could hardly be called "free" in the usual sense of the word, because she also knew that the cleft had exerted an irresistible attraction on him. He had stumbled on his own riddle which caught him up in the magic of its hidden meaning.

This leads us to the wider symbolic meaning of the underground caves and of the "cleft in the ground" into which Mr. Prentice Jones has apparently descended. This descent into the cave,[38] a literal rendering of the ancient mystery, the *katabasis eis antron,* the *descensus ad inferos,*[39] is the descent into the "underworld" of the unconscious. The aim of this *nekyia* [40] is always the triumph over decay and death,[41] the attainment of indestructibility or immortality; or, psychologically speaking, the achievement of the total integrated personality. In the dream there is a small structure at the bottom of the steps: something "between a tomb and an air-raid shelter." The tomb is the place of burial, but symbolically speaking it is at the same time synonymous with the place of rebirth; [42] like the cave or the underworld in

[37] Cf. the early fantasy of the "Map of No Man's Land" and the map in dream 76, which now finds its full explanation.

[38] Other equivalents of the cave or chasm are, e.g., the belly of the whale or the labyrinth (cf. Campbell, *Hero,* pp. 91 ff.). Layard has discussed the symbolism of the labyrinth in its relation to death and rebirth (initiation), and pointed out that it is almost always connected with caves (Layard, *Stone Men of Malekula,* p. 652).

[39] Cf. Jung, *Symbols,* p. 365; *Alchemy,* pp. 36, 317 ff.

[40] Cf. Jung, *Alchemy,* p. 52 and n.

[41] For this cf. the story of Gilgamesh; other material in Campbell, *Hero,* pp. 173 ff.

[42] Thus the Egyptian pyramids were not only burial places but also "the means whereby the dead king could ascend to heaven" (Edwards, *The Pyramids of Egypt,* pp. 235 ff.).

general the tomb is also the womb, the vessel of creation.[43] The alchemical equation of the *sepulcrum* with the alchemical vessel [44] expresses this connection in the image of transformation taking place in it. To the air-raid shelter the patient had a definite association: Henry Moore's wartime shelter drawings, whose "maternal," womblike quality is most striking and full of psychological symbolism.[45] This corroborates the symbolical fact that the descent into the underworld is always a descent to the "Mothers"; [46] "rebirth" can be found in her "body," and the re-entry into the cave ("cleft"!) is a re-entry into the life-giving (and, should the quest fail, devouring) womb of the great Earth Mother.[47] The quest of the hero is the conquest of the mother by which immortality is won.[48]

Here the dream of the map with the word "immortality" shows its programatic meaning, foreshadowing the impending events. This continuity of the unconscious process is reinforced by the dreamer's feeling that Mr. Prentice Jones was another version of Monsieur K. (of dream 76), who by now had apparently overcome his doubt regarding the "immoral" nature of the adventure. Another aspect of this fear of "immorality" is revealed by the descent: it is the incestuous tendency inherent in the re-entry into the womb of the earth mother. This re-entry may appear as "regression"; in fact, however, "regression to the mother" is the "gateway" into the unconscious, into the "realm of the Mothers," [49] and its true meaning is not the personal mother but the "prenatal realm of the 'Eternal Feminine,' " "the immemorial world of archetypal possibilities where . . . slumbers the 'divine

[43] Cf. Neumann, *The Great Mother,* p. 45 and fig. 19, p. 127; also pp. 44 ff., 158, 170, regarding the connection between cave and Great Mother; cf. also his *The Archetypal World of Henry Moore,* pp. 50 f. For the connection between tomb and mother, cf. Knight, *Cumaean Gates,* pp. 50, 142.

[44] Cf. Jung, *Mysterium,* I, p. 68; II, p. 147.

[45] The central role of the "Archetypal Feminine" in Moore's production has been discussed by Neumann in *The Archetypal World of Henry Moore.*

[46] Cf. Levy, *The Gate of Horn,* pp. 27, 53, 62, 127 et passim.

[47] Cf. Jung, *Symbols,* p. 423. Regarding the role of the cave in the ancient mysteries cf. Schmitt, "The Ancient Mysteries," pp. 98 f.; Leisegang, "The Mystery of the Serpent," pp. 237 ff; Knight, *Cumaean Gates,* p. 7 et passim. Knight (p. 51) says: "Caves were entrances to the earth conceived as universal mother." The name of Delphi, the pre-eminent chasm, means the female generative organ (ibid.). Cf. also Kerényi, *The Gods of the Greeks,* p. 51.

[48] This is enhanced by the dream symbol of the tomb as entrance into the underworld (for the connection between tomb and cave cf. Levy, *The Gate of Horn,* pp. 254 f.).

[49] Jung, *Symbols,* p. 330.

child.' " [50] If Mr. Prentice Jones has come to the place where "you feel you must go down," then the patient is confronted with a further realization connected with the Great Mother, which is still hidden from sight.[51] It is significant that at this point it is not herself but the animus who takes the risk and undergoes the adventure. He acts as a vicarious hero figure for the conscious ego,[52] which should act itself but for some reason refuses to do so or is not yet ready. This comes out in the last remark of the dreamer that she would not like to enter the chasm. The man with superior knowledge agrees; so we must assume that some further preparations and realizations are still needed before the patient's conscious personality can endorse the step taken by the animus.[53] (These realizations are contained in three dreams—to be discussed presently—following the one about Mr. Prentice Jones.)

Finally, there is the remark, on waking up, about the "underground river." Apparently she has to reassure herself against a contradictory doubt concerning the continuity of experience. The cracks in the earth had suggested to her, among other things, "earth split through dryness," because "all the waters have seeped underground" (cf. the Perte du Rhône): the libido has disappeared in the unconscious and there is a loss of conscious vitality which links up with the threat of claustrophobia. But it is not only a loss of libido; it is also a redirection into new channels where new sources of vitality may be discovered. It is this last realization which asserts itself in her words. In this sense these words contain the crux of the situation.

Two nights later she had three important dreams, all dealing with her family. We understood them as containing the missing link whose discovery made it possible for the ego to associate itself with the cave adventure of the animus. As these three dreams belong together (in fact, they may be said to represent one dream in three stages of development), they will be given together.

79a: 30 Aug 41 My mother brings home a box of crystallized fruits, given by Mr. B. My brother is there; he is a little boy. There is a Christmas atmosphere about the dream.

[50] Ibid.

[51] It will become manifest in a later dream (91a), cf. below, p. 344, where the patient is initiated by the Great Mother. This is followed (dream 108b; cf. below, p. 403) by the birth of the divine child.

[52] Cf. Jung, *Symbols,* p. 310.

[53] Final failure to do so may have catastrophic consequences as is shown in Miss Miller's case (discussed by Jung in *Symbols;* cf. Jung's remark on Miss Miller's failure, p. 435).

I am sitting on a seat in a square. My mother is on one side, my sister on the other, and beyond her my father; he and I have laid our arms along the back of the seat behind her. There is a violent thundershower; my sister does not like it, but I tell her it will soon be over. Then I get up and go because I have an appointment with Dr. Adler. *79b: 30 Aug 41*

I am with my whole family. My mother wants me to tell the characters of all the family by a new system based on the lines of the hand. She considers me the best able to do this. *79c: 30 Aug 41*

As to the first dream, the patient remarked, "It might almost be an actual scene from childhood." She had seen her mother very vividly: "just as she was when we were children, in her most charming aspect, participating wholeheartedly in her children's pleasures." The patient was impressed by this fact; she felt that the mother had never before in her dreams appeared as such a positive figure. She understood this in two ways: on the objective level she could begin to accept that she owed more to the positive influence of her mother than she had been able to realize before; on the subjective level it pointed to the neglect of the woman in herself, which she had gradually overcome. This is corroborated by the gift of crystallized fruits. She said: "I always thought crystallized fruits the most romantic form of eatable, it is like precious stones made edible, it might be angels' food." When I added that her words made me think of the philosophers' stone, she felt this to be in line with the dream and her associations.

The fruit had been given to her mother by Mr. B. He was the husband of the patient's dearest friend and had died recently; she understood him as "a representative of the other world." Thus the crystallized fruit is "a heavenly gift; we have not earned it, we could not afford it"; "the mortal side cannot get it, it must come from the eternal spirits." This shows the positive father animus significance of Mr. B.; as husband of her friend he would also have a brother quality, thus connecting with the father and brother of dream 73b. (Here the positive significance of the incest relationship as the source of "eternal spirit" becomes evident.) The "food of the spirit," spiritual integration, comes from the logos side, but it is brought within reach by the mother, the source of life, through eros and relatedness. She also associated the nurse in dream 73a with the mother, both offering precious presents; the previous gift of the *elixir vitae* is the equivalent of the "heavenly food."

Finally there is the "Christmas atmosphere." It had a notably

positive significance for the patient. Since childhood, Christmas had been a pleasant memory: "There was a real unity, the family at its best." (A new unity is hinted at in the dream by the presence of the positive mother and the at least indirect presence of the father in the person of Mr. B., the distant donor.) Thus the family carries the projection of inner unity, and this projection can only be finally withdrawn by a return to childhood and an integration of still unassimilated contents.[54] This had also been expressed in the figure of the positive mother: by realizing this aspect of the mother the patient had once more accepted her own responsibility for her feminine shortcomings instead of blaming the mother in an infantile way. This childhood atmosphere of the dream explains the presence of the brother as little boy,[55] whereas the patient experienced herself at her present age, thus representing the grown-up ego which could reunite the hitherto undealt-with fragments of childhood with adult consciousness.[56] There is also the wider significance of Christmas as the birth of the "savior" and the *natalis invicti solis,* foreshadowing coming events.

The next dream represents a further, highly significant step: for the first time mother and father appear directly united in one dream. This expresses itself in the "square," representing totality and balance. The father has replaced Mr. B., thus appearing as an immediate paternal presence. This explains the absence of the brother: he is now fully replaced by the father, in continuation of the previous dream in which he was the child as contrasted with the adult personality of the dreamer. The brother is no longer needed as a screen for the patient's relationship with the father: father and brother have "met" (cf. dream 73b); mother and father can be seen together without fear of "retaliation" by the mother. This is prefigured in the previous dream where the mother hands on the precious gift given by the father figure, who still has some relation to the brother by being her friend's husband.

At the same time the brother has been, as it were, replaced by the sister, missing in the previous dream.[57] As the sister in the dream was felt to be "timid and shrinking," and as she was also associated

[54] Here we can see why the patient, in the previous dream, was still not prepared to enter the chasm: a further step in ego integration had first to be taken.

[55] Another possibility is that as the father becomes more powerful and creative, the significance of the brother relationship decreases.

[56] Cf. Jung, *Alchemy,* p. 61.

[57] Whereas the previous dream showed three present and one absent persons, we have four in the present situation: the one absent person seems to have joined the other three and produced a new unity (cf. Jung, *Alchemy,*

with the "very small woman" of dream 74 "who needed analysis," this points towards some problem to be solved.[58]

This is borne out by the sister's fear of the "thundershower": of the manifestation of powers outside human control—transpersonal powers outside the control of consciousness. This again explains the hesitation of the dreamer at the end of the Prentice Jones dream: Mr. Prentice Jones, in his descent into the cave, might certainly come across unexpected, archetypal powers for which the ego does not appear quite prepared. But now the frightened element in the patient's personality is characterized as the "sister," and the ego can deal with her.[59] At this point she leaves the family unity in order to meet her analyst. Once the basic family unity of father and mother has been restored, it has to be given up since it still represents an infantile projection of inner unity on to the family; [60] its realization is necessary as a step but has to be sacrificed for the sake of inner realization. The thunderstorm, bringing a reminder of transpersonal powers, makes her replace the family situation, with its partly infantile implications, by the analytical situation: the analyst as the symbolical father, as the psychopomp, replaces the actual father. But as father and analyst are clearly separated in the dream the analyst no longer carries the personal projection of the father figure but has his true transpersonal significance as the internalized animus. Apparently the two "Dr. Adlers" of dream 74 have met, and this "meeting" has led to a further withdrawal of the transference fantasy of the analyst as father.

The last dream shows the restoration of the complete family: the whole family has finally been retrieved. But this leads to an act of

pp. 154 f.). An analogous situation had existed in the dream of the "very small woman." On the other hand there is a hint of four plus one persons in the present dream on account of the absent figure of the analyst. This points perhaps to the need to transcend the family unity as this still contains an element of infantile projection (cf. also Jung's remark in *Alchemy,* p. 208, regarding the "competition between four and five," "mainly observed in women"). Perhaps it is also significant that the brother is, in a certain way, replaced by the analyst: the actual brother is replaced by the *frater mysticus,* the symbolical brother (cf. above, p. 199, n. 46).

[58] It also looks as if the unconscious is trying out all possible family combinations before—in the following dream—a satisfactory solution can be found.

[59] Perhaps this can be also understood as the need for "mother" and "sister" to meet, just as "father" and "brother" had to do: the infantile element in the feminine personality has to be recognized as her *own* problem by direct confrontation with the *positive* "mother."

[60] For the regressive aspect of the family as carrier of the projection of wholeness cf. Jung, *Alchemy,* p. 112.

discrimination, dissolving the infantile preconscious unity for the sake of a conscious one; she is going to tell the character of the family. This needs a discerning attitude of detachment that breaks down the unconscious identification. The patient had no knowledge of or interest in palmistry. Her associations were that "the chief thing about palmistry is that the lines of your hands alter in course of time," and that "it points toward change and development in character." This gives a satisfactory interpretation in that the family is not experienced as a static entity but as something moving and developing in time: both the members of the family and oneself (and one's relationships to them) are changing. With that realization, and with the ability to "tell the characters," the danger of unconscious identification is overcome.

But why is it the mother who wants her to perform this act of discrimination? This certainly is no longer the devouring mother, the negative spider, but the principle of individuation which wants the daughter to be released from the primordial identity with the family. She herself, the representative and symbol of the family unity, encourages the daughter to use the father-logos element [61] so that she can separate herself from the bonds of identification: the natural preconscious family will be replaced by the symbolical conscious family, the inner unity of all its parts in the integrated personality. This reminds us of the relationship of Aphrodite and Psyche in the story of "Amor and Psyche"; the initially Terrible Mother turns into the Good Mother: "the 'bad, persecuting' archetype shifts into the archetype that sets development in motion and so promotes individuation." [62] Once the daughter has accepted the challenge and set out on her way, behind the negative mother the positive mother is revealed as a prefiguration of the self.[63]

[61] This throws further light on the "heavenly food" given by the man to the mother. Then it was a gift for the children; now what man "has to give"—logos, discrimination, and consciousness—has become an element *in* the daughter.

[62] Neumann, *Amor and Psyche,* p. 128.

[63] This has its parallel in the dual symbolical significance of the spider as the "ensnaring," devouring mother and the "weaving," life-creating aspect of the Great Mother (cf. above, pp. 115 f.).

XIII

The "Night Sea Journey": Mr. Prentice Jones's Descent into the Cave

The inner consistency of the last three-phased dream is striking. The patient brought it, together with the Prentice Jones dream, after her absence on a short holiday, and the two dreams were discussed together in several interviews. At the end I asked the patient how she would feel about "organizing a rescue party for Mr. Prentice Jones" by active imagination, to which she readily agreed. Neither of us had the slightest idea how rich and meaningful the material would be that was going to be produced by this undertaking. In fact it showed the way to further realizations which led to the final resolution of the symptom. The presentation of the material is complicated by the fact that the elaboration of the Prentice Jones dream by active imagination (including several paintings) spread out over roughly two months, so that dreams and fantasies overlapped all the time.[1] Moreover, as will be seen, some dream material was taken over by the patient into her fantasies, so that the dreams and the fantasies formed one whole pattern of the unconscious process over these two months.

The first part of the fantasy followed the two last-mentioned dreams. The patient herself was rather surprised about the unexpected success of her attempt at active imagination. She described it as "following the stream [2] and watching what happens"; she was certain that at no point had she "forced" the course of events. Another simile

[1] Equally the various active imaginations make use of the current dream material.

[2] This referred both to the "inner" current of libido and to the stream which she discovered (cf. also dreams 47 and 56b), as will presently be mentioned in her fantasy. The two are, of course, intimately connected.

she used was that "it was like finding a route up a mountain: you have to try each one that looks likely, and see whither it goes"; but at the same time she felt that she knew which was the right way. The whole fantasy over the two months was conceived in the form of a "notebook" that Mr. Prentice Jones kept of his underground journey. It started like this:

Mr. Prentice Jones's Notebook

F 21: 1–5 Sept 41 According to my map, there should be potholes, and perhaps caves, not far from here. I must go and see whether they really exist, and whether they correspond to my theories.

Have found a deep chasm, with steps cut in the rock leading down to it. I hope it is not dangerous, but I must at any rate go a little way down.

There is a curious structure at the bottom of the steps; it looks almost like a tomb, and yet it has an odd resemblance to one of those air-raid shelters. There seems to be a kind of door. Shall I go in? I think not: it is uncanny; suppose one could not get out again? Anyway, it was for caves that I came. I wish I had the right equipment. This attaché case is cumbersome, yet I can't leave it behind.

Most curious. There are three or four candles on a little shelf on the outside of the tomb. That looks as if you could explore the caves. I will leave a shilling to pay for the candle, and perhaps a note to say where I have gone, in case of accidents.

Difficult going in the cave. There is no path. But I must go a little further.

I can hear a sound of rushing water. I must go and see what it is. There must be an underground stream. The water has all drained away underground, and left the surface dry; no doubt that is why there are cracks in the earth.

I have been wandering for hours, and I cannot find the stream. What shall I do if my candle goes out before I get back to the light? Does anyone ever come here? Will they find my note?

I have no idea where I am. I did not think the caves could stretch so far. I have shouted for help until my throat is dry. But who is there to hear me?

I have found the stream. There is an immense waterfall coming from a hole in the rock. I have been climbing for hours over huge tumbled rocks, and now I can see no way to go further. Perhaps I ought to have gone back. But it is too late now anyway; I have completely lost my bearings. I am quite alone. However much I shouted, the roar of the water would drown my voice. The noise is deafening, and the rushing of the water confuses me, and makes it impossible to think. My candle will not last much longer.

Sometimes I think I can hear people calling "Are you there?" But I am afraid it is nothing but imagination. The waterfall is magnificent. I have at least seen something worth seeing, even if I never get back to say what I saw.

My candle gives only a flicker of light. I feel the darkness closing round. I feel the oppression of the heavy masses of rock which are between me and the sunlight.

Can it be true? There *are* voices. Far away I can see a little light, wavering, and moving towards me.

There are people coming; three of them, two men and a woman. One is a bearded man, elderly but stalwart; the other is young; he must be a guide; he has a rope and an ax. The old man carries the lantern. The woman is between them. What is she doing here? Can they help me? Or are they as much lost as I am? At least I shall not be alone any longer.

Apparently they are a rescue party. They asked if I was all right; I said I was thirsty from shouting. "Well, there's no lack of water here," said the guide. The woman had a metal cup; she dipped it in the stream, and we all drank some. It was so cold that it seemed to burn your throat; but it was certainly very invigorating. Mr. Webster said, "Now you are made free of the underworld."

This fantasy will be discussed only in outline since its general meaning and feeling are fairly self-evident. (Generally speaking, the whole fantasy in all its parts and with all its paintings was discussed rather briefly. This was done in order to interfere with the process as little as possible and also because a comprehensive discussion of the extremely rich content of the fantasy, particularly its later parts, would have taken far too long. The discussion in this book follows the discussion in analysis, though with certain amplifications; the latter will be kept to the bare minimum needed to show the main line of development and its psychological significance.)

The patient felt that the beginning of the fantasy, where Prentice Jones had a map with him, showed that he had not fallen by accident into the cleft but that, "knowing something about clefts in the earth, he had to go and see." On the other hand "he did not know what he was in for; he is rather scared." He feels his attaché case as "cumbersome": his official papers, his persona, are a hindrance, but at this stage he still has to hold on to it. Then he finds the candles: other people have been down before. The remark about the "three or four candles" is again a comment on the problem of the "three or four," pointing to the uncertainty about the fourth, inferior function [3] which,

[3] Cf. Jung, "Trinity," pp. 164 ff.

naturally, will be needed in this exploration underground. Perhaps one could say: how much enlightenment will be needed? It also points to the problem of the masculine trinity and the feminine quaternity.[4] The payment for the candles was associated with the gift to the sibyl and the old woman in front of the church: it is adequate payment for a candle.[5] Prentice Jones leaves a note "in case of accidents": he is obviously anxious and rightly feels that some link with consciousness has to be provided. Then he hears the roar of the waterfall and goes toward its source, getting more frightened and more in need of help: the "correct" gentleman has come across his human feeling which needs support.

In his feeling of "having lost his bearings" and being "quite alone" he discovers his limitations: the persona is pierced. The adventure which at the beginning he hoped would not be dangerous shows its real nature as an ordeal of the soul. It is as if the "magnet" of the self has lured him toward the center.[6] The rushing of the water "makes it impossible to think" and the candle is giving out.[7] No more help can be expected from the usual sources of logical thought or "official" adjustment in the face of the elemental archetypal powers. But he shows his pluck—"at least I have seen something worth seeing": the acceptance of the challenge of the self calls up deeper levels of the psyche which can come to his help.

This is represented by the "rescue party" which reaches him just at the point where darkness seems to be finally closing in. (The reference to the claustrophobia is obvious; and the mention of the symptom during the short holiday finds its explanation in the then hidden potentialities of the dream.) The composition of the rescue party is important: two men and one woman, about whose characters the patient had no doubt. The woman was herself under her nickname "Mole" [8]—the digging, underground animal: the ego searching un-

[4] Cf. the initial dream of the labarum.

[5] The payment is also connected with the mythical theme of the offering to the guardian of the threshold, e.g., the coin is to be given to Charon. Psychologically speaking, it is important that Mr. Prentice Jones should make a voluntary sacrifice (cf. Jung, *Symbols,* p. 357).

[6] Campbell, *Hero,* p. 58, points out that it is typical of the mythological journey to "begin as a mere blunder," or "one may be only casually strolling, when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man."

[7] "Darkness" belongs to the ordeals of the descent, as is shown in the typical story of the night sea journey (cf. Jung, *Symbols,* pp. 210 ff.).

[8] Cf. above, pp. 127 f.

derneath the surface, and at the same time chthonic instinct as a primitive prefiguration of the feminine self. The "guide"—here "a young man with rope and ax"—was the companion of the Prentice Jones dream; the man with "superior knowledge," the positive internalized animus, the psychopomp. Mr. Webster—who appears in the fantasy as "a bearded, elderly, but stalwart man carrying a lantern"—refers to the man in the mountain dream (65a). (He was associated with the underworld by his link with weaving, the activity of the Great Mother.[9]) He also had been a guide, and was connected with the partner in the "weaving process" of dream 58a. Whereas Mr. Webster had lived at very high altitude and had been the guide, the "inner expert" in the mountains, the young guide knows the underground country: height and depth, age and youth, mature spiritual insight (cf. the lantern), and constructive activity based on knowledge (cf. the ax and the rope), meet in these two aspects of the positive animus.

The party as a whole consists now of four people, one woman and three men: the ego and various aspects of the unconscious. The ego, by its designation "Mole," has a special link with the unconscious process. The adventure is an expedition into the underworld of the Earth Mother: this may explain the preponderance of the masculine element as a compensation by which the feminine ego—whose quest it is going to be—will be saved from being swallowed up by the power of the Archetypal Feminine: logos is needed to explore eros and to integrate its meaning into consciousness. For this reason the individuating masculine principle in woman is strongly emphasized, but now not as negative opposition but as complementary polarity.[10] At the same time the one woman has a special position over against the triad of the three men (another version of the three plus one situa-

[9] Cf. above, pp. 260 f.

[10] The composition of the party shows a significant alteration compared with the party of three women and one man in dream 38a. In that dream the party had not yet entered the cave; the unconscious, feminine element had to be emphasized as a hint of what was then needed. Now, with a constantly growing realization of the feminine element and with the entrance into the earth womb, we find a compensatory movement in the reversal in the proportion of feminine and masculine aspects. Another significant feature is that in the two paintings—one done then, one now (cf. P 20, below)—first the one man is painted blue and later the one woman: on the one hand the logos aspect, then masculine and intellectual, has become "femininized"; on the other instinct and eros have revealed their spiritual aspect. Whereas one of the women in the first painting was dressed in green, the green is now condensed into the green spray which Mole is carrying: "nature" and "spirit" have come together. The hidden connection between the two "cave" situations revealed in these symbolical affinities is remarkable.

tion), thus referring the aim of the expedition back to her—the feminine ego—as the decisive figure.[11]

Then there is the symbolism of the water that is so cold that it burns.[12] The association was that opposites were combined in this underground drink, giving it a kind of magic quality that again suggests the "quintessence" with its "invigorating" healing properties. This is corroborated by Mr. Webster's words: "Now you are made free of the underworld," by which the water takes on the quality of an initiating drink. The immediate parallel to this, which the patient mentioned herself, is the well of Mimir, the Nordic god of the underworld. By a drink from his well Odin gains the wisdom of the underworld and the sacred knowledge of the runes.[13] Mimir's fountain has also a maternal significance,[14] the mother being the source of wisdom and mantic power.[15] More generally, the mother is the source of the water of life (the collective unconscious). Here it again becomes evident to what extent the expedition is one into the realm of the Great Mother.

These associations explain the magic, initiating properties of the subterranean water, but they do not refer to the marked inner contrast of the "cold water" that "burns your throat." There are, however, highly relevant alchemical parallels with which neither of us was at the time familiar. The central symbolism is that of the "philosophical water," the aqua permanens or aqua nostra of the alchemists, which to them was synonymous with Mercurius.[16] This Mercurius is perhaps the most changeable, protean, and elusive symbol in alchemy,[17]

[11] This is borne out by the progress of the expedition: what happens to Mole becomes more and more significant, whereas Prentice Jones's importance recedes proportionally, so that in the end he is only the "recorder" of the adventure.

[12] Here as before the symbolism is so rich that one could fill a book with it. Only a very few particularly relevant facts can therefore be mentioned, showing the gist of the symbolism in the briefest possible way.

[13] Cf. Rydberg, *Teutonic Mythology,* p. 108; Branston, *Gods of the North,* p. 114; Ninck, *Götter und Jenseitsglauben der Germanen,* pp. 193 f.

[14] Cf. Jung, *Symbols,* p. 362, n.

[15] Concerning the generative power of water which is however under the rule of the chthonic Great Mother cf. Bachofen, *Urreligion,* vol. I, pp. 87, 120.

[16] Cf. Jung, *Alchemy,* pp. 67, 71 f., 227 f.

[17] Cf. the following quotation from a treatise by Philalethes, "The Metamorphosis of Metals," in *The Hermetic Museum:* "Mercury alone is the true Key of our Art . . . Mercury is our doorkeeper, our balm, our honey, oil, urine, may-dew, mother, egg, secret furnace, oven, true fire, venomous Dragon, Theriac, ardent wine, Green Lion, Bird of Hermes, Goose of Hermogenes, two-edged sword in the hand of the Cherub that guards the Tree of Life, etc.,

and we must confine ourselves to its central meanings as prima materia, transforming substance, and lapis in one. What matters in our context is the strange, duplex nature of the philosophical water as both water and fire.[18] In fact, the whole secret of the "art," of the opus, is symbolized in the union of fire and water.[19] Psychologically speaking, the water of the Prentice Jones fantasy points,[20] as the water of immortality, both to the secret of inner transformation and to the individuated personality.[21] To drink of it represents an initiation by which—ideally speaking—it becomes possible to follow the underground river to its source—to the center of the personality, to the self. (This is why—in the continuation of the fantasy—the river has to be "crossed": the vital decision has to be realized.)

The metal cup produced by Mole belongs to the same context. It is remarkable that she has a cup in her possession, and apparently the water has to be drunk out of it. Again alchemy provides a comment: the water of life and the vessel are synonyms,[22] so that Mole, the ego, has in her the "capacity" to draw the water of life, of the nonego. It is significant that Mole produces the cup from which all drink; without the application and participation of the conscious ego personality, the process would remain unrelated to reality. It is no longer the animus who performs a vicarious deed; the ego intervenes and makes integration into consciousness possible.[23] Symbolically

etc.; it is our true, secret vessel, and the Garden of the Sages, in which our Sun rises and sets. It is our Royal Mineral, our triumphant vegetable Saturnia, and the magic rod of Hermes, by means of which he assumes any shape he likes . . ." (quoted from Waite, *The Hermetic Museum,* II, p. 243).

[18] Jung, *Alchemy,* pp. 116, 228. An interesting parallel to this is to be found in IV Ezra (Esdras) (quoted by Jung, p. 449): "Then I opened my mouth, and lo! there was reached unto me a full cup, which was full as it were with water, but the colour of it was like fire."

[19] Cf. Jung, *Alchemy,* fig. 72, p. 140, and fig. 160, p. 303. To quote an instance from another mythological area, the giant Ymir, the first living creature (the prototype of man) was created when "the freezing met the livid heat" (cf. Branston, *Gods of the North,* p. 54).

[20] As the drink of immortality is always the final achievement of the quest, we cannot at this point expect the water to *be* the water of immortality or to give immortality; but by it the patient is "made free of the underworld"; she is transformed and her endeavor is accepted.

[21] Water associated with fire, or combined with it, as fire water, is one of the symbols of the self (cf. Jung, *Aion,* p. 225).

[22] Cf. Jung, *Alchemy,* p. 227, n., where he quotes Philalethes: "When . . . we speak of 'our vessel' understand 'our water'; when we speak of fire, again understand water. . . ."

[23] From a different angle, the feminine *vas* has to be filled by the masculine generative power. This again makes it imperative that the feminine ego

speaking, Mole *is* the cup, she turns herself into it and becomes the vessel of transformation.[24] At this juncture the adventure of Mr. Prentice Jones has truly become her own, consciousness has accepted and endorsed the anticipatory action of the animus.

P 19: 6 Sept 41 One more point has to be mentioned. After the patient had finished her active imagination she made a painting (in Indian ink) of Mr. Prentice Jones in the underground cave. It shows the pathetically small and lonely figure of the knight-errant on his way, tightly clinging to his attaché case, and holding his candle. He is approaching an enormous subterranean waterfall issuing from a hole in the rock. The patient remarked: "I had wanted to paint a picture like that for years," referring to her fascination with underground caves and rivers. The picture is so expressive that one can almost "hear" the thunder of the waterfall. Obviously the patient had put a great amount of libido into this drawing—an important fact as regards the possible assimilation of the content of the fantasy and of its curative powers. More will be heard of the waterfall in the continuation of the fantasy.

While the patient was working on "Mr. Prentice Jones's Notebook" she had three dreams (two of them in one night) which seem to articulate with the fantasy.[25] It is impossible to say which influenced which, and it seems best to take dreams and fantasy as expressing, or arising out of, the same phase of the unconscious process. The first dream is this:

80: 3 Sept 41 My sister and I are having a picnic, sitting with our backs to a little hut. I look round the hut and find that quite near there is a narrow bridge leading to the town of Avignon. (It is much smaller than the real Pont d'Avignon.) I said that I had had no idea that the town was so close. My sister reads from a book she has with her a passage describing Avignon, in which it is called "the town that the sun has kissed."

should both produce the cup and distribute the water. A parallel is Psyche's task in the tale of Amor and Psyche, where she has to fill the crystal cup with the underworld water: Psyche's own activity is a condition for her transformation (cf. Neumann, *Amor and Psyche*, pp. 104, 157).

[24] The symbolism of the grail and related vessels belongs to this context. Cf. Jung, *Alchemy*, p. 170, n.: "The stone, like the grail, is itself the creative vessel, the *elixir vitae*." Also p. 171, n. The "creative vessel" is also the uterus, giving another connection with the maternal element.

[25] The interview in which the Prentice Jones dream was discussed took place on September 1; in the same and the following interview (on September 4) the family dreams were discussed. The Prentice Jones fantasy took place between September 1 and 5; the following dreams were dreamed on September 3 and 4.

The patient could not think of anything that had actually happened which would make her think of Avignon, but she had many associations with that town. First, it was associated for her with the Rhône, thus connecting the dream with the Prentice Jones dream (cf. her associations of the chasms, the Perte du Rhône, and the underground river). Here we have the inner connection between the Prentice Jones material and this last dream. Her associations went along the following lines: "Avignon stands on the Rhône; earlier in its course the river plunges underground and reappears some distance further on." Thus "to see the Rhône at Avignon proves that the stream which leads to the underground cave and to the sun-blessed city is the same water." Avignon and Provence were "ideal places" for her, combining close contact with the earth ("people there live near the earth, in close contact with the seasons, knowing how to grow vines and olives") and civilization. Avignon "has a highly developed urban civilization that is yet rooted in agriculture"; "it is a sacred city, a Papal city; it has in it old Rome, medieval Christianity, and the poetry of the Troubadours," she said. (With Rome she associated the dream (38a) about the Roman galley.[26]) Thus Avignon stood for "three aspects of life, full of meaning to me: nature, spirit, and art." Avignon symbolized a synthesis of diverse human activities, a union of opposites; it was not only concretely but symbolically "the town that the sun has kissed," that was "blessed by Nature and God"—the "heavenly city." The bridge leading to it was much narrower than the actual Pont d'Avignon: it was a "dream bridge," and access to the heavenly city was difficult: "you must go the right way, neither to the right nor to the left." On the other hand they are much nearer than they thought: the "Promised Land" is in reach, if you can cross the bridge.

It seemed significant to us that this dream occurred after the series of dreams about the mother and the family: the "heavenly city" is a symbol both of the Great Mother [27] and of integration, particularly in its feminine aspect as Sophia.[28] Not until you are at peace with your personal mother and have found the positive pattern of the personal family can you see the Great Mother and the feminine self, nor can the archetypal father—the sun—"kiss" the archetypal mother in a symbolical act of union.

[26] Cf. above, pp. 168 ff.

[27] Cf. Jung, *Symbols,* pp. 207 f., 217; *Alchemy,* pp. 104 ff.; Neumann, *The Great Mother,* p. 283.

[28] Cf. Jung, *Alchemy,* pp. 104, 121; "Answer to Job," pp. 438, 446.

How "narrow" the bridge is comes out in a dream of the following night:

81a: 4 Sept 41 I want to go in a certain direction. It is dark. I come up against an invisible obstacle which pushes me back. I try again, and again am pushed back. Then I think I ought not to insist or try to force my way; I must go with the stream, and I let the force carry me.

Her efforts "to go in a certain direction" felt like "trying to go through a revolving door the wrong way." It is dark: she is in the unconscious, and at the same time this was associated with the darkness of the Prentice Jones fantasy. The obstacle is not really a hindrance but an instinct which forces her in the right direction: not to pit the ego against the unconscious current but to let it go "with the stream." Perhaps we have here another reason for her reluctance to enter the chasm in the Prentice Jones dream: it has to be done in surrender to the power of the unconscious, a frightening act for the ego, and before she can undertake the journey—or before she can enter the city—she has first to learn to accept this sacrifice of the will. It was "like a situation in a fairy tale where the key of the castle is within your grasp, but first you have to propitiate something." She said: "There is something to be done before I can go into the city." On this the next dream, of the same night, makes a comment.

81b: 4 Sept 41 I am walking in the mountains with my friend; a bright-green frog is hopping in front of us. While making my way along a narrow strip of grass between two pools, I slip and fall into the water. My friend at once falls too, and gets much wetter than I did. I know he fell purposely, and I am just beginning to say he ought not to have done it, when I realize he did it out of affection, because he would not be dry when I was wet; I am much touched, and say, with tears in my eyes: "That is the most beautiful thing you ever did."

There were two main details of the dream: the frog and the strange action of the friend. The frog—and the walk in the mountains—was associated with many similar walks she had had with her friend in reality. There was a particular place with small rivers where they used to go in spring, and they watched the frogs diving in. She had vivid associations with frogs: they had "something very human-looking about them and yet not human"; "the likeness to children is very marked"; the frog in the dream "might almost have been a man." It was a bright emerald green, "the color of spring and of growth." It leapt ahead "as if showing us the way"; then it disappeared: "I have

become the frog when I fall into the water." These associations show the close connection between the frog and herself; it symbolized spring, and—in connection with her falling into the water, which she took as a kind of baptism—an "initiation into water." [29] Finally the child association indicates futurity, potential development.

Generally speaking, the symbol of the frog has a great deal to do with the process of transformation. This comes out most clearly in the well-known fairy tale of "The Frog Prince," in which the frog represents the "disgusting," rejected manifestation of the "under"-world,[30] of the unconscious which, when accepted, reveals its other "royal," superior side. It is the voice of the depth, the symbol of healing; and Jung compares the frog of the fairy tale to "the stone that has been cast away by the builders and becomes the cornerstone." [31] The child character of the frog comes out in many medieval pictures, where for instance it drinks from the breast of the Virgin; it is thus a special form of the divine child with the power of the future and of transformation. The idea of transformation is connected with the stages of the frog's development; it also connects with the frog as a symbol of resurrection.[32] Another symbolical aspect is that of fertility.[33] One of the oldest mother goddesses of Egypt, Heqit, was frog-headed, and she was the "midwife goddess" presiding over conception, birth, and rebirth.[34] She was the goddess of the primordial waters,[35] and the frog frequently personifies the power of water and rain.[36]

Summing up, the central symbolical meaning of the frog is that of depth, fertility, birth, and resurrection. Psychologically speaking, this points to the powers of the unconscious, often rejected at first, but finally revealing their powers of transformation. The frog in the dream, showing the way, signifies a stage of transition and transforma-

[29] In Herbert Read's novel *The Green Child,* green "Sally" initiates Olivero by disappearing in the center of the circular pool.

[30] Cf. Campbell, *Hero,* p. 52, where he compares the frog to the dragon and underworld serpent as "the representative of that unconscious deep wherein are hoarded all of the rejected, unadmitted, unrecognized, unknown, or undeveloped factors, laws, and elements of existence."

[31] Jung, Seminar Notes (privately issued), Winter (vol. V), 1932, p. 43.

[32] Cf. Onians, *Origins of European Thought,* p. 291; Budge, *Amulets and Superstitions,* p. 144.

[33] Budge, pp. 85, 91.

[34] Budge, p. 143; his *The Dwellers on the Nile,* pp. 30, 159, and illustration on p. 225, where Heqit together with Isis and Thoth is seen to recite spells over the mummy of Osiris in order to bring about his resurrection.

[35] Neumann, *The Great Mother,* p. 217, n. 24.

[36] Cf. Frazer, *The Magic Art,* I, p. 294; Reichard, *Navaho Religion,* p. 440.

tion; the following phase in which both the dreamer and the friend participate in a froglike action, reveals the direction of the transformative process. This is borne out by the fact that she is deeply moved by the friend's action; it produced a strong emotional reaction both in the dream and while we were discussing it. What moved her so deeply was "his spontaneous sympathy": he did not want to be dry when she was wet. Although "common sense" would have stayed on land and merely pulled her out, it was just this immediate reaction, setting aside material considerations, which seemed to her beautiful and full of unreserved wholehearted feeling.

She felt that this complemented the dry, rational attitude of Mr. Prentice Jones. Her friend stood for warmth and relatedness, for all the things she found difficult in herself. She felt that just because we had been dealing for so long with highly introverted matters, not connected with external life, her deep bond to him had to be expressed by "giving him a share" in what happened to her in her "baptism." Her falling into the water was associated with Mr. Prentice Jones's adventures: but now the human element, relatedness and spontaneity, is brought into play by the voluntary action of her friend. It is important and significant that the friend's action touches her deeply, producing a strong feeling reaction: the element of relatedness, symbolized by the friend, "moves" the ego on to a new level of experience.

The last dream in which the friend had appeared had dealt with the theme of the "death marriage" (34); since then a great deal had happened in her analysis which had changed her attitude both to relationship in general and to her feminine role in particular. She told me that often since then she had felt that analysis had made her rather aloof, as she found it difficult to communicate her inner experiences to anybody else. At the same time she was certain that this had not only not impaired but had rather enhanced the reality of her most important human relationships. Here the patient expressed the paradox inherent in the process of individuation: on the one hand the feeling of its "separating" influence,[37] on the other the feeling of a deeper community contained in the experience of the "symbolical life" as common, at least potentially, to other men.[38] We remarked on

[37] Here again we have the positive "loneliness" of individuation in contradistinction to the negative one of the "Wilderness."

[38] This paradox expresses the paradoxical character of the self as the most individual and the most "collective" factor: "it is the completest expression of that fateful combination we call individuality" (Jung, *Two Essays,* p. 238), and on the other hand it represents the super-individual center, the "God within

the preponderance of water dreams and "cold-colored" things in her unconscious material, so that this last water dream is compensated by the "warm," "fiery" action of the friend.[39] The patient felt that it was this element of warmth and relationship which she had had to experience before she could possibly enter "the sun-kissed city." This is why the friend's action is "the most beautiful thing he ever did": his act of "sympathy" produces in her a release of feeling and a further initiation into relationship. It symbolizes a new level of individualized communion between feminine and masculine elements, both in an actual and in a symbolical sense. Here the symbol of initiation and transformation represented by the frog shows its full significance for this particular phase of her development.[40]

The two next dreams—of one night—make a comment on the new level of feeling arrived at in this process of recognition.

I am combing my hair (which is brown, as it used to be, not gray), and part it in the middle instead of the side. In the dream I think this suits me much better. *82a: 12 Sept 41*

There is rejuvenation and enhanced feminine beauty, both showing an inner positive development of the feminine personality. This is commented upon in more detail in the second dream.

I am in a garden. I am kneeling and untwining convolvulus from a plant of scarlet salvia which is growing there. At the same time I stroke a little black and white cat which is sitting close by. *82b: 12 Sept 41*

Here again there is a further liberation of feeling. The patient herself understood that "the fiery red flower of feeling" was being freed from something strangling it. The little cat she associated with a stray cat which had been taken into the house where she was living. (Cf. the change from the "neglected animals" in dream (3).) She used to stroke it, and "it purrs with delight because apparently

us," which the individuated ego experiences as "superordinate subject" (ibid.). Thus the self, as the "union of opposites *par excellence*" (Jung, *Alchemy,* p. 19) is "the quintessence of the *individuum* and at the same time of the *collectivum*" (Jung, *Paracelsica,* p. 167). This paradox is also expressed in the nature of the lapis which, although it is everywhere, can only be found in the most individual way, inside oneself.

[39] Here is an echo of the ice-cold "water that burns like fire." In astrological symbolism the unpremeditated, decisive, quick, naïve, and rather exaggerated action of the friend would conform to the character of Aries, a typical fire sign.

[40] The frog in its connection with subterranean waters and its emphasis on the process of transformation links the dream with the *nekyia* of Mr. Prentice Jones. At a later stage of his journey the frog will reappear.

no one has ever stroked it before." (The colors, white and black—the colors of the actual cat—suggest united opposites.) Again, feeling is coming into play; instinct which had been an outcast is accepted and responds with "delight." There is "warmth" emanating from this dream echo of the "sun-kissed city" and of the "fiery" action of the friend.

At this point the patient brought the second installment of "Mr. Prentice Jones's Notebook," which, as she reported, she had been writing at intervals since the interview in which the first part of the diary had been discussed. She had also painted two pictures of scenes of the underground adventure. The text of the "Diary," written in stages between September 8 and 13, is as follows:

F 22: 8–13 Sept 41

Where are we to go? I want to climb up the waterfall and see where the water comes from. The guide wants to cross and go on. The woman says that if you go behind a waterfall, sometimes you find a cave. (As if we were not deep enough in already!) Mr. Webster suggests going downstream. But it is not practicable on this side; so we shall have to cross the stream in any case. Curious that no one suggested going back the way we came. In any case we must all keep together.

The guide says I must leave my attaché case behind. This is a great blow: must I really abandon all my notes and maps? He insists, however. I can only take this small notebook.

We crossed the stream, by a ledge which passed under the waterfall; we got very wet in the process. The woman, whom the others call Mole, was right about there being a hollow behind it. It was a shallow cave, and, what was very curious, there was a rock on which a fresh green spray of leaves was lying. How can it have got there? It was queer to see it in such a place. The guide picked it up and gave it to Mole.

In the end we followed Webster's advice. The only practicable way to go was downstream.

As we went on, clouds or mists formed round us; we could no longer see the roof or the walls of the cave. You could not have known we were in a cave at all, except that it was dark. We could hear the rushing of other streams besides the one we were following. We came to a sort of round valley or basin, into which streams flowed from all sides. At the bottom there was a round pool. There was some light here: I do not know where it came from; but we could see the color of the pool clearly; it was an intense blue, paler at the edges and deepening towards the center. The water was clear and very deep. Far down in the middle there was something shining; it looked like a crystal, or perhaps a star. Could it be a reflection? They say you can see the stars in daylight at the bottom of a well. I asked Webster, and he said: "That is the Pole Star. All the

other constellations revolve round it." "But we are not looking at the sky," I said. "Are you sure of that?" he answered. "You can look at the sky from either end, you know." The mists gathered round closer, until nothing was visible but the blue pool; and it looked as if it might indeed be, not a round pool, but a translucent sapphire blue sphere, with a glittering star at its center. Vaguely shining things moved round about in it, as gold and silver fishes might in a pool, or constellations, planets and comets in a night sky.

Mr. Webster said: "I understand you used to suffer from claustrophobia. Well, there you have the answer to it."

The fantasy begins with some uncertainty about the direction in which to proceed from the waterfall; up, across, behind, and down are suggested by the different members of the team. In the end everybody gets at least part of his way—with emphasis on Mr. Webster's advice —except Prentice Jones himself: the rational animus has to give in.[41] This is underlined by the command that he must leave his attaché case behind: he has to surrender all his preconceived notions. The patient was struck by the composition of the team, saying: "It is a new team. I have left my family behind;[42] this is a team I have chosen." The imagery of childhood has been integrated through the previous family dreams (79a–c) and replaced by what the patient called "an inner team."

Again emphasis is laid on the part played by Mole, the feminine partner of the team. She suggests looking for the cave behind the waterfall, and is thus instrumental in the discovery of the green spray. It is a strange place to find it. The patient said: "It is a leaf from the upper world; it grew in the sun; it is a pledge and a reminder that the world still exists." This shows the feeling of depth in the fantasy: some memento is needed for the hero not to be swallowed up by the fascination of the underworld. The patient wondered how the leaf had got into the cave; she thought "the frog" (referring to dream 81b) might have brought it there: both spray and frog have the same bright green color. It is the color of life, of hope and futurity,[43] and possesses generative, "spermatic" qualities[44] (later on

[41] The impossibility of going upstream, against the current of the river, recalls the situation in dream 81a, where the dreamer is forced "to go with the stream."

[42] This referred to the "family team" of herself, brother, and sister.

[43] Cf. Jung, *Alchemy,* p. 147; *Mysterium,* II, p. 197.

[44] Cf. Jung, *Mysterium,* I, p. 124. For all these reasons it was also the color of the Holy Ghost, "la couleur qui verdoye et qui réconforte" (Jung, *Alchemy,* p. 203; *Mysterium,* II, p. 34).

the spray will undergo several transformations, corroborating its symbolical affinity with the frog). The patient said that the spray had sprung spontaneously into her fantasy, and for her its main significance was that it represented life. Every member of the expedition now carries some object: Mr. Jones, apart from his inevitable notebook, carries a candle; Mr. Webster a lantern; the guide a rope and ice ax; and the woman, most appropriately, the spray of life.

The part about the round valley or basin with the pool in its center explains why, in preference to Mr. Jones's idea of going upstream, Mr. Webster's advice to go downstream has been followed. The patient said that the image of "an underground place where all streams run together" had been in her mind for some time. "If you follow the stream you are bound, wherever you start, to come to the central place." This idea of the "central place" is intensified by the crystal or star in the middle of the pool which forms the center of the whole basin. This gives the idea of a mandala with the star as

P 20: 14 Sept 41 center, an image corroborated by the painting which the patient made of this particular scene of the fantasy; it shows eight rivers flowing into the central pool with the star at its center. The party has thus arrived at the meeting place of all rivers which is marked by an eight-rayed star [45] or crystal: [46] both characteristic symbols of the psychological self. It is the "pole star around which all other constellations revolve"; "the point round which everything turns" and thus again a symbol of the self.[47] This star is to be seen in the center of the blue pool whose color is that both of the water and the sky,[48]

[45] Cf. fig. 28 and 29 in "Mandala," where the center of the mandala is formed by a star (text, pp. 374 f.).

[46] Cf. ibid., fig. 6 (text, pp. 364 f.). Also Jung, *Mysterium,* I, p. 269; II, pp. 214 f. The latter reference mentions in particular the *lapis sapphireus* (cf. the "sapphire-blue sphere" of the fantasy).

[47] Jung, *Alchemy,* p. 178; cf. also *Aion,* pp. 133 f., 136, 224.

[48] The double nature of the "blue sphere" also comes out in its contents: fishes and stars. The symbolical significance of the fish can here be mentioned only in passing; it is a symbol of the unconscious content with special reference to its healing aspect, in particular as the symbol of the savior. (Cf. Jung, *Aion,* pp. 142 ff.; 182 f. As a considerable part of this most important book deals with the symbolism of the fish, no attempt will be made to give more references.) The hidden link between the symbols of fish and star, as seen most clearly in the symbolism of the savior and the "inner light," is also hinted at in the gold and silver fishes of the fantasy: it points to the hermaphroditic aspect of the fish symbolizing the complexio oppositorum (cf. Jung, *Aion,* p. 152). (Also both fishes and stars are attributes of the Great Mother; cf. Neumann, *The Great Mother,* p. 141: the stars are fishes in her night sky.)

of depth and height.[49] Blue is the color of spirit; [50] and in particular it is the color of the quinta essentia [51] whose nature is the rotundum.[52] The quintessence is the water of life, the aqua permanens, or, as an old alchemist calls it, "le ciel humain." [53]

This double meaning of the blue pool as water and sky is particularly significant.[54] Its meaning is contained in the words of Mr. Webster: "You can look at the sky from either end." It is below and above; [55] or psychologically speaking, it is outside and inside, nature and spirit. The pole star is thus both itself and a "reflection"; as the "higher star" it shines "in the higher sky" of the macrocosm, and as the "lower star" it shines in the "lower," "spagiric," inner sky [56] of the microcosm of the human psyche. (The idea of the blue pool as firmament [57] was elaborated in the second painting of the episode, *P 21: 17 Sept 41* in which the pool changed completely into a night sky with stars.)

Here the final words of Mr. Webster, the psychopomp, about "the answer to claustrophobia" fall into place: where the harmony of the cosmos has been created out of chaos, where an "inner" light arises from the "clouds" and "darkness" of disorientation,[58] the "answer" to fear can be found. Her own understanding of the situation

[49] Cf. Jung, *Alchemy,* p. 203.

[50] Cf. Jung, "Psyche," p. 211 and n.

[51] Jung, *Mysterium,* II, p. 266.

[52] Jung, "Religion," p. 99 n.; cf. also my *Studies,* p. 95.

[53] Jung, "Religion," p. 99 n.; *Mysterium,* I, p. 67.

[54] Cf. Jung, *Aion,* p. 225, where he mentions water "as a blue expanse reflecting the sky" as one of the symbols of the self appearing in modern dreams and visions.

[55] Cf. the Greek verses in Jung, "Transference," p. 189:

"Heaven above
Heaven below
Stars above
Stars below
All that is above
Also is below
Grasp this
And rejoice."

[56] Jung, *Mysterium,* II, pp. 248 f.

[57] Jung, ibid., p. 258. For the "interior firmament," cf. above, p. 223.

[58] Cf. the second painting. Regarding the space between the black part, representing the rocks, and the blue sphere, the patient explained it as "a sort of primal mist, growing out of the streams which made a ring of shallow water round the pool." She added: "In this picture you don't know whether you are looking up or down, or straight along—this is where it comes to the same thing whether you climbed to the top of a mountain, or went to the bottom of a cave." In *Aion,* pp. 151 f., Jung quotes the dream of a patient in which she is told by a "wise old man": ". . . the highest and the lowest come together. They are at bottom one."

made this quite clear. When I asked her what Mr. Webster's words meant to her, she said: "There is the sky without and the sky within, that is part of it, but not all. Also, you get to the sky from the cave, not only by going back, but by going on and right through." Then she added: "In claustrophobia you think you are walled in every way, but now you find you are not walled in any way."

Talking about her claustrophobia she said: [59] "It feels to me now that I had claustrophobia in order to have an analysis rather than that I had an analysis to get rid of it." She could feel the claustrophobia as "something that had a meaning or value of its own," thus describing her symptom as what one might call a device of the self to make her accept the process of individuation.[60] "The 'Wilderness' was terrible because I feared it; or rather because it was a perception of something completely unrelated. It was a situation that was not tolerable and something had to be done about it; it was a question of establishing a relation." Regarding the vision of the pool-sky, she added: "It seemed to represent a realization that if instead of getting back out of this incomprehensible world into which I had strayed, you went on through it, you could get to something orderly and comprehensible again—that it was to be found in both directions. That is why Webster said, you can see the sky from each end." Then: "Also the sky is central and exerts a centripetal force; [61] therefore as long as you follow the stream you can always find it; you cannot lose touch with it. You will not, as you fear in claustrophobia, be cut off from the psychic sky which is the order of created—as opposed to chaotic—things." As to the painting of the "pool-sky" she called it "the most consoling one I ever drew." [62]

[59] On account of their great importance regarding her symptom, her remarks—written down at the time—are given more fully than usual.

[60] Cf. Jung, "Psyche," pp. 208 f. "Confrontation with an archetype or instinct is an *ethical* problem of the first magnitude, the urgency of which is felt only by people who find themselves faced with the need to assimilate the unconscious and integrate their personalities. This only falls to the lot of the man who realizes that he has a neurosis, or that all is not well with his psychic constitution. These are certainly not the majority. . . . Once he is on the way to assimilating the unconscious he can be certain that he will escape no difficulty that is an integral part of his nature. . . ."

[61] Cf. the symbolism of the self as "magnet."

[62] How real the fantasy was to her came out in her remark "how glad she was to have gone with Mr. Prentice Jones." Comparing the fantasy with previous ones, she said that it was "spontaneous in a sense that none I have ever had before was"—"Who would have thought that Prentice Jones would have had such adventures?"

This ordered pattern of the "inner sky" is the great experience continuing and completing the former discovery of the night sky of the angel vision. There are two developments since then. The one is that the night sky of the angel vision has now turned into a sky to be looked at "from either end." In this a more comprehensive realization is implicit; inner and outer experience correspond to each other, above and below, conscious and unconscious, stand in a total relationship.

The other step is that whereas in the angel vision the feminine ego had been "seized" and overpowered by the invasion of the patriarchal uroboros, now it is a full and conscious partner in the experience of the nekyia. Then the ego had seen the harmony of the night sky "through the angel's eyes," now it is an equal partner [63] in the team: consciousness has increased to a point where the ego can put itself face to face with the decisive experience. The preponderance of men in the composition of the team of one woman and three men expresses the discriminating attitude needed at this point for further integration. This new step is formulated in two remarks then and now: the patient felt that the night sky of the angel vision "pointed the way to the cure of the claustrophobia"; now Mr. Webster calls it "the answer to it." The reality of the inner experience and the actuality of Mr. Webster's remark were, in course of time, proved by hard facts: from this point onwards the claustrophobia disappeared, without any further trace, for good.[64]

[63] This comes out in her participation in the "rescue party": it represents a voluntary, deliberate descent into the unconscious in order to "rescue," that is to reintegrate, a part of the psyche. One masculine part to be rescued is collective and conventional (although with hidden possibilities of a different nature): the derivative of the negative father spirit (cf. Jung, *Symbols,* p. 260), and a manifestation of the negative animus (p. 186). The guide would be the derivative of the positive father (whose role had been largely taken over by the brother); he forms the link with the psychopomp, the positive father as representative of logos in its highest sense.

[64] There is one qualification at the present stage of the experience which eluded our attention at the time but made itself felt very soon: the mists which "gathered round" had made it impossible to see beyond the blue pool. This shows the "insulation" of the inner experience; consciousness is concentrated inside this area and restricted to it. The vision of integration and wholeness is still not complete. Although the right answer is found, and has a concrete effect, its significance still has to be understood and confirmed in other areas of the personality. The continuation of the fantasy and the following dreams soon drew our attention effectively to this limitation. This correction of an omission is in itself a convincing proof of the compensatory activity of the unconscious.

This was, of course, not known to us at the time, and it is impossible to assess how far Mr. Webster's remark represented the "answer" to claustrophobia at this particular moment, or how far subsequent analysis influenced the complete disappearance of the symptom. All that one can say in retrospect is that the patient *felt* this experience to be the "point of no return" and that, looking back, there is no reason to disown her evaluation of it.[65] At the time we both accepted Mr. Webster's words as stating a definite fact; and if this assurance did something in itself to help resolve the symptom, we certainly had no cause to regret it. In any case it did not take any libido out of the analytical process, and the following dreams, coupled with further adventures of Prentice Jones, continued the line of development.

The discussion of the Prentice Jones fantasy had not left any time—and apparently not much libido either—for dreams; but the very night after we had come to a satisfactory interpretation the patient had two dreams.

83a: 22 Sept 41 I am in the Jura: the landscape is just as it really is, a steep mountainside with fir trees and white limestone rocks. Two young men ask for the road to La Flégère—I tell them the way.

The particular significance of the dream lies in the reference to La Flégère—situated above Chamonix. This had been the place where, many years ago, she had had her first acute attack of claustrophobia, and also the great dream of the rod surmounted by the monogram of the figures 1 2 4. The landscape of the dream was also connected with that of the Prentice Jones dream. It was so vivid that the patient could almost identify the exact spot in the actual landscape of the Jura. It was a landscape of limestone mountains with caves and underground streams. "They had always represented to me the approaches to the underworld; the entrance to Mr. Prentice Jones's cave might not be far off."

F (4): 1936 The patient now mentioned a detail about the "1 2 4" dream which she had not mentioned before: she had, at the time, taken the dream as the starting point for a fantasy. She had begun by "mentally

[65] While I accepted it at the time, the continuation of the process convinced me that the final integration of the symptom occurred somewhat later and was finalized with the great feminine initiation of dream 91a. Before this point could be reached, one more important regression had to be dealt with.

following the path to La Flégère in all its details, and then going on from there to an imaginary landscape." This led her to a mountain, which she climbed; on the top she found "a being rather resembling a Michelangelo sibyl." [66] Although this being made a great impression on her she had not been able "to get into communication with it." She felt now that La Flégère "means not so much the place of claustrophobia as the place where the search for its meaning begins."

This feeling was corroborated by an association to the question about the way to La Flégère. She said: "To ask me the way to La Flégère is rather like asking St. Paul the way to Damascus;" it was the place where her "conversion" began, and now she was asked to describe it to the two young men. As to these she said: "They are young, strong, virile; they would be good for high climbing; are they perhaps new recruits to the team, or the start of a new team?" They appear as a pair, as "twins"—an indication of an unconscious content emerging into consciousness and in this process dividing into two identical halves, one conscious and one unconscious.[67] This signifies that a deep level of the unconscious has been activated. When the patient mentioned the "twins" I asked her if they might possibly be "angels." She felt this to be the right interpretation, and added that the "angels" asking her for the way was like the ego being tested by the messengers of the "other," archetypal world. Now she knew the way to her Damascus; the ego had fully understood the significance of its suffering; instead of being the "victim" of unknown powers it had turned into their "switchboard": "the ego now knows—now that I have the answer to claustrophobia—what it is all about."

[66] Cf. above the fantasy about the sibyl (p. 102) following dream 12 (pp. 101 f.). The course of the analysis makes it clear what this sibyl meant: it was a representation of the Great Mother whom she could not contact at the time, for which reason she appeared only in her negative aspect. This is formulated in the experience of the "Wilderness."

[67] "The doubling is not made by the conscious mind, but appears spontaneously in the products of the unconscious" (Jung, "Mandala," p. 370). Stories of twins occur in almost every mythology. A particularly clear indication of the division into a "bright" and a "dark," conscious and unconscious half is to be found in the story of the Dioscuri. According to Pindar, they always spent one day in the underworld and the other in the world above (Kerényi, *The Gods of the Greeks,* p. 108). They rescued men in battle and at sea (p. 107) and were connected with the Dionysian mysteries (p. 87). To this context belongs the dual nature of the alchemical Mercurius (cf., e.g., Jung, *Alchemy,* pp. 64 f., 357). The dual nature, whether of the two Dioscuri or of Mercurius, is always connected with the mystery of individuation, symbolizing the problem of the opposites to be united.

This feeling of integration was underlined by the second dream of the same night:

83b: 22 Sept 41 I have been fishing in a river and have caught four fish. I then take them home and I go to infinite trouble to put them back in the water, in a kind of ornamental lake outside the house (the house is not my real one, but much larger). On the way I drop one on the floor of a room. When I have put the others in the water I go back to it; it is dry and shrivelled. I pick it up in a cloth and take it to the lake. As I go a heavy shower of rain falls; I can feel the drops falling on my bare head. The rain also wets the cloth, and I think, this will revive the fish. It is alive when I put it in the lake.

The patient had never fished in her life; so the image was not one which would naturally occur to her (as for instance her bird-watching dreams), and for this reason she found it the more striking. Fish symbolize contents of the unconscious, living focal points. She associated them with the "shining things" moving in the pool-sky, which had been either stars or fishes. There are four of them, pointing to the problem of totality: the four fish symbolize wholeness and integration. She "takes them home": general archetypal contents become individual "property," contents of the collective unconscious are integrated into the individual psyche. (Regarding the house, the patient felt it to be "really hers.")

But the usual symbolical problem occurs: the fourth content is elusive:

> Three we brought with us
> But the fourth would not come.[68]

It is again the archetypal problem of the inferior function, of the "fourth nature" whose integration symbolizes the achievement of psychic totality. On reaching consciousness—"being caught"—the fourth function constellates the self;[69] but on account of its incompatible nature it is also bound to constellate a psychic crisis. The "slip" of the patient in dropping the fourth fish shows her resistance to accepting the inferior function. Although she takes great care to

[68] Concerning these words from Goethe's *Faust II,* cf. Jung, *Alchemy,* pp. 150 ff. The problem is formulated in the initial words of Plato's *Timaios* where the "fourth" absents himself from the meeting of the friends (cf. Jung, *Mysterium,* I, p. 231). In "Trinity," pp. 189 f., Jung mentions several dream motifs in which the elusiveness of the fourth function is shown; one of them is that of "three chickens in a coop from which a fourth has escaped." Cf. also pp. 121 ff.

[69] Jung, *Alchemy,* p. 26.

save the fish, this resistance shows that some psychological problem has become constellated [70] which will have to be faced before the inferior function can be integrated.

Future progress is made possible by the trouble she takes over the revival of the fish: sufficient libido is invested to guarantee the progress of the work. But all her efforts, so she felt, would have been in vain without the rain: it was a true "miracle" effected by intervention from "above." She had almost given up hope of being able to save the fish though she went back to see what she could do about it. "The rain was what I could not do myself: it was an act of grace." She added: "You cannot do it alone; you have to do all you can, and by this you provoke the gods to do their part." The ego has to do its utmost, then the deep unconscious can and will respond. The rain wets both the fish and herself in a symbolical act of "baptism." This shows the essential difference from the occurrence of "magic rain" (in dream 38a),[71] where it is not yet falling on her and she is only watching it as a "sign" from heaven. In that dream she had been a "spectator," but in the present dream she plays a strongly active part: she is "right in it." This is corroborated by an observation of hers: that she had a strong concrete tactile sensation, both of the fish and of the raindrops on her head: "It was completely real; I was in it right with my usual senses."

At this point the patient brought the next installment of the Prentice Jones fantasy, which she had developed during several days up to September 24, that is, two days after the last two dreams. As will be seen, it is extremely rich in archetypal symbolism, and again can be discussed only in the barest outline, and in its immediate relevance to the analytical process. I am fully aware of the sacrifice involved in this procedure, which does not do justice to the riches of the fantasy. I have decided on this way of presentation for several reasons: first, it follows pretty closely what was said at the time (if anything, the interpretation at the time was less complete than now); second, adequate amplification of the material would burst the limitations imposed by the purpose of this book, which is to keep to the main theme of the patient's personal development. More important, however, is the third reason. When the patient brought me the fantasy she also brought two dreams, dreamed after she had written the fantasy down. The second dream in particular disturbed her deeply, as it

[70] Cf. below, pp. 330 ff.
[71] Cf. above, pp. 168 ff.

seemed a complete anticlimax to the positive developments of active imagination. For this reason she reported both the dream and fantasy together, and we discussed them simultaneously, as if they were different parts of one whole. As will be seen, both fantasy and dream played a major part in elucidating the transference situation. This considerably complicates the discussion of the fantasy: on the one hand there are its archetypal contents which could be discussed on their own; on the other hand the transference aspect intruded all the time and there was a constant interpenetration of the two aspects. For the sake of relative clarity I propose to interpret the main lines of the archetypal symbolism with only passing reference to the transference situation, and revert later on, in the discussion of the dreams (84 and 86) to the transference significance of several points in the fantasy.

Here, then, is the text of the "Continuation of Mr. Prentice Jones's Diary" (which was what the patient called her active imagination):

F 23: 18–24 Sept 41 The mists closed down altogether, and nothing could be seen at all. The guide said we had better be roped. We climbed for a long time. I found the darkness confusing, and could hardly say whether we went up or down.

We are not in a cave now. The air feels different: clear and keen, with movement in it. I should say we are high up in mountains, under the sky. But which sky?

Some way off, a red flame is visible, the shape of a candle flame. Approaching, we find it is very large—a still, hot flame the size of a tree. We can feel the heat even from this distance. There are people there, moving about; they are visible for a moment as they pass through the light of the flame.

The hum of many voices can be heard. There is hammering and the clink of metal, as if something were being forged. The flame rises from a sort of furnace on the top of a hill. Now the workmen have opened doors in the furnace, and streams of red-hot or white-hot metal flow out on all sides and trickle down the hill.

The guide asked one of the workmen some question which I did not hear. The man answered, "In the morning the mountain will be veined with gold." "Is this metal gold, then?" I asked. "If the fire was hot enough," he answered; "would you like some?" And he dipped his ladle into one of the streams and brought it out full of the hissing, molten stuff. "Not yet, thank you," said Webster. "It is too hot. But gold will keep."

We started to go down the hill. The moon had risen, and the light

was good; I did not need my candle. When we had walked a long time we came to a small round dell shut in by rocks. It was laid out as a garden, and a man and a woman were gardening in it; they wore long garments and hoods which gave them a monastic look. The garden was a most extraordinary one. It was filled with flowers of every shape—cups, bells, and stars—but they were all made of metal; gold, silver, or other metals.

Mole spoke to the gardeners and admired their flowers. They said they were watered with the metal streams that flowed from the top of the mountain. The woman offered to give Mole one of the flowers. "Have you anything to give in exchange?" Webster asked. Mole said: "I have nothing but this spray of green leaves which the frog brought." The woman said, "That is the one thing we have not got in this garden." She planted the spray in the earth next to a plant which had leaves of the same shape but made of yellow metal. "There," she said, "now it will grow into a tree." She gave Mole a metal flower from the same plant.

(The patient painted a picture of the "furnace"—seen a few days later.) *P 22: 27 Sept 41*

There is first the "confusing darkness" of the mists: unconsciousness closes in again, after the great vision of the blue sphere. A new phase in the nekyia, a new nigredo, begins, indicating both a falling back into unconsciousness, an incapacity to hold on to the redeeming vision, and a further descent into the unconscious as a step to deeper understanding. The uncertainty about going "up or down" corresponds to the constant change in the rhythm of ascensus and descensus, amounting to their simultaneousness, so often described as a characteristic of the transformative nature of the opus.[72] Psychologically speaking, it points to the problem of the unconscious as both "subconscious" and "supraconscious": by going "down" into the unconscious one is at the same time going "up" into the region of higher understanding,[73] in exposing onself to the "darkness" of the unconscious one is opening oneself to the "light" of consciousness. It points to the hidden identity of the opposites which can finally be united in the *destillatio circulatoria,*[74] in the experience and suffering of the continuous *transitus*. It represents the emotional realization of the opposites which means initial confusion and darkness.

This darkness is penetrated by the large red flame, giving both

[72] Jung, *Mysterium,* I, pp. 237 f., p. 242.

[73] This is formulated in the uncertainty about "which sky" the team are under. Although they are evidently underneath the surface of the earth, they are nevertheless high up in the "mountains." This repeats the symbolism of the inner "spagiric" sky in the previous chapter of the "Notebook."

[74] Jung, *Mysterium,* I, p. 248; *Alchemy,* p. 123 n., p. 157.

light and heat. It is a very hot flame: [75] its heat can be felt from far away. The team, the patient, is near the fire; things are "getting hot." Here the fantasy and the simultaneous dream of the fourth fish connect. The realization of the inferior function is, on account of its incompatible character, always accompanied by "confusion" and consternation; it is always a highly emotional problem.[76] This is expressed in mythology as the heat which the hero has to endure inside some animal or as imprisonment,[77] symbolizing the descent into the underworld of the unconscious.

At the same time this heat has the power of burning all impurities away: suffering endured and survived leads to the rebirth of the personality; gold will be produced "if the fire is hot enough." Apparently the patient does not yet feel sufficiently prepared for the final step: Mr. Webster finds the gold still "too hot," but it will keep until such time as the ego has gained sufficient strength to tolerate the full impact.[78] "In the morning" the mountain will be veined with gold: [79] the dawn of new consciousness will indicate the passing of the night of the nigredo.

The symbolism of the "workmen" can be mentioned only in passing.[80] They are a form of "metal men," of cabiri [81] or dwarfs: of

[75] The "furnace," as hermetic vessel or krater, is the place of transformation; it is the "matrix or uterus from which the filius philosophorum, the miraculous stone, is to be born" (Jung, *Alchemy,* p. 227).

[76] The nature of the problem will become clearer with the following dreams (84 and 86) and will be discussed then.

[77] Cf. for instance the myth of the "night sea journey," where the hero has to endure such heat inside the belly of the whale that he loses his hair (Frobenius, quoted from Jung, *Mysterium,* I, pp. 229 f.), or the fire ordeal of Arisleus and his companion inside their oceanic prison (Jung, *Alchemy,* p. 333). To this context belongs the symbolism of the fire of purgatory. The night sea journey is always a story of "death" and "rebirth." Cf. also Campbell, *Hero,* pp. 90 ff.

[78] The transference significance, concerning the patient's emotional relationship to the analyst, will be discussed presently.

[79] The "red-hot" and "white-hot" streams of metal repeat the symbolism of red and white as opposites and polarities which will find their synthesis in the final product, gold.

[80] Another interesting symbolism is the tree shape of the flame, connecting it with the arbor philosophica of the alchemists, the spiritual growth of the "unfolding opus" (Jung, "Transference," p. 301). The alchemical gold, the *aurum nostrum,* appears as the fruit of the tree (cf. Jung, "Der Philosophische Baum," p. 430). The square basis from which the flame emanates also points to the idea of totality as expressed in the *arbor.*

[81] Cf. the picture which the patient painted of this scene. In it the "dwarf" character of the workmen is striking. Other forms of these dwarfs are the dactyls or the homunculi; cf. also the *anthroparion* of the vision of Zosimos (Jung, "Zosimos," p. 141).

the "subterranean" forces of the psyche [82] which function at depths which the conscious functions cannot reach.[83] They appear occasionally in dreams and active imagination at critical periods. In our context it is interesting to remember that Goethe, in the Cabiri scene in *Faust II,* connects them with the problem of the transition from three to four: the problem of the fish dream seems to be taken up again in a different region of the psyche, that of fire.

It is remarkable how, after the water symbolism of the first chapters of the diary (cf. the underground stream and the pool) and the simultaneous dreams (81b, 83b), the symbol of fire now takes precedence.[84] The patient having accomplished the descent into the region of the unconscious, symbolized by the underground cave and the waters of the depth, the unconscious contents have apparently to be "incubated." [85] Detached realization will have to give way to emotional involvement: [86] the stone of the philosophers, which is *trinus et unus,*[87] can, on account of the elusiveness of the fourth element, be produced only by the "fiery agony of the furnace." [88] At present the patient is only "near the fire" and not yet right in it, but as will be seen she will not be spared the complete ordeal by fire.

The symbolic meaning of the "man and woman" in the garden of metallic flowers can again only be discussed in its immediate relevance to the analytical situation. They have their symbolical correspondence in the adept and his *soror mystica* of alchemy,[89] who together

[82] The cabiri, or dactyls, are servants of the Great Mother (cf. Kerényi, *The Gods of the Greeks,* p. 86; Neumann, *Origins,* p. 48; *The Great Mother,* pp. 324 f.).

[83] Characteristic is the action of the dwarfs of fairy tales who, as long as they are well treated, perform difficult tasks under the protection of the night. They can see into the future, are marvelous smiths, and a gift from their hand turns into gold. On the other hand, they revenge themselves when offended: instincts sinned against turn against man.

[84] In the alchemical story of Arisleus and his companions the heroes are held captive at the bottom of the sea—in the realm of the unconscious—where they have to suffer intense heat (cf. Jung, *Alchemy,* pp. 320 ff., 333).

[85] Cf. the Indian concept of *tapas,* "interior concentration, which burns up with its heat (*tapas*) the karmic seeds" (Zimmer, *Philosophies,* p. 256; also Jung, *Alchemy,* p. 326).

[86] Cf. Jung, "Trinity," p. 122, where he explains the problem of the three and four as the "dilemma whether something we think about is a mere thought or a reality."

[87] Cf. the dream of the three plus one fish.

[88] Cf. Jung, *Alchemy,* p. 334. The uncertainty between "three" and "four" is illustrated by the painting of the scene: of the two sides of the basis which are visible, one emits three, the other four streams of molten metal.

[89] Cf. Jung, "Transference," p. 320, n. 1 and fig. 12. More about the symbolism of the adept and anima (animus) has been said above, p. 218.

perform the opus. In this sense they are the patient and the analyst who are both integral figures in the individuation process. They both wear a kind of ritual garment giving them their "monastic" look: the transference situation is experienced as "ascetic"; it is to be understood and accepted as a "mystical," "sublimated" relationship in which personal satisfaction has to be sacrificed to the purpose of the work.[90] On the subjective level they represent the ego as "hero" of the quest working in conjunction with the anima, or animus; or, as alchemy would call them, the king and queen who combine in themselves the basic opposites.[91] The patient meets in the depths of the unconscious the representative of her own "elevated" archetypal ego —feminine consciousness—co-operating with the positive animus, her integrative spiritual effort.

They raise metallic flowers of every variety, representing various aspects of the inner spiritual man.[92] They are met in the light of the moon: by the inner light of the soul. Mole speaks to them: the ego tries to relate in a positive way and to understand their secret. The metal streams watering the flowers are the "metallic waters" of alchemy: [93] another form of the aqua permanens, the *hydor theion,* the divine water which is a panacea and has the power of regeneration. It waters the garden and thus produces the miraculous flowers—the "golden flower"—of individuation.

"Mole" exchanges her green spray "which the frog brought" for one of the metal flowers, presumably gold, since it is made of yellow metal.[94] Considering that this green spray had such value to "Mole" when she found it, this exchange is deeply meaningful. Then it had been a positive reminder of the "upper world," a charm against being swallowed up by the fascination of the underworld, a symbol of life and hope. It is highly significant that it is the feminine ego, "Mole," who at this point is the active partner of the team: the ex-

[90] The problem arising out of this "sacrificial" situation will be discussed as part of the transference problem.

[91] Cf. Jung, "Transference," Chap. 2, "King and Queen," pp. 211 ff.

[92] Cf. Jung, "Zosimos," pp. 186 f. The various flowers in their totality correspond to the arbor philosophica. Jung quotes a dream of Zarathustra's in which, after having drunk the drink of omniscience, he saw a tree with branches of various metals.

[93] Cf. Jung, *Alchemy,* p. 374.

[94] Concerning the yellow flower cf. Jung, *Mysterium,* II, p. 250, n. 81, 262. The yellow *Chelidonium* is regarded in alchemy as a magical plant, signifying the highest value (gold). Green, the color of the *spiritus vitae* (cf. *Mysterium,* I, p. 124), is the immediate forerunner of the philosophical gold: truly lived life is virtually identical with integration.

change of flowers is of supreme relevance to the problem of feminine integration. When "Mole" exchanges the green spray for the metal flower, she surrenders her "earthly" hope for the hope of inner fulfillment. This green spray from the upper world will take root in the garden of the underworld: the sacrifice will add something new to the variety of metal flowers; individual experience adds its bit to the collective imagery. Perhaps it is the human element of individual change and transformation: the eternal, superhuman—and also inhuman—images gain an element of human transitoriness. It is the one thing not growing in the garden: the world of the archetypes is in need of man's self-application, in spite of all his frailty and evanescence.

But there is a problem inherent in this exchange which cannot be answered at present: possibly the patient is exchanging the fullness of physical life for a too exalted, pale spirituality. The natural spray of life, belonging to the physical world, is exchanged for the symbolic flower of the underworld. Symbolic realization is needed for psychic rebirth; the danger is that in the exchange the spray of life will be lost sight of: abstraction may take the place of human relationship. This emphasizes the possibility of conflict suggested by the "monastic look" of the couple: true sacrifice can be performed only by going through the fire of emotional conflict, not by avoiding it or sublimating it too early into "spiritual" detachment. Everything, therefore, will depend on enduring the conflict; or, speaking in the imagery of the fantasy: on the future fate of the exchanged tokens. What will happen to the green spray in the garden, and what to the metal flower which "Mole" carries away with her?

XIV

The Ordeal by Fire: The Crisis of Transference

When the patient had written the fantasy down, she had been well pleased with its development and its obviously rich and significant content. She was the more dismayed by the intense anticlimax that was contained in one, or as we shall see two dreams immediately following. They showed her the anticipatory and preliminary character of the fantasies and, more important, brought the full force of the transference problem up for her consideration. Before going into this critical situation, we will mention a dream which gives a kind of intermediate position.[1]

85: 27 Sept 41 I am back in Geneva. I say I really must make an effort to get back to my own flat in a few days. I then visit my flat and look at my rock garden. I find that several plants which have never flowered before are in bloom; they are odd flowers, some black and white, some like a wild pansy with thick petals.

Why is she back in Geneva? On a previous occasion [2] she had recognized that Geneva stood for the past, also for external, intellectual activity and a "masculine" attitude in which her feminine personality was largely suppressed. To be back at this place denotes a regression to the corresponding standpoint. This links up with the last fantasy, as if the dream were criticizing a too theoretical and abstract element in her attitude. (The problem of the "metal flower" now asserts itself.) She realizes that she has to make an effort to get into her own flat, into a more rooted and self-contained position. So far she only

[1] This dream was dreamt the night before she made the painting of the furnace.

[2] Cf. dreams 39–41, p. 177.

"visits" her own flat; although she is aware of the need and takes a first step to correct her mistake, she is not yet "living in it." But her visit shows her that even in her absence, in her preoccupation with perhaps too theoretical pursuits, genuine growth has taken place, as if to encourage her to return to her genuine, "own" mode of life. The black and white flowers hint at a positive answer to the problem of opposites. Since on the one hand there are no "black and white" flowers in nature, and on the other hand the dream talks of real flowers, we can understand this as a first attempt of the unconscious to synthesize the two plants of the fantasy, the "natural" and the "symbolical." With the pansy the patient associated "flowers of thought" (French *pensée,* whence the English name),[3] but thought, as symbolized by flowers, alive and rooted. The dream thus contains a warning and an encouragement. As will be seen, it represents an intermediate phase in the unfolding of the problem. Its solution will take considerable time.

The patient was puzzled by the problems hinted at in this dream after the seemingly so much more positive developments in the fantasy. But it was the next dream, the following night, which had a most disturbing and explosive effect.

86: 28 Sept 41

I am sitting on a bench in a large room or hall and watch airplanes take off. Several fly off quite normally; then there is one which I think is a special new model. I think, "That's a beauty." But instead of flying into the sky it is somehow in the room; it hits the ceiling and falls. People come in led by a severe-looking woman with gray hair, apparently a doctor. She says: "We can do nothing for the pilot; he must be dead."

The fact which, of course, distressed her so deeply was the airplane crash and the fate of the pilot. It was even more disquieting because she had felt the airplane was a special new model of great beauty. She felt the crash was a clear sign that somehow she had "taken a wrong turning." Clearly an airplane is not meant to fly inside a hall; there is some "illegitimate" obstruction. Generally speaking, airplanes in dreams represent intuitions, "flight of ideas," and, more particularly, in dreams of women they are manifestations of the animus. They are "technical" achievements of intellectual and rational science and fly high like thoughts. In themselves they are neither positive nor negative symbols; their evaluation depends upon the context of the dream.

[3] Cf. *Folklore,* I, p. 843.

The airplane is a special new model of great beauty; this would point to some recent positive achievement on the logos side, perhaps also her newly discovered intuition. It could refer to the "metal flower" with its connotation of spiritual value. The large room or hall from which the patient is watching is her "world," her concrete environment, the radius of her individual existence, of her conscious ego personality. The dream would thus point to some limitations in her ego attitude which are a fatal hindrance to the flight of the spirit and indicate a flaw which stops the movement toward higher realization.

While we were considering the implications of the dream, the patient said: "The plane had not yet exhausted its climbing power, it was checked quite near the beginning of the flight while its impetus is at the full." This indicated that the "dynamic, new attempt" represented by recent dreams and fantasies had been interrupted by some interference of the ego. Our discussion made her aware of a basic flaw in her approach: she had taken the developments "in too personal a way." She expressed it as an attitude of "How interesting that such things should happen to me" instead of "important things are happening." In other words, considerations of the ego—or rather, shadow—such as pride and achievement, the desire to impress the analyst, the wish "to play her part well," had intruded into the unconscious process.

The other side, however, to this problem was that her personal feelings for me had been repressed and found indirect expression in this attempt to use the "impressiveness" of the active imaginations as a covert approach to my feeling. To this extent the plane had tried to escape from the emotional condition of the ego; consequently, unless the problem of her relationship was fully faced, the airplane was bound to crash. The "death"—or at least temporary eclipse [4]—of the pilot is a correction and compensation of her unconscious fear that personal feelings would interfere with the analysis and with my acceptance of her: she had tried to send her animus soaring up into the sky and avoid personal involvement. If the new phase of the analysis, symbolized by the "metal flower," should take place "outside" the hall, that is outside her ego ambitions, this flight would be impossible as long as she had not given herself to the "hottest fire," and as long as the "gold" was still too hot to be tolerated by the ego. The "monastic look" of the two adepts was, at this point,

[4] "Death" in a dream virtually always implies potential rebirth.

an anticipation of a future "sublimated" relationship, to be achieved only by going through the fire of emotion. Only the acceptance of her feelings for me, and of her positive femininity,[5] could lead to the production of "gold," the truly integrated personality. Thus the "impurities" to be burnt away and the fire to do this were the same thing.

What happens in the dream is due to the conflict between the physical, "vital" sphere on the one hand, and that of the "spirit" on the other. It is a separation of the two aiming at a later synthesis on a higher plane. This separation is formulated as the "death" of the pilot, which has its counterpart in the traumatic effect of the dream on the dreamer. Such a separation alone makes it possible to distinguish between the affective and spiritual purposes which originally aim at different ends: one at concrete satisfaction, the other at symbolic integration. The clash between the two spheres is a condition of human psychology; it is a constant and hardly tolerable conflict and has therefore a tendency to stay unconscious.[6] They are at the outset, and time and again, mixed up in the analytical process, which, by constant approximation to higher awareness, aims at reconciling the conflict through the synthesis of a superordinated authority. This reconciling, uniting symbol appears in the fantasy of the "monastic couple," who are at one and the same time emotionally related and physically independent. The traumatic-affective experience of the dream brings about a new level of consciousness, as the precondition for the realization of the anticipated synthesis.

It is impressive, and evidence of the genuineness and reality of the unconscious process, that the problems contained in the fantasy are immediately—even before discussion!—taken up, continued, and commented upon in the dream. Active imagination and dream articulate in a convincing manner; where the active imagination, concentrating on the archetypal symbolism, has gone beyond the personal

[5] That is why the old woman doctor, a representative of the Great Mother and of the feminine self, uses the phrase "he must be dead," as if this had to be expected and was necessary: the flight of the spirit must be stopped for the sake of some feminine realization. (I discard the interpretation of this "severe-looking woman" as the negative jealous mother on account of the place and function of this dream in the process as a whole. If there is an ambivalent feeling about her, it is an echo of that connected with Aphrodite in the tale of Amor and Psyche. There Aphrodite, by her "jealousy," starts the ball rolling and enforces Psyche's individuation, thus acting as a figuration of the feminine self; cf. Neumann, *Amor and Psyche*, pp. 127 f.)

[6] In which case it can produce unexpected interferences, expressing themselves, e.g., as incompatible relationships or neurotic symptoms.

problems, the dream steps in both to correct the omission and to create the conditions for fuller realization. The fantasy, although on one level unconsciously used for a personal purpose and as an escape from the immediacy of the feeling problem, contains in itself all the imagery needed to correct such flaws and at the same time to transcend them in the realization of the archetypal background and significance of the transference relationship. Active imagination and dream go hand in hand, correcting and complementing each other, thus showing how they are "directed" by the same authority in the unconscious, by the "magnet" of the self.

But this did not prevent the patient from arriving at the next interview "almost in despair." This was due both to the critical situation that had emerged in the last dream and to an occurrence which she reported to me and which again had to do with the transference situation. The one comfort to her was that it showed how much our interpretation of the last dream had been to the point, although this realization was connected with a painful episode. She told me that after our last meeting she had suddenly remembered a dream she had had immediately before the last two dreams but had conveniently managed to "forget." She realized that the reason for this repression lay in the too obvious reference to her relationship to me which the dream contained.

84: 26 Sept 41 I have had an interview with Dr. Adler, but instead of going away when it is over, I remain sitting there in a sort of dream. It is growing dusk. Then Dr. Adler comes down the path from the gate with several men, friends of his, and I suddenly realize that I have no business to be where I am; I ought to have gone.

The repression had apparently been lifted by our discussion of the transference situation, which had raised the level of consciousness sufficiently for the dream to penetrate. What, as she now felt, had been so difficult to relate was the fact that she had stayed on after the interview. She felt this as an intrusion on her part, as the wish to prolong the analytical hour beyond its own "legitimate" limits. She remained sitting "in a sort of dream"—the dream of her "personal" relationship to the analyst. One aspect of this has been dealt with before: her use of unconscious material to make herself interesting to the analyst. She is rudely woken up from her "dream" by the realization that she has "no business" to stay on. Quite possibly, had she not repressed this dream, the later one of the plane crash might

not have occurred: it needed an even more traumatic situation—at the same time masking the transference problem—to make her aware of it.

This is, however, only the immediate meaning of the dream, and there is a different aspect to the problem. When I come down the path with several friends, she feels she has no business to be present. All my friends are men: perhaps her presence as the one woman would be most welcome and even necessary. Her feminine inferiority complex does not allow her to see the possibility that she ought *not* to have gone. There is no mention of my sending her away when she remains after the interview. She may not have been welcome in the "concrete" situation, but as long as she stays in the symbolical situation, "in a sort of dream," her presence is legitimate. What would be wrong on the objective concrete level is right on the subjective symbolic level.

There is another objective aspect of the dream which may refer to my own attitude. A criticism of my too masculine attitude may be implied in the dream: that she, as the only woman, as the feminine element, has no part in the analyst's purely masculine setup. I should make her feel that she has some business to be there. This has its counterpart in the fact which concerned me most, namely the dream's repression as such. As far as we knew, this had occurred only once before: with the dream of the "disgusting objects." [7] I had to ask myself if there was not something in my attitude that made it so difficult for my patient—otherwise so prepared to face her problems —to report this dream to me. There is a parallel situation in both repressed dreams: in either case the patient keeps something back which she feels may interfere with my acceptance of her. This points to an unconscious transference fantasy of what the analyst can take and what he does not want to face. The dream of the "disgusting objects" did not directly concern me, and it seemed right to say that the repression was due to her subjective projection on to me of the negative father and my rejection of her "infantile" behavior, and did not spring from an unconscious countertransference of my expectations of her. But the second dream refers directly to my relationship to her, and I had to look again. Then I had to admit that there was in fact a problem of countertransference: the fear of having one. I had been guarding myself too closely against becoming too

[7] Dream 44; cf. above, p. 189.

interested and fascinated by her unconscious material, which meant of course that I *had* been more affected by it than I had realized.[8] The numinous and highly potent symbolism of her active imagination had, like all such symbolism, a relevance to myself. It had stimulated in me all sorts of ideas about the process of integration, both with regard to myself and in general (although I am sure that this interest did not include a "scientific" countertransference in the sense of regarding her unconscious material as material for a future book). This is the situation which the patient tests out in her dream but which had—on account of my inhibiting, "apparent" lack of personal interest—to be repressed. The repression was lifted only by the discussion of the transference situation.

When I told her of my reaction, it had a considerable effect on her. We discussed once more at some length the symbolical significance of the "adept/*frater mysticus*" relationship which is inevitably one of mutuality.[9] This problem of positive interaction gave her, as she said, a feeling of new dignity, and helped her to cope better with the personal involvements and the desire to impress me (which contained a genuine need for acceptance on a deep level). This need, we felt, was especially connected with the fact of having found the "answer" to the claustrophobia: on the one hand a considerable amount of libido invested in the symptom had been released; on the other, in order to go on from there, she had to be sure of a corresponding realization in me of her "unneurotic," adult personality: the freed libido had to find its proper channels. (That this reaction of mine created a new emotional problem for her by intensifying her

[8] In this sense the pilot of the previous dream would refer to me: I had tried to escape from the inevitable involvements in the material condition of the opus. This attitude had to die: I had to be brought down to the "earthly" realization that I could not be "above" being "interested." The problem of countertransference has been discussed in an interesting way from the angle of the "subject-object-relation" by Meier, "Projection, Transference, and the Subject-Object-Relation," pp. 29 ff.

[9] Henderson, in his paper on the "Resolution of the Transference in the Light of C. G. Jung's Psychology," has expressed this as the "capacity for symbolic friendship" on both the analyst's and the patient's side (p. 84). He regards it as an essential step in the resolution of the transference, resulting in "a relationship not quite like any other since it has come into being as a product of the transference relationship but is no longer transference" (p. 83). With this the transference can become finally internalized (or, in Fordham's words, "the analyst is built into the psyche of the patient as a permanent internal 'friend' "; cf. his *New Developments in Analytical Psychology,* p. 87).

relationship will be seen presently.) Anyhow, she felt much relieved, and this relief is formulated in a dream the night after:

Some ritual is being performed; at the end of it someone puts some seeds into my hand; some are purple, some yellow. *87: 30 Sept 41*

The patient felt this ritual to be one of "propitiation" for her too "personal" attitude of "vanity" to the inner experience that had taken place. More important: it was connected for her with the Eucharist, the yellow and purple seeds suggesting corn and grapes, that is, bread and wine. This implied on the one hand the idea of body and spirit, on the other the idea of sacrifice. The seeds are not yet used; they are put into her hand; as we shall see at a later point, they will be sown by her.[10] She did not know who gave them to her; on the objective level the unknown person could be the analyst who had both accepted her—related to her on a new level—and initiated future growth; on the subjective level it would again be the internalized animus.

At this point she brought a further chapter of the Prentice Jones diary, expressing all her doubts about the "exchange" of the green spray for the metal flower.

We went on. After a time the guide said to Mole, "Look at your flower." We saw that the yellow metal flower was drooping. Mole was very much distressed. *F 24: 1 Oct 41*

Webster said: "It looks as if you had not made a good exchange. The green spray is left behind now."

Mole answered: "If I thought the green spray was flourishing, I should not mind so much. But I am afraid it will die as this flower dies; and then the frog has brought it for nothing."

Webster said: "It would have withered in any case if you had gone on carrying it. The metal flower ought to be more durable. However, there's no remedy in going back; perhaps we shall find one if we go forward."

As we went on, we met two young men coming up the path towards us, so we asked their opinion.

"The trouble is," said the first, "that in your hand the flower was either too warm or not hot enough. Those flowers need either great heat or great cold."

The metal flower, strangely enough, was drooping, like a live flower; and the green spray also felt like dying. Would everything be

[10] Cf. below, dream 90.

lost in the crisis of individuation and in the attempt to find the symbolical answer? Still, one cannot go back now, and the decision to carry on allows them to meet the two young men (the two "messengers" of dream 83a) who seemed to know what is wrong. What is needed is either great heat or great cold: intense emotion or equally intense thought. (The continuation of the diary will answer this particular dilemma.) There was a special significance for the patient in the appearance of the two young men in that they were connected with La Flégère, the place associated with the onset of the claustrophobia. The patient felt that the last part of the story happened at "an other-world La Flégère." The shape of the landscape was the same, the party comes out on the mountainside where La Flégère is, and, in the next chapter, they see and begin to climb a snowpeak which is where Mont Blanc would be. The "other-world" La Flégère was to her the symbolic landscape connected with the symptom; and, as will be seen, it is the "home" of the two messengers.

There follow several dreams of a rather positive symbolism, gradually building up to a climax. The first is:

88: 2 Oct 41 I notice weeds with seed heads in the garden. I think of cutting the seed heads off to prevent the weeds spreading any further, but I change my mind and pull out the whole plants. They come out cleanly, leaving nothing behind.

The symbol of weeding, which has appeared before, is self-explanatory: undesirable interferences have to be dealt with. At first it looks almost as if she wants to hold on to them: although she does not want them to spread, she also does not want to give them up completely. This again refers to the transference situation: although she is aware of the interference of too personal feelings with the growth of the flowers, there seems to be regret about having to leave them behind. Still, she takes a decisive step, and once decided upon, this action seems easier than expected.

Another change of situation is indicated in the next dream:

89: 3 Oct 41 I am back in Geneva. The office where I used to work has been rebuilt in an entirely different and agreeable style. It is built round a quadrangle, like a college.

This dream has to be seen in connection with dream 85, about one week before, where she is back in Geneva. Now again she is there, but the "style" is different and suggests a mandala (she asso-

ciated it with the Oxford quadrangle of a previous dream, 62b). This suggests a positive transformation of the collective, "intellectual" attitude symbolized by the old office in Geneva: now, by its new style and shape, it is directly connected with the process of individuation.[11] (The temenos of the quadrangle refers both to wholeness in general and, in contrast to the "old" edifice of masculine identification, to a positive feminine attitude in particular.)

In spite of the encouraging trend of the last dreams, which seem to formulate a compensatory progressive tendency in the unconscious, the patient felt all the time "extremely troubled." She felt "at her lowest point," and she knew that this was connected with the transference problem which had made itself felt and had been discussed very actively for several interviews. It was not the feeling for me that worried the patient but its, as she felt, possessive and infantile aspects; she was perfectly capable of acknowledging and expressing the adult relationship but felt caught in her wish to impress me, in what she called her "vanity." She had become very uncertain to what extent this attitude distorted the genuine process of individuation.

In fact, this very uncertainty and her "infantile" attitude were important unconscious compensations which she had to learn to accept. She had formed an idea of a process of individuation which would proceed without any emotional conflict; and there was always a part of her which thought integration could be achieved in an abstract way. The sudden flare-up of the transference problem took her back to the inevitable interconnection between the process of integration and her relationship to the analyst. Only inside and through this relationship could the polarity of feminine and masculine elements in herself be experienced. The repression of this realization had led to an equally unconscious possessiveness by which she tried to force me into "loving" her. Her wish to impress me had its counterpart in a "possessive" willful attitude to the unconscious process, by which she tried to force the issue in an intellectual, abstract way instead of waiting in a positive attitude of feminine receptiveness. This had not meant any "forcing" or falsification of the unconscious material as such (as is clear from the compensatory and critical contents contained in it), but rather an attitude of constant expectation of the next "great revelation" and a kind of personal pride in it.

Both her need to impress me and the need for the "important"

[11] Cf. also the positive feminine experience connected with the previous college dream.

material sprang from her basic problem of the "Wilderness" with its fear of the senselessness of the world. If there was no meaning in it, one had to try to force it: the ego and the will had to try to cover up the abyss of the unknown to which at first no relationship except that of panic could be found. Now there was once again a lack of confidence and trust in the positive side of the unconscious, and this had expressed itself in her relationship to me as lack of security and a feeling of not being accepted.

It is surprising to find such a strong regression at this stage of the analysis when not only the unconscious seemed to have acquired a completely different, constructive meaning, but when in one of her latest realizations the "answer" seemed to have been found. But it was exactly to this latter point that we could trace the regression back: to the closing in of the mists. The vision had apparently had a frightening and confusing side to it; the recognition of the "inner" sky had necessitated an inner freedom which was still not quite tolerable. The patient was acutely aware of the meaning of the fire that was not hot enough to burn away the remaining impurities, that is, her infantile complexes. The emotional fire of her feeling for me had to be faced: only if she could accept her infantile need without fear of rejection could this infantile need be overcome in the recognition that the *person* of the analyst was only the foreground to his *transpersonal* significance as inner partner in her inner realization.[12] This was most clearly expressed in the monastic couple who ask for the exchange of green spray and metal flower, symbolizing in their relationship and in their request the internalized relationship of male and female.[13]

These latest events had brought my patient face to face with the possibility that she would, after all, fail in her main purpose, which by now was no longer a cure of her phobia but, as she expressed it,

[12] The fire is both *concupiscentia* as possessive desire and the condition of its conquest: possessiveness, like every inferior aspect, consciously and "hotly" suffered generates the heat of its own transmutation. Cf. Jung, *Mysterium,* I, p. 177: "Desire only burns in order to burn itself out, and in and from this fire arises the true living spirit which generates life according to its own laws, and is not blinded by the shortsightedness of our intentions or the crude presumption of our superstitious belief in the will." Significantly, this passage occurs where Jung speaks of the greed for results which would flatter our pride (p. 176). Only the full recognition of the "ugliest man" in us can help to overcome it.

[13] This again has its parallel in the crab dream reported by Jung (*Two Essays,* p. 80), where the crab tries to hold the dreamer back at the last step. In my patient's case the need for the sacrifice of concretization throws up all the still unintegrated possessive-infantile reactions.

"to reach the heavenly City." To find the answer to the problem of the "Wilderness" was no longer a need arising from the pressure of her symptom, but the need of an adult personality to feel related to the transpersonal images, to the "spiritual pattern of the world," as she put it. To face the fact that her "vanity" might make her incapable of receiving "the profound intimations" of the inner voice was "a searching experience" bringing her "near to despair." Now she felt really "in the hottest fire," no longer of *concupiscentia,* but of suffering. Out of this emotional ordeal, and in order to give it recognizable shape, she painted a picture of her state.

P 23: 5 Oct 41

The painting shows a figure, representing herself, wrapped round with flames; above, in a break in the clouds, there is blue sky, and on a hill can be seen the "heavenly City." She is throwing out the yellow and purple seeds (of the previous dream) and a vine and wheat are springing up: the seeds that before had only been put into her hands are now sown and grow into plants. They will yield the grain and vine of the sacrifice leading to transformation. The flame of the painting is connected with the flame of the Prentice Jones diary, only now she is right in it. The break in the clouds contrasts with the closing in of the mist after the vision of the pool-sky; now a new vision appears, that of the heavenly Jerusalem.[14] It is still at her back, only visible to the unconscious eye, but she knows it is there. She understood this as showing her that, if she could accept the sacrifice, the heavenly City would be there, even if she personally would never reach it.[15] So would the vine and the wheat which she throws out of the fire: out of her emotional problem something imperishable was bound to spring. "You can't know this when you enter the fire," she said, "but if anything is left after the fire it will be something durable." This referred both to the problem of inflation in which the ego saw itself as the "maker" of the process and to the transference problem: if anything remained after the fire it would be an uninflated acceptance of the process ("Thy will be done") and an adult relationship without infantile projections and possessiveness.

The "ordeal by fire" as represented in the painting shows it to be the climax of a process of initiation with the aim of psychological transformation. The "suffering" is an inevitable accompaniment of the process. It has a symbolic parallel in the element of "torture"

[14] For the heavenly Jerusalem as symbol of the Great Mother and of the feminine self, see above, p. 307.

[15] Cf. the "Promised Land."

which plays a considerable role in the alchemical literature in the preparation of the stone.[16] The ordeal by fire not only proves the genuineness, the *incorruptibilitas,* of the lapis but is indispensable to its creation. In this sense the emotional crisis of my patient is not to be understood merely as springing from a regression; it is inherent in the process itself. It is an instance of the basic fact that the psyche contains material and spiritual elements mixed up in an unconscious state; they have to be separated before they can be reunited on a higher plane of conscious realization.

This again corresponds to the alchemical procedure of the *separatio* [17] by which the original *unio naturalis,* the massa confusa, is separated into its elements. Psychologically speaking, this separation is the withdrawal of projection from the object, a state which amounts to an unconscious identity with it: separation is a process of discrimination and growing self-knowledge. The suffering, the torture, expresses the painful process of "meditation" [18] which is compared to an "unnatural fire," an *ignis contra naturam;* [19] evidently because it is an emotional "thought" process of detachment in contradistinction to emotional involvement. This comes out in the flare-up and intensification of the transference problem: it carries the projection of the inner conflict situation which on the one hand, as a personal problem on the objective level of relationship, necessitates the final sacrifice of the desire for concretization, but on the other, as an archetypal problem to be understood on the subjective level, symbolizes the as yet unconscious *inner* relationship between feminine and masculine, the coniunctio.

This explains why the unconscious of my patient had to "force" me to acknowledge the mutuality of the situation, her repressed dream making me consciously formulate our relationship as a symbol of the coniunctio. The "torture" of the "unnatural fire" forced the issue of discrimination: the *unio naturalis* was separated into two apparently irreconcilable opposites, a split to which the only answer is a new

[16] Cf. the Visions of Zosimos: ". . . he burnt the whole (= the different parts of the body) according to the rules of the art until I perceived how my body was transmuted and became spirit. And this is my intolerable suffering." (Jung, "Zosimos," p. 141; also p. 211 and n.).

[17] Cf. Jung, *Mysterium,* II, p. 260.

[18] Cf. Jung, "Der Philosophische Baum," p. 466. On account of its sacrificial character and its painfulness it is described as *voluntaria mors* (Jung, *Mysterium,* II, p. 240).

[19] Jung, "Der Philosophische Baum," p. 467.

reunion on the symbolic level, the *unio mentalis.*[20] Just because the disappearance of the neurotic symptom had constellated the genuine human problem, "normal" in the best sense of the word, the as yet uninvested progressive libido found expression in her feeling for the analyst. There it might have stayed in a new, secondary infantile entanglement, had not the underlying drive for individuation brought the issue to its logical conclusion: namely, symbolic realization. At this point the interaction of the personal and transpersonal transference again becomes visible, its ultimate aim being the inner "marriage" [21] or coniunctio.

This interpretation seems confirmed by a dream which she had that night, continuing and completing the symbolism of the colors yellow and purple. She remembered the dream only "very vaguely" but had a feeling of its importance.

Something about three colors: yellow and purple (which seemed to be connected with the seeds of the previous dream) and a third, blue. *90: 5 Oct 41*

This dream was dreamed immediately after she had completed the fire painting. She mentioned how she had been lying awake for a long time contemplating the latest events, starting with the worrying airplane dream. The importance of the dream lies in the addition of a new color to the previous two: some further step has been taken. The two colors of the previous dream suggested a pair of opposites, bread and wine or body and spirit. Then the new color interposes the third, reconciling step between the two opposites of natural ("hylic") and spiritual man, symbolizing an attempt at higher synthesis: on the level of inner experience. So far as the problem of the transference relationship is concerned, this would point to the realization of the projection, making its withdrawal possible (purification by fire!) and thus to the constellation of the self. Significantly the new color is blue: [22] the color of the incorruptible *substantia coelestis,* the

[20] Regarding the *unio mentalis* cf. Jung, *Mysterium,* II, pp. 240 f.: "The separation aims at freeing the mind (*mens*) and feeling (*Gemüt*) from the influence of the emotions and creating a spiritual position which is superordinate to the turbulent sphere of the body. This leads at first to a dissociation of personality and a corresponding violation of merely natural man."

[21] The separation of the original unity is felt as *crucifixio,* which, as a condition of consciousness, is also the source of new life: St. Augustine compares the cross with the marriage bed (Jung, "Der Philosophische Baum," p. 475).

[22] The symbolism of the color blue has been discussed in some detail above, cf. pp. 314 f.

quinta essentia.[23] The dream is "very vague": it seems as yet far away from consciousness, just as the heavenly City—which by the way also appeared in a blue sky—was at the back of the human figure.[24] But it is evident that the unconscious process is revolving all the time around the problem of opposites experienced as conflicts between the archetypal problem of body and soul, and that the process is working itself toward a union of the two in the synthesis of symbolic experience.

This is continued in the next chapter which the patient wrote and brought after the fire ordeal and the anticipation of a solution in the dream of the three colors. It links up immediately with the end of the last active imagination, showing the continuity and urgency of the problem.

F 25: 7 Oct 41 "It is the metal itself which is soft," said the other young man. "It wants more fire."

"Either fire or ice," said the first. "When fire does not work, you can always try ice."

"It wants hammering," said the guide. He took his ice ax and hammered the flower on a rock. Mole made a movement as if to stop him, but did not say anything. I[25] thought the flower would be reduced to twisted metal, but when he had finished with it, it had not lost its shape; it was still a flower, but quite flat.

"And now for the glacier," said the guide.

On the opposite side of the valley we now saw that there was a very high snow peak. The young men said they would climb it too. "You will go faster than my party," said the guide. "Go on ahead, and perhaps we shall all meet on the summit."

Here the psychological imperfection is described as a "softness" of the metal which has to be "hardened," that is, purified by the application of more fire, more emotional libido, or of more ice, more thought. (The latter word is not used to denote intellect but rather an intense process of reflection: the previously discussed paradox of the ice that burns is relevant here.) The hammering—apparently frightening to the ego, as shown in Mole's movement—is another aspect of the fire ordeal. It "hardens," makes fully resistant, the ex-

[23] Cf. e.g., Jung, "Religion," p. 100; *Mysterium*, II, pp. 302 f.

[24] There was another possibility of interpretation: that the three colors of the dream may still need the fourth for their completion. Although the patient thought the other interpretation was more in keeping with her feeling, we left the possibility of the second interpretation open.

[25] It has to be remembered that this is "Prentice Jones" writing his diary.

perience of wholeness, the future "golden flower," against possessive feeling reactions in the sense of clinging to antiquated aspects of relationship and to an attitude for which the "possession" of the golden flower would be a matter of personal pride. Evidently, at this point, the flower has not yet reached its final shape; [26] a further stage, indicated by the glacier, has to be reached. After the fire experience a further "icy" step has to be taken: emotion, experienced and suffered, transcends itself in its withdrawal from the external object in a state of integrated detachment.[27]

P 24: 8 Oct 41

The next day, meditating on the last developments, she had a vision—which she painted immediately—continuing the fantasy of the fire ordeal. In it she saw how the woman had apparently been burnt in the flames; all that is left is a still smoldering heap of ashes. But inside there is a circle with a question mark in it: the one imperishable result of the auto-da-fé. The circle is the mandala in its basic form; its center and only content is the great question about the meaning of life. But the emphasis of the painting—expressed by the vivid colors, showing the feeling accent—is on the rainbow formed by the three colors of the last color dream. It provides the answer to the question mark. The rainbow is a symbol of hope and divine grace: it originates *outside* human consciousness; it gives the answer to the great question; there *is* a meaning in the transpersonal sphere. The phase of the "great flood" has come to an end; there is a covenant between man and God, between ego and, as it were, "transego." When the passion of the ego has burnt itself out to its logical end, the new answer of the self rises in the transpersonal sphere: [28] it is the phoenix [29] arising from the ashes.

[26] We understood the "flat" shape as denoting a merely conceptual realization of the symbol of the golden flower; it is still, as it were, only "two-dimensional."

[27] In an Eastern Yoga text—the *Amitāyur-dhyāna sūtra*—discussed by Jung in his essay "The Psychology of Eastern Meditation," pp. 558 ff., the meditation on the sun, and after that on water, precedes the meditation on ice, the latter changing into lapis lazuli (pp. 562, 566). The aim of Yoga is "the disciplining of the instinctual forces of the psyche" (p. 560), which could well be described as the stage of "ice." The meditation on ice creates "a firm ground," a "solid body" for the vision: the yogi "endows the figures of his psychic world with a concrete reality which takes the place of the outer world" (p. 570).

[28] One might wonder if the answer is not rather "up in the air," were it not for the dream immediately following the vision.

[29] For the inner connection between rainbow and phoenix as precursors of the lapis, cf. Jung, *Mysterium,* II, p. 37.

XV

The Great Feminine Initiation

All this time, starting with the airplane dream, the patient had been in a state of depression produced by her feeling of disorientation and involvement, and although the later developments had had a positive effect she still felt far from relieved. The last vision made her feel more peaceful, but it was a dream following immediately on the day of the painting that brought complete relief from tension and, so it seemed to her and to me, the answer to the question posed by the last weeks, if not to the whole course, of the process.

91a: 8 Oct 41 I am following a course of instruction, with periodical interviews as in an analysis, but it is not an analysis. The instructor is a gray-haired woman in late middle age; she has a most wonderful personality—wise, balanced, benevolent, simple, and unpretentious. We hope that some kind of revelation or initiation is to take place soon. Will it be tonight? It does take place. What happens was entirely clear at the time, but is impossible to describe clearly now. I went into a kind of ecstasy and something of a most solemn and mystical character happened. It was religious in character; it did not happen in a church but I could see bits of a church, as if one were being formed round us. The woman said something about having done the same thing before, with another pupil: it happened on a train, "and" she added, "it is odd that the guard did not recognize us the next time because generally they know you again; that is the only difference it makes in the outside world."

91b: 8 Oct 41 I then return to the room where I am staying in an hotel, and try to write down what happens; but someone in the corridor is coughing in a persistent way and goes on until, with some difficulty, I wake up.

This dream was unmistakably one of the key dreams of the whole analysis.[1] It had an enormous effect on the patient.[2] In her notes, which she took down "before she was well awake," she said: "It was ecstasy—a climax of spirit—understanding—something of communion, sanctification, spiritual marriage; but with no inflationary feeling; you were transformed, not exalted." Although what happened seemed clear in the dream, it was not wholly intelligible even then. She woke up with a feeling of having gone through a deeply and completely satisfying experience of the greatest possible significance: "It was the most wonderful dream I ever had." She summed her feeling up by saying: "It was more than a dream; it was an experience; now I know that the kind of thing which I encountered there does exist."

The significance of the dream as an initiation is self-evident. It represents a typical *rite d'entrée,* and the personality of the instructor, the "priestly demonstrator," [3] characterizes it as an initiation into the feminine mysteries of the Great Mother.[4] Psychologically speaking, it is the initiation into the mystery of the feminine "supraordinate personality," [5] the feminine self. This has become possible because the intense emotional ordeals have constellated the archetypal figure of the Great Mother. A "church" is being formed round the hierophant and initiate: the intensity of the experience creates a temenos, a krater and spiritual womb, inside which the ego becomes one with the mother goddess of the feminine initiation.[6] The real meaning of the "purification," of the sacrifice of regressive and concretistic aspects of relationship, becomes apparent; the final differentiation of the animus makes the appearance of the self—which is always of the same sex as the ego—possible: the "heavenly City," from being an unconscious intuition, becomes inner reality.[7] The "impurities," the

[1] I have discussed this dream in a different context and from a different angle in my essay "The Logos of the Unconscious."

[2] Years later, toward the end of the analysis, the patient once remarked that "no dream and perhaps no other experience of any kind had ever had the same quality."

[3] Kerényi, *Mythology,* p. 194.

[4] In the last "mother dream" (79a), important as it was, it had still been the personal mother giving her the crystallized fruit.

[5] Jung, "Kore," p. 183.

[6] Cf. Kerényi, p. 191.

[7] Cf. Jung, "Der Philosophische Baum," p. 479 ". . . the contrasexual symbol conceals the true self. This is regularly the case when either the feminine element in man, the anima, or the masculine element in woman, the animus, is not yet sufficiently differentiated and integrated into consciousness; in other words, when the self exists only potentially as intuition, but not yet as actuality."

personal complexes, have been "burnt away" and the "pure" image remains. It is a "religious" experience, in the sense of initiating the patient into a new community, conveying meaning and relatedness on a deeper level.

At this point we became aware of the deep significance of the dream and its function inside the whole psychological process. For the patient it was, as it were, the "White Vision," completely and satisfactorily answering the "Black Vision" of isolation and meaninglessness. In the latter she had had a perception of some "negative reality"; terrifying and incomprehensible, but frighteningly real in its own way. The initiation dream on the other hand, although it was beyond complete comprehension, was the reverse of horrifying, and full of meaning although difficult to define. Whereas the "Black Vision" had represented something impossible to relate to, she felt completely included, deeply related and accepted, in the "White Vision." In short: the initiation dream seemed to her to be the final answer to the "Wilderness." This links it up directly with the "answer to the claustrophobia" contained in the vision of the blue sphere. But what had then been an anticipation—although highly effective considering the disappearance of the symptom [8]—had become finally assimilated in the weeks of real suffering and intense concentration. She had experienced and accepted her feminine reality in the intensification of the feeling situation, so very unexpected and unwelcome, and also her dependence on the masculine partner in the psychological process. In her fire ordeal she had undergone an intense transformation, at the end of which she had succeeded in integrating the "spirit" character of the transference relationship (cf. the monastic couple); and finally, as a result of this integration, the spiritual force could appear to her in the figure of the woman instructor. The development from the "Black" to the "White Vision" represents a development from the possessive and hostile embrace of the negative Great Mother to the positive, spiritual, creative Great Mother. From this point of view the Prentice Jones fantasy represents a descent into the realm of the great Earth Mother whose positive and redeeming power has to be wrested from her, just as in Psyche's quest the most

[8] It is, of course, quite impossible to say at what exact point the symptom was finally resolved. The patient had, at the time of the Prentice Jones vision, a feeling of the reality of the answer and it seemed significant that in spite of the highly troubled weeks she went through after, no trace of the symptom reappeared. Nevertheless, looking back, we both decided that the initiation dream represented the point of final resolution.

extreme exertion is demanded before the hateful Aphrodite reveals herself as the feminine self.[9]

The patient called the experience, among other things, a "spiritual marriage"; for her it was a "climax of spirit." The contrast to the previous "angel vision" is striking. Then it had been the masculine partner who had overwhelmed her in an act of invasion almost amounting to rape; and the final vision of the night sky had been seen "through his eyes." Now the partner in the spiritual marriage can only be implied as the inner masculine potency, the wholly internalized masculine spirit.

From the words of the instructor, a similar initiation has taken place before "with another pupil." The other pupil is the patient at a previous stage, when some sort of initiation took place but did not achieve the full result, since the "guard" did not recognize them. One can only guess at the point of the previous initiation: it may be the "reconciliation with the mother," or it may be the encounter with the angel, both intense experiences but, so far as the whole process is concerned, still preliminary. Or it may even be that a previous unconscious experience had not reached the threshold of consciousness, had failed to be integrated into it. It did not reach the level of realization, of "recognition": the guard did not recognize the pupil and the instructor when he met them again. The "guard on the train," [10] the man who "guards" the movement from one place to another, is apparently of great importance: he is the one who knows, who recognizes, or refuses recognition, and thus assists in the process of feminine initiation. As guard he has both an authoritative and a ministering function: he is the power of realization in the unconscious,[11] the element of consciousness—which always has a masculine connotation [12]—but he is also a servant of the Great Mother. He is necessary as the factor of differentiation which puts an end to an unconscious identification with and containment in the Great Mother. Without this differentiation of the individual daughter from the Great Mother the

[9] Cf. Neumann, *Amor and Psyche,* pp. 127 f.

[10] The patient associated the guard on the train with the very first dream of the analysis in which the stationmaster prevents her from catching the train: "Perhaps, like the other pupil, I wanted to take a train which was too early." Now "she had been in time."

[11] In my essay I have described this function as "the logos of the unconscious" (cf. pp. 231 f.).

[12] In this sense one may assume that the unnamed, implied partner in the "spiritual marriage" is represented by this inner awareness; what I have called above "the inner masculine potency."

daughter remains inside the orbit of the preconscious maternal temenos [13] and does not achieve independence and individuality. Perhaps the previous initiation which the guard did not recognize refers to this preconscious unity of the archetypal mother and the daughter.

This particular function of the masculine element is repeated and supported in the epilogue to the dream when the dreamer is woken up by the coughing man. The "coughing man" was explained by a harrowing experience of the dreamer. Her friend had been dangerously ill in hospital. While she was talking to the doctor she heard him coughing in the most distressing way. Thus the "man who wakes her up" is, on the personal level, also the partner awakening her physical feminine nature. Strangely enough, her friend told her later that in that hour of crisis at the hospital he had been going through an intense experience similar to her initiation experience. This coincidence of deep experiences was associated by her with the dream in which her friend fell deliberately into the water. She felt as if in some way he was helping her in her present experience: the experience of intimate relatedness on a concrete level had established the basis for the experience of relatedness to her inner creativity.

This experience takes place after she has returned to her room, to her previous less conscious condition, but she is disturbed by a masculine "interference" in the corridor, that is, "outside" her room. This interference is felt as unpleasant because it forces her out of the "sleeping" state of her still not sufficiently conscious femininity. Had she not been woken up by the intervention of the masculine element, the experience of initiation might once more have stayed in the unconscious. The coughing man, disturbing her "naïve," preconscious feminine existence, represents the inner urge and need for a more comprehensive personality, for higher consciousness. He fulfills a necessary function: that of forcing the transition from one level of awareness—of unconscious awareness as it were—to another: that of conscious awareness. He helps to connect an unconscious content with consciousness, which would otherwise be a dead loss from the point of view of integration. Such a missed opportunity was alluded to in the words of the woman about the previous initiation. The danger of the same mistake occurring again is both symbolized and counteracted by the coughing man. In contrast to the previous failure of realization, there was now a much more adequate degree of preparation, probably brought about by the preceding emotional crisis. In the

[13] Cf. my "Ego Integration."

fire of this crisis the unconscious content had become sufficiently intense or "pure" to cross the threshold of consciousness, and consciousness in turn had been equally "purified" by removal of the inhibiting layers of infantile attitudes, thus becoming "permeable" to the unconscious content. The patient herself remarked: "I had to go down to rockbottom and to be in the fire: without the last ten days this experience could not have happened."

There remained the words of the woman about the recognition by the guard being "the only difference it makes in the outside world." This recognition is not a concrete, tangible fact: it is an inner knowledge; a seeing, as it were, with the inner, "third" eye. Thus it does not refer so much to the disappearance of the symptom—which might be the result of the initiation—as to an inner restructuring of personality. Apparently in the context of the dream the disappearance of the symptom would be much less important than the inner experience as such, namely the self-evident feeling of transformation which, for the "outside world," is hardly describable and even less definable. Looked at from the outside, this may be disappointing. Where, on the strength of an intense and intimate contact with the unconscious, one might expect an impressive change of personality, a far-reaching and conspicuous readjustment, we may have to be content with this inner convincing feeling that something creative and significant has taken place.

There is another side to this problem, if we consider a different type of analytical process. In this the actual symptom may clear up; but nevertheless it is evident that the patient's contact with the unconscious has been peripheral and passing. Such cases can be roughly defined as those in which the emphasis has been on the unconscious complexes and blockages, and where analysis of these achieves the desired result. Although these cases are obviously satisfactory inasmuch as the symptom disappears, often one cannot avoid a feeling of regret that the deeper layers of the unconscious have not been more adequately explored and brought into play. Even when one may feel quite satisfied with the result as a "psychotherapist," the "analyst" in one is regretfully aware of the limitations of the results achieved and of the chances for a deeper understanding missed.

In contrast to this—and needless to say there are all possible gradations between the two possibilities—there is the type of case, demonstrated in our material, in which the full powers and potentialities of the unconscious are more or less completely activated,

explored, and put to use. Occasionally a puzzling paradox arises in so far as a really vital and constructive analysis occurs, is acknowledged as such by the patient, and still the original symptom persists. In such cases one has to assume that the symptom is meant to serve as a constant stimulus to further assimilation which otherwise would not take place. However this may be, whether a patient starts analysis with a definite symptom or not—people often come for analysis without any clear clinical symptom—and whether the symptom clears up or not, on a deeper level the crucial question is how far the individuation process arising from contact with the archetypal images will extend, and how it will develop. The true effect and result of the opus evidently do not lie with the symptom, its existence or nonexistence, its persistence or disappearance, but have to be sought elsewhere.

But where? This is a puzzling question which probably most analysts have been faced with some time or other. Neumann has expressed this bewilderment when he says: "The reality and efficacy of these inner processes often cannot be proved, and for the 'outside' world they are as difficult to verify as the psyche itself. . . . It seems that the category of processes in the psychic realm is still so foreign to our consciousness that we cannot but ask for evident proof 'outside' by which this inner process would legitimize itself. . . ." [14] To the patient—and to me who watched the process of the analysis—there was no doubt what this "category of processes in the psychic realm" meant: it was the unfolding of an inner order and significance which, even if it did not become visible "outside," carried irrefutable inner conviction. The "legitimization" of such a process does not lie so much on the plane of ordinary concrete reality as on the "higher" plane of symbolic reality where psychic events are actual and effective. They may or may not be verifiable "outside," but inside the psyche they are self-evident as a category which assigns value and meaning.

It is a never-ending process to which no final answer is ever found. It is, as it were, a constant circling round a center—the self—with rare approximations which are experienced as psychic climaxes of intense significance. And just as some approximations are very close, others can be far off, manifesting themselves in a feeling of senselessness or disorientation. But what can be established as a constant fact is the knowledge of the center and an attitude of continual reference to it. To the patient the initiation dream, the "White Vision," carried the conviction of just this achievement of inalienable

[14] Neumann, "Die Mythische Welt und der Einzelne," pp. 233 f.

relatedness to the center, and in this sense she felt she had found the attitude the lack of which had led her to analysis. But the time of closest approximation is also the time of greatest danger: "When *yang* has reached its greatest strength, the dark power of *yin* is born within its depth." [15] The very sense of achievement may lead to an *abaissement du niveau mental,* to a lessening of awareness, in which the achievement may be undone. This is beautifully and tragically illustrated in the story of Gilgamesh who, after incredible adventures, had found the herb of immortality only to see it carried away by the serpent, which "snuffed the fragrance of the plant." [16] The self, even if only as an approximation, is not meant to be a final *possession.* What can be achieved is a lasting *connection* with it, and this implies a constant series of "athla" on the part of human consciousness, a continuous enantiodromia of conquest and loss which alone does justice to concrete reality with its inevitable polarity of matter and spirit. Paradise is meant to be lost so as to be regained and relost again.

This explains a dream which the patient had on the same night as the initiation dream, after she had made her notes in a half-waking state and gone to sleep again:

I am working in a garden where we grow the yellow flowers; something like sunflowers which grow so well that even the gardener comes to us to get them. Then a pale brown snake appears and threatens me, but a young male relation crushes its head. *91c: 8 Oct 41*

The yellow flowers [17] are the "golden flowers" of integration; the symbol of the *arcanum,* the self. Their growth seems assured, so much so that the gardener comes to get some. The gardener, on one level, is the analyst, for whom the process of individuation has become a source of inspiration and self-realization. The fear of the ego, that it "has no business" to be in the house of the analyst, is changed into the knowledge of a mutually creative partnership. On another level the analyst carries the projection of the inner transpersonal partner in the opus: here the relationship of the monastic couple, of the adept and the frater mysticus, is symbolized.[18] In this sense the

[15] Jung, *Golden Flower,* p. 85.

[16] Pritchard, *Ancient Near Eastern Texts,* p. 96. Cf. also Campbell, *Hero,* pp. 185 ff. The snake is, among other things, a symbol of death (cf. Jung, *Symbols,* p. 373).

[17] Cf. above, p. 326, n. 94.

[18] This is expressed in the "we" of the dream: it refers to the *corpus mysticum* in which the experience of the individual is heightened through the community with other individuals who "recognize" each other. Cf. Jung, "Mass," p. 221; Schär, *Erlösungsvorstellungen und ihre psychologischen Aspekte,* p. 132.

gardener is the animus whose function has become so much integrated that the logos-aspect can now be enriched by the feminine Sophia: the feminine spirit has achieved its independence.

At the very moment, however, when an ideal state of affairs seems achieved, the snake—the serpent in Paradise—appears. It is as if the snake has come to snatch the golden flower, Gilgamesh's herb, away: the dark yin element makes itself felt. The snake expresses the ambiguity of the Great Mother, of the great goddess of creation and destruction, of her life-giving and life-devouring womb. Whenever the relationship to the positive Great Mother has been firmly established, the negative Great Mother can and will have her say too. In this sense the snake is an integral component of totality: the two aspects of the Great Mother are the expression of a single whole. This ambiguity is one of the characteristics of every archetype, and in a particular sense it is true of the self. As the union of opposites it is not only a constant source of "light" but of darkness as well; it produces, as it were, perpetually changing waves of light and dark.

The appearance of the snake at this point is a poignant reminder of the fact that the hero's conquest is always in danger, that it has to be reachieved time and again. The "young male relation"—according to the patient's associations, "a kind of brother"—represents inner awareness which saves the situation: but his youth also points to lack of experience which may make him believe he has disposed of the poisonous animal for good. There remains the question as to whether the snake should have been killed at all, and whether it represents an element which should have been accepted. If so, the "brother's" action would signify an unwillingness to face the emergence of the yin side, the inevitable rhythm of enantiodromia. For the time being [19] we had to leave this question open.

The great experience of the initiation dream finds its parallel in the development of the Prentice Jones diary. Since the airplane dream the patient had not had a great amount of libido free for the continuation of the fantasy; there had been only two relatively small chapters of which the first one, of October 1 (F 24), clearly expressed her state of disorientation. The second chapter, of October 7 (F 25), running parallel with more encouraging dreams, struck a more positive note; it led up to the initiation dream. Now, the day after we started discussing this dream, the patient felt an influx of libido which manifested itself in a regular work of active imagination, leading to a con-

[19] A later dream (99) will take this question up from a new angle.

cluding vision of great significance, and finally to an important painting. The active imagination, not counting the later painting, proceeded in five stages stretching over eleven days. Although there were several dreams during this period, the fantasy will be discussed in one piece so as to reproduce its essential unity.

Here, then, is the fantasy, with the dates of formulation. (It has to be borne in mind that the formulation of these fantasies was only the final step in a concentration on the flow of inner images extending over a much longer period.)

F 26: 10 Oct 41

We went down into the valley; it was very dark, for the moonlight did not reach so far down. We crossed the glacier torrent by a narrow, crazy bridge. Then we began to climb the peak. The guide would not let us go fast; he was in charge now. Far ahead and much higher, we could see the lights which the two young men were carrying; then those too disappeared; only the snow peak itself glimmered faintly.

Somewhere on the mountain, very high up, we saw a larger light which glowed steadily. We went towards it. The glacier was steep, and the guide cut steps for us.

F 27: 13 Oct 41

We reached the place where the light was. On a flat ledge there was the entrance to a cave in the ice. Outside it there was a blacksmith's forge; it was quite complete, with a glowing charcoal fire, all the necessary tools, and an anvil. But the anvil was a solid block of hard, black ice; and there was no blacksmith to be seen.

I was of course anxious to go in and see the cave. But Webster said, "Wait. Here we have everything we need for our flower. There is fire, there is ice, and there is a hammer. When the workmen on the hill heated the metal, they did not hammer it; and when our friend the guide hammered it on the rock, we had no fire."

We set to work. I blew the fire to a hot glow with the bellows which were lying ready; Mole held the flower in the fire with the tongs. It hissed, and drops of molten stuff fell from it like tears. When all the part which would melt had fallen away, Mole placed it on the ice anvil, and the guide hammered it. When he had done it had a bright golden luster; it still retained the shape of a flower.

Then we went into the cave. The entrance was low, but as soon as we were inside, we found we were in an immense cave which looked like a cathedral; there were lofty arches and twisted columns made, I suppose, of hard, clear ice; but it might have been rock crystal. It seemed to be a natural formation; yet you might almost have thought an architect had designed it.

F 28: 14 Oct 41 We wandered for some time in the aisles of the dimly lit, natural cathedral; it was enormously lofty, but its size was not overwhelming, but on the contrary restful; your body and mind could both move at ease in it. Presently we came to what seemed to be the central part. There was a great block of ice or crystal which looked like a high altar. In front of it there was a very large, circular mosaic pavement. It was made of innumerable small pieces of all possible colors—red, blue, green, gold, silver, and purple; each piece was shaped like a flower, or a star, or a symmetrical figure of some other kind; but the whole design formed one immense flower, of a pattern so complex that it was difficult to grasp it, and yet even from what you could see you felt it was harmonious.

Then the two young men whom we had met before appeared.

"So we meet you again here," said the guide.

"Yes," said the young men, "this is where we belong."

We began to walk slowly round the mosaic pavement. Mole had our golden flower in her hand.

"I see your flower is recovered," said one of the men.

"Yes," said Mole, "but I wish I knew what had happened to the green spray."

"It has taken root," said the man, "and it is growing in its proper place."

"How did you know?" I asked.

"We who live in the mountains have ways of communicating from one hill to another, across the valleys," he answered.

Suddenly we stopped. Webster, the guide, Mole and I all saw it at the same moment—there was a gap in the mosaic pavement, of exactly the shape and size of our flower. We bent down and put the flower in its right place; it fitted exactly.

"Now the service will begin," said the second young man.

Very softly at first, but growing louder, music began. It seemed to be made of a great number of different voices, singing in complex harmonies. Some sounded like human voices and some like instruments. It was as if a great invisible congregation was singing; but also as if every pillar of the cathedral, every stone of the mountain, and every star in the sky had a voice and was singing its own tune. All the tunes made part of one great tune, just as all the flowers and stars in the pavement made one star-shaped flower.

The guide noticed that I was writing in my book.

"What?" he said, with a smile, "still scribbling in that notebook of yours?"

But I must keep my notebook ready. For now we hear the music of the service; but perhaps later on we shall be able to hear the words.

Then the music died away, and for a moment, it was all silent. Then, high up in the dome of the great cathedral, a single lark began singing. *F 29: 16 Oct 41*

Deep down in the translucent black ice of the cathedral floor, far below the surface, there appeared a spark of light. Slowly it rose up, and grew larger; it was a ball of golden light. It came up under the very center of the mosaic pavement; it reached the surface; the mosaic shattered into fragments with a ringing sound as it broke through the surface. As the ball of light rose higher, the scattered flowers and stars of which the pavement had been composed flew into the air and circled round it, like stars, or butterflies, or singing birds, until they seemed to dissolve in its light. Then the whole cathedral too began to dissolve; the cathedral, and the mountain in which it was enclosed, opened out like an immense flower with the globe of light at its heart. Then the flower too dissolved in light.

There was nothing left but a clear blue sky with the sun shining in it; below was the earth, shining in the morning light as if it was the first day of creation.

"Well," I said, "here we are back in the daylight; and everything looks as if nothing had happened at all." *F 30: 20 Oct 41*

"Look," said Mole, "here is our tree."

I don't know how it came to be there, but there it was: it was the green spray, and it had taken root and grown into a small tree; and on the highest branch a round, golden fruit was shining in the sun.

Again, I shall not try to discuss every detail of these elaborate fantasies, but only the main line of symbolic development. A full discussion would need a disproportionate amount of space; moreover we followed the same procedure in our analytic work, both for reasons of time and from the feeling that concentration on the crucial points did more justice to the inner rhythm of the story. To the patient every step had been accompanied by a feeling of vivid reality; but just for that reason we could focus our attention on the results of these single steps.

The story starts with a new descent, followed by another ascent, thus repeating the previous rhythm of down and up. This alternation between depth and height shows the inner experience of emotional opposites, aiming at their harmonization. It finds its parallel in the continuous change and interrelation of water and fire, ice and flame, and also of dark and light. At first the expedition goes down into

the valley in darkness, then they climb the mountain toward a large light. In front of the glacier cave they find a glowing fire; the ice is black; fire and ice are needed for hammering the flower: a constant play of opposites. The blacksmith's forge—the place of the magical art [20]—is prepared for them. It is as if the master of the cabiri,[21] of the workmen met before, by his very absence asks the team to take over his part. When the workmen appeared first, they alone were active; so were the monastic couple. In the previous section the guide had hammered the flower, and Mole, the ego, watched, almost in dismay. Now she takes an active part and so does Mr. Prentice Jones: both the ego and the collective animus participate in the opus. Active human intervention is needed to make the inner vision of the flower durable and assimilable. The patient felt that this had to be linked up with the initiation dream: "It is not enough that the experience is given to you; you have to take hold of it, to get a grasp of it." The whole team is now engaged in giving the golden flower its final shape and substance, in a process engaging all the different components of the psyche and combining the opposites fire and ice,[22] hammer and anvil. The impurities drop away "like tears" in the transforming fire; again "like tears" and, we may say, "with tears." Transformation is always accompanied by pain, as the patient had experienced before. The impurities we took to refer to the autonomous personal complexes that had to drop away; and also as showing that the gold in the unconscious (not yet hammered by the workmen) needs some additional preparation before it can become part of human consciousness. (This is also referred to in the combination of fire and ice, emotional involvements and "intellectual" detachment.) The hammering of the flower gives it its "bright golden luster," and after that, or by virtue of the transmutation achieved by the team's effort and the suffering that accompanies it, they are allowed to enter the cave. It is as if the golden flower acts like a kind of magic "Sesame" which opens the cathedral. This is why Mr. Webster, the one who knows, asked them to do the forging of the flower before entering the cave.

Once inside they are faced with an overwhelming sight. The

[20] Cf. the figures of Hephaestus/Vulcan or Weyland the Smith. Cf. also Frazer, *The Magic Art,* I, p. 349; *Taboo and the Perils of the Soul,* p. 236, n.

[21] Kerényi, *The Gods of the Greeks,* p. 86; also Graves, *The White Goddess,* p. 253.

[22] This process takes up again the symbolism of the ice-cold water that burns.

cathedral is a "natural" formation though "designed" by an architect; [23] body and mind feel equally at peace in it; "hylic" and "ritual" man have found their common abode. The reconciliation of opposites is symbolically expressed in the image of the central mosaic pavement, a grandiose instance of a mandala. To the patient this "immense flower" conveyed an extraordinary feeling of peace and harmony: here, it seemed, the conflict has been resolved. She knew that the service on the high altar would be one of redemption and deliverance, and that this was symbolized by the image of the mosaic flower. (More about its significance will be said presently.[24])

At this point the two young men appear: the team has caught up with the heavenly messengers. They are initiates or ministering servants of the cathedral: they live there, have secret information, and announce the beginning of the service. We may understand them as the spiritual aspect of the psyche, a counterpart to the workmen; but whereas these belong to the underworld of the instincts, the two messengers belong to the upper world of the spirit. Both spheres—underworld and upper world—are combined in the golden flower, as a result of spiritual concentration on the chthonic aspect. This is why the flower gives access to the cathedral and recovers its vitality inside it: without acceptance of the "lower" man the "higher" man is not accessible. The team walk round the mosaic pavement in an act of circumambulation. This is the point where the flower recovers: by concentration on the central symbol its potency is taken in, integrated, and the large flower composed of innumerable pieces—a

[23] Cf. the analogous dreams Jung mentions in "Synchronicity," pp. 503 f. These dreams contain the same coincidence between "natural" formation and "human" design. Jung says that such dreams "seem to point to the presence of a formal factor in nature," describing "the meaningful coincidence of an absolutely natural product with a human idea apparently independent of it." He defines this formal factor as synchronicity (p. 504).

It is interesting that a mineralogist, Professor Nowacki, in an essay "Die Idee einer Struktur der Wirklichkeit," has tried to explain the elements of symmetry by which the particular classes of crystals are defined as spiritual formal factors, as primordial images (p. 142). He describes the primordial images as "formal and irrepresentable factors which arrange material data meaningfully and according to an inner law" (p. 146). In trying to define this concept of "material data" he arrives at the conclusion that the "regions of matter and psyche are inseparably and unconditionally interconnected" (p. 149), and he draws a parallel between the elements of symmetry and the archetypes (p. 153).

[24] The patient started painting this flower some days after the final conclusion of the notebook; it took her ten days to finish the very elaborate design (cf. P 25, below, pp. 368 ff.).

"transindividual" flower consisting of infinite entities [25]—works a miracle of recovery on the individual flower. The transpersonal vision vitalizes the personal symbol. Apparently this also affects the original green spray: at the same time as the golden flower recovers, the spray is "growing in its proper place": the offering has been accepted, "it has taken root." Natural instinct has not been sacrificed in a futile and wasteful act; the total suffering of the sacrifice has led to a renewal of the green flower of natural life. Instinct and spirit have become differentiated and in this act of differentiation both have found their true place where they have regained, or rather gained for the first time, their function and vitality.

The climax, however, occurs when all four of them discover how the flower which Mole is carrying fits exactly into an apparently predestined empty space in the pavement. The individual flower is needed to complete the pattern: without the fulfillment of individual wholeness the transpersonal wholeness remains incomplete. Personal life and integration are part and parcel of the transpersonal pattern of existence. They are interdependent in the sense that without individual consciousness the transindividual, "transcendent" wholeness cannot be recognized and fulfilled, just as individual consciousness remains isolated and unfulfilled without its place in the great transpersonal harmony. The flower of the "underworld," of the eternal images, has been given in exchange for the spray of individual existence in the world of concrete reality. Just as these two have vitalized each other—the one recovering its life at the same moment as the other took root—so ego and nonego are integral partners in the process of self-fulfillment and fulfillment of the self. This is also expressed in the fact that the discovery is made by the whole team "at the same moment": in the simultaneous realization of the four, all the integral components of wholeness are united.

This particular chapter of the diary thus contains a whole phi-

[25] The different colors and shapes express all the different aspects and varieties of experience making up the totality of life. The flower is made up of "all possible colors"; they are the *omnes colores* of alchemy, the *cauda pavonis* symbolizing wholeness (cf. Jung, *Alchemy*, fig. 111, pp. 213, 220). It is the sequel to the appearance of the rainbow in the previous painting: the question mark has found its answer. (For the correspondence of the cauda pavonis and the rainbow, cf. Jung, *Mysterium*, II, p. 34.) The appearance of the cauda pavonis or of the rainbow is an indication of the end of the opus, of the achieved synthesis (p. 37). The display of the different colors signifies the various aspects of transformation, indicating the approaching birth of the lapis, of the new personality (p. 61).

losophy of life in a highly condensed form. If we remember how the Black Vision had expressed the terror of isolation and meaninglessness, the full significance of this vision of relatedness and of the meaningful place of the individual in the pattern of existence becomes even more apparent. In this sense, this last vision is a continuation, variation, and completion of the "White Vision" of the initiation. Both manifest the most positive aspect of the Archetypal Feminine as a relating and connecting potency.[26] Disorientation and disintegration have given place to a sense of orientation and integration. That is why at this point the "service will begin": a numinous experience of communion and community, religious in the profoundest sense of the word, takes place. The "great invisible congregation" signifies the inner sense of relatedness, but it has also to be understood as the acceptance of relationship in the real world, as the expression of the experience that only in relationship to a community can the individual fulfill himself. The individual self cannot be realized in isolation but only as an integral individual part of mankind. Only as part of the corpus mysticum in which every individual participates [27] can it find its proper place and function, and, perhaps most important, every individual *does* have his place in the whole. It is the age-old and universal thought of "the relation or identity of the personal and the transpersonal Atman and of the individual Tao with the collective Tao." [28]

At this point the patient felt that the fantasy had come to its end, but two days later a continuation "forced itself" on her [29] (which then had its aftermath in the final episode four days later). Apparently something was felt to be "unfinished" or "incomplete" in spite of the apparent beauty and meaningfulness of the previous episode. The last chapter is full of the movement of enantiodromia: the lark singing high up in the cathedral in its soaring song flight, and the golden ball rising from far below; the black ice relinquishing the spark of light; the scattering of the flowers leading to a new cosmos of flowers and stars circling round the ball of light. The significance

[26] This is expressed in the mandala as such which, as mystical vessel, includes and holds together all the innumerable individual aspects of life.

[27] Cf. Donne, "Devotions" XVII (ed. cit., p. 538): "No man is an Iland, intire of it selfe; every man is a peece of the Continent, a part of the maine. . . ."

[28] Jung, *Mysterium*, II, p. 314.

[29] This again shows the genuineness of these processes of active imagination. Although at this point an apparently most satisfactory solution had been found, it had, to some extent, to be given up again in an inexorable process of inner logic, as the discussion of the last two chapters will show.

of this last chapter lies in the dissolution of the mandala and the cathedral, until finally, as a result of the intense movements taking place, there is "nothing left" but the sky above and the earth below. The patient felt the scattering of the mandala as a far from destructive process; it was for her the logical expression of the inner rhythm of the whole adventure. It signified the realization that she must not cling to and identify with the mandala but that the inner experience had to be taken back to "daylight." [30] The womb of the earth opens and the Great Mother relinquishes the now transformed personality. Thus the scattering of the mandala was not a denial of the experience but its translation into terms of everyday life. Although one cannot stay immersed in the mystical experience it is nevertheless "the first day of creation": [31] a new world has been born, and the individual is reborn into the world.[32]

Another aspect of this scattering of the mandala is the implied recognition that no formulation of the self can be final. Identification with the self would mean the fallacious conviction of its finality in individual life. In actual fact, however, psychic wholeness is always only an approximation, never an empirical fact. The attempt to achieve wholeness and to "live in the self" will time and again come up against the reality of life, and time and again in this conflict the mandala will be "scattered"—only to be rebuilt in the next approximation.[33] In fact, it is the toleration of this factor of constant dy-

[30] This is formulated in the "scribbling away" of Mr. Prentice Jones at the end of the previous chapter. It forms an amusing and important contrast to the feeling of the cathedral; common sense holds its own even in the "mystical" situation. Nothing must be believed that cannot be "taken down." Mr. Prentice Jones's attitude provides a safety valve for the high pressure of the experience.

[31] There is an interesting parallel to this image of the "first day of creation" in the meditation of the alchemical authority, Gerard Dorn. He describes the relationship between individual holiness and transindividual holiness, between the personal and the transpersonal self, as the former's communication with the latter, the *unus mundus* which is the world of the first day of creation (Jung, *Mysterium,* II, p. 313 f.).

[32] This corresponds to the dream of the birthday cake (56a) immediately following the great angel vision.

[33] The acceptance of this inner tragedy of human endeavor is made the touchstone of true knowledge by the Baalshem, the founder of Hasidism. When his disciples ask him how they can find out the genuineness of another teacher, he advises them to ask him for guidance on how to deal with the "foreign thoughts" which intrude into prayer. Should he advise them how to deal with the problem once and for all, he is not genuine: "for it is the service of man in this world right up to his death to wrestle time and again with the intrusion (*dem Fremden*) and to lift it up time and again into the true essence of God" (Buber, *Der grosse Maggid,* pp. 1 f.).

namic change, of uncertainty and even insecurity, which is the hallmark of maturity; only an immature, "frightened" ego tries to hold on to "guarantees," to a fantasy of life without danger and change. What remains is nevertheless real enough, an inner experience which has opened a "window into eternity." [34]

This is confirmed by the epilogue, four days later, which was to be the final chapter of the diary and the summing up of the whole. "Back in daylight," back to reality, nothing at all seems to have happened: [35] or at least this is how it appears to Mr. Prentice Jones. But then his common sense and sober appreciation prove to be not quite adequate: Mole discovers the tree with the golden fruit, and even the doubting Thomas cannot fail to see it. The feminine ego knows that an essential change *has* taken place, even though common sense tends to overlook it. The green spray of transformation found deep down in the underworld has taken root in the upper world; it has grown into the arbor philosophica,[36] bearing the golden fruit of individuation.[37] With that the *peregrinatio* [38] has come to its end.

[34] Jung, *Mysterium,* II, p. 314.

[35] This links up with the concluding remark of the woman in the initiation dream about the "only difference it makes in the outside world." It has an interesting pendant in the "Hypnerotomachia" of Poliphilo, a "dream" story of the fifteenth century, in which the author describes his "illumination," the culmination of the hero's ascent to the sphere of the heroes and gods (cf. Fierz-David, *The Dream of Poliphilo*). When he returns to earth, he finds himself faced with the disappointing realization that everything was only a dream (cf. Jung, *Mysterium*, I, p. 245). Nevertheless the aim of such an "ascent" is "to preserve in secret, after the descent, the nature of the central heaven which he acquired through the ascent"; to be aware in one's innermost soul of the reality of the symbolic experience. Then the hero can return to the hard realities of concrete life with the precious possession of the *tinctura.*

[36] Cf., e.g., fig. 221 in Jung, *Alchemy*, p. 390, where the lapis is depicted as a circle in the highest branches of the arbor philosophica, the latter symbolizing the stages in the transformation process. There are two other large branches further down, carrying what appear to be two large fruits inscribed *corpus* and *anima;* here we have the correspondence to the problem of the "hylic" and "ritual" man, of which the lapis is the result and synthesis. The arbor philosophica is the same as the *arbor philosophica sapientiae*, "the tree with the life-giving fruit" (Jung, *Alchemy*, p. 188). The tree of wisdom is also a symbol of the Great Mother (cf. Jung, "Answer to Job," p. 388; *Mysterium,* II, p. 29). More generally, it is a symbol of libido (Jung, *Symbols*, p. 222) producing the fruit of life. For this reason the tree is the symbol of the whole alchemical process (cf. Jung, *Mysterium*, I, p. 6, n. 26). I must refrain here from going into the extremely elaborate archetypal symbolism of the tree. Cf. Jung, "Der Philosophische Baum," pp. 378 ff.

[37] "Round" and "golden" are alchemical synonyms for the lapis. The goal of the opus is the production of the golden rotundum (Jung, *Alchemy*, p. 81 n., p. 85).

[38] Cf. Jung, *Alchemy,* p. 355.

It had taken the patient just seven weeks [39] to complete the story of her nekyia, and parallel with it psychological experiences of great intensity and importance had taken place. If at the end the earth womb, the retort and oven, produced the "incorruptible" fruit, this was due to an extraordinary degree of self-application and concentration. In it the patient had acted, as it were, the role of the "masculine" partner, which alone had made it possible for the womb of the underworld to give birth to the *cibus immortalis*.[40] She had played the part of the impregnating, active, and "masculine" consciousness to the fertile, passive, and "feminine" unconscious, in whose womb the primordial image lay dormant, waiting to be released.[41] Parallel with this she had experienced the initiation into the feminine mystery. It is significant that the character of the Prentice Jones diary changes with the initiation: right up to that point there is the constant ambiguity of the problem of hot and cold, or rather the problem of the fire not being hot enough, and intense cold being needed. The problem of relationship, of feminine commitment, had, after the "ordeal by fire," found its answer in the initiation. Consequently, the previous doubt about the lack of heat is answered; there is no more looking back. From that point on, the great experience of the initiation is added to that of the underground exploration, resulting in its successful conclusion.

[39] This is, strangely enough, the traditional period of the "Bardo existence," the "intermediate state of forty-nine days' duration between death and rebirth" (cf. Jung, "Psychological Commentary on 'The Tibetan Book of the Dead,'" p. 509). I shall refrain here from discussing the significance of seven times seven except to say that it represents the number of initiation raised to its own power (cf. above, p. 183).

[40] Cf. Jung, *Mysterium*, II, p. 39.

[41] Regarding the "masculine" character of consciousness in women cf. Neumann, *Origins*, pp. 42 and 125.

XVI

The Dark Aspect of the Self

With these two events, the "White Vision" and the "golden fruit," the problem of the claustrophobia had, strictly speaking, found its solution. This might have been a point at which to end the record of our analysis, were it not for some further interesting and revealing developments which form in fact an integral epilogue to the reported process. The two main incidents, as will be seen, are an attack on the integration the patient had achieved—a characteristic enantiodromia; and finally the birth of the "divine child." It is particularly on account of this latter event, giving final evidence of the inner consistency of the process and its successful outcome, that I want to continue the record of the analysis over the next two months.

Naturally, the discussion of the Prentice Jones diary occupied several interviews so that there was relatively little time—and libido—for the discussion of dreams. There were, however, two or three which had caught the interest of the patient sufficiently to be related and discussed. The first was dreamed the night after the vision of the mosaic pavement and the beginning of the "service":

I am with several people in a room. A man, apparently foreign, is displaying a ring which he has made. Then he goes out, leaving it behind. I take it up and look at it; it is an elaborate design, Indian or Persian in style, in turquoise-blue enamel. *92: 14 Oct 41*

The man was "youngish and dark-eyed"; he was "foreign" and had "a particular aura" of mystery—a typical animus figure with the numinous feeling of an archetypal event. He "displays" the ring, then leaves it behind without giving it to the dreamer; the ring is silently offered to her if she is willing to pick it up. "It is mine if I choose to take it." It suggested to her "one of these fairy-tale situations where something is yours if it fits you," as with Cinderella's shoe, or

Arthur's sword Excalibur. She felt that the ring was still too large for her: somehow she still had "to grow into it," but she knows it is meant for her and will be hers one day.[1]

The patient was very interested in the material of the ring: "turquoise-blue enamel." The blue was the intense blue of "Persian tiles"; it was associated with the color of the blue sphere of the pool-sky vision. Now this blue has been distilled into a ring: the cosmic color has taken individual shape. The ring is not made of precious material; its value is due to workmanship, to human application. As to the enamel, the patient remembered that "it is made from earthy substances which have been subjected to great heat": "earth" transformed to spirit (blue) in the fire of emotion.[2]

The ring was also associated with dream 49 of the missing wedding ring. Is it to be her ring of union, the sign of her initiation, of a new "communion"? This line of thought is, indirectly, pursued in two other dreams, both of one night. The first was only vaguely remembered; it was of

93a: 19 Oct 41 an end of term ceremony at a women's college.

The second one was very impressive:

93b: 19 Oct 41 It is a wonderful moonlight night. I am with my friend in France somewhere, and we are looking at a castle, which is a pale golden color in the light of the moon, with dark, clearly defined shadows. I say that I never saw it looking like that before. Later on there is a difficulty about catching a train.

The ceremony was associated with the initiation dream: it is a feminine affair, and apparently the purely feminine "term" has reached its end. The masculine element appears in the second dream; although the circumstances were quite different, the patient was certain that the action took place in the night following the day of the college ceremony. In the light of the feminine planet she has a new reali-

[1] It has to be remembered that the dream was dreamed in between two episodes of the Prentice Jones diary, when first the golden flower is hammered to pure gold and then recovers completely and finds its place in the pavement. "Growing into the ring" may refer to the inevitable shattering of the mandala, or to some new problem forming itself in the unconscious (cf. the following dreams: 93a, 95, 96, 97, 98b, where a continual reference to some hitch leads up to the "explosion" of dream 99).

[2] After we had discussed the dream, the patient found in the *Encyclopaedia Britannica* that turquoise blue is obtained from the black oxide of copper, the metal of Venus!

zation in the company of her friend. The feminine initiation has thus led to a new phase of relationship, of new understanding. The castle —which was associated with the city on the hill in the painting of the woman in the flames [3]—is "golden" in the "silver" light of the moon: male and female elements—parallel to the woman and her male partner—combine to produce a new and beautiful vision. The shadows are dark and clearly defined: the vision of the "heavenly Jerusalem" —of the feminine self—is now "three-dimensional," with the opposite to its light aspect clearly marked. The element of reality is no longer absent from the "perfect" vision. Reality also makes itself felt right at the end: one has to tear oneself away from the vision, a train has to be caught, one has to return to ordinary life.[4] There is some difficulty about it: some hitch has to be overcome. This was associated with the fact that the ring was still too large.[5]

This dream had been dreamed the night before the end of the Prentice Jones diary; there was another one the night after:

I see a wonderful white insect, the shape of a dragonfly, but with gauzy white wings and a tail of plumes eyed like peacock feathers. A woman, seeing me trying to get a good view of the insect, offers to show it to me, and gives me a kind of magnifying lens to see it through. It is difficult to focus the glass on the insect; you do not point it directly at it, but see it in reflection. *94: 21 Oct 41*

The patient associated the insect with "dragonfly, flying dragon, flying serpent, plumed serpent." She was satisfied with the last-named association. The plumed serpent was for her a sun symbol; her insect had plumes eyed like peacock feathers, and again, the peacock was for her a symbol of the rising sun, of unfolding possibilities. In fact, the plumed serpent god, Quetzalcoatl, of whom the patient thought, was a wind god who "in the great storms preceding the rain sweeps a way for the rain gods." [6] But Quetzalcoatl is also a creator god [7] and culture hero,[8] so the patient's association of the plumed serpent with the "unfolding possibilities" of the peacock was near enough his character. As to the peacock, although it is not directly a sun symbol,

[3] Cf. above, P 23.

[4] This could be compared with the shattering of the mandala, leaving "nothing but" the clear sky and the shining earth.

[5] More about this "hitch" will be said later.

[6] Danzel, *Mexiko I,* p. 38. As will be seen there was indeed a "great storm" preparing in the unconscious, having its climax in the explosion in dream 99.

[7] Ibid., p. 39.

[8] Vaillant, *The Aztecs of Mexico,* p. 67.

its significance as a symbol of the coming synthesis of all colors, and as the precursor of the birth of the *filius regius,*[9] the lapis, certainly connects it with the rising of a new day.[10] In particular the dream image of the "tail of plumes" connects it directly with the alchemical symbol of the *cauda pavonis.* A qualification is given in the white color of the insect: the other colors, hinted at in the image of the peacock-eyed feathers, exist only potentially, still to be developed out of the white.[11]

In the dream another of the many "helpful women" appears, indicating the positive feminine aspect of the psyche which will help in the new realization. But the new content is still difficult to see, apparently somehow "out of focus," and it needs the magnifying glass of "reflection" to get a good view of the dragonfly. Apparently some masculine element is also needed (cf. the end of the feminine "term"). But as the lens is given her by the woman, this does not indicate opposition between male and female elements so much as the instinctive realization that, for a fuller understanding, the feminine and the masculine spirit have to be combined.

At the same time, to see the dragonfly "in reflection" means that one must not see it too directly, too concretely as an external event. One must step back from a too close identification with the symbol—another version of the inevitable shattering of the mandala.

The patient felt, rather to her own surprise, that in spite of the completely satisfactory solution found at the end of the underground expedition, some new problem was preparing in her. She had the distinct feeling that some "new realization" was on the way: and if the "rising sun" of the peacock pointed to a new positive experience, the need for "reflection" also pointed to the need for further adaptation. The latter problem continued to obtrude itself in some of the following dreams. First:

95: 26 Oct 41 I get stuck in a lift between the first and second floor.

Then:

96: 27 Oct 41 A woman asks me: "What would you do if you found that there was one brick missing?"

[9] Jung, *Mysterium,* II, pp. 37 f. It is also an early Christian symbol of Christ himself (Jung, *Alchemy,* p. 400).

[10] Cf. the frontispiece in Read, *Prelude to Chemistry.*

[11] This would, alchemically speaking, denote the "highly prized" stage of the albedo, following that of the nigredo, but still to be completed by the rubedo: whereas the albedo is the "daybreak," only the rubedo would be the sunrise (cf. Jung, *Alchemy,* pp. 220 f.).

Why does she get stuck before the next step to the "second floor," and what does the missing brick refer to? We found it impossible to define the nature of the hitch more clearly. The next dream seems to take up an intermediate position:

97: 30 Oct 41

I am on a ship; it is during the war, and we are crossing the Channel on the way to England. The ship is not an ordinary Channel steamer, but a very fast vessel. It is a new type of a seven- or seventy-thousand ton cruiser; the design is experimental, and in fact is not quite right, but at any rate the ship is moving. Lying on deck, I can see a wonderful night sky, thickly powdered with stars.

The dream again referred to something which was incomplete, or not quite in order, "experimental." But at least the ship is moving. We felt it to be important that it was "crossing the Channel" back to England, "perhaps back from Geneva," the patient said. It may also be coming back to "reality," from a long exploration "abroad." [12] The war is still on (it was so, of course, in fact): peace has not yet been concluded, the fight proceeds. As to the number seven (the seven thousand or seventy thousand seems to be a reinforcement of the basic number) the patient had no particular associations, apart from its previously mentioned connection with the symbolism of initiation. I thought it might again have something to do with the problem of the seven and eight; [13] the design of the ship is still preliminary; some more final design—maybe incorporating the eight—will still have to be developed, a new development to be accepted.[14] However that may be, something is not yet "quite right." The patient associated this with the fact that in the experimental design of the ship stability has been sacrificed to speed. This would mean that somehow her still "experimental" intuition has run ahead of her realization; "Stability" will also have to be incorporated in the design. We did not know what this pointed to as, at least consciously, the patient felt quite in order and far from lacking in "stability." We decided to wait and see if the unconscious would produce some further clue. At least the ship was running well, the Channel was being crossed, and the final vision of the wonderful night sky seemed reassuring.

[12] Cf. the very first dream (1a) of the analysis.

[13] Cf. Jung, *Alchemy,* pp. 151 f.

[14] For the problem of the seven as the end of an old cycle cf. Jung, *Mysterium,* II, pp. 164 f. As we found later, the seven of this dream was the forerunner of the same motif in several of the following dreams.

P 25: 23 Oct 41 –2 Nov 41

This last dream was dreamed during the last night of October, and on the second of November the patient finally finished her painting of the mosaic pavement. It had kept her occupied for ten days, and a great amount of libido had gone into it. It was a highly complicated design, full of minute detail: in particular of circles, crescents, and eight-pointed stars, the latter sometimes like flowers with seeds, sometimes like suns with planets round them. (The flower which the "team" put in its proper place was one of the small golden flowers near the edge, beside the larger crescents.) The innermost circle contains a flower—on silver ground with a golden center—which has green leaves and red seeds: the emphasis is on the feeling/vegetative side and the feminine element is also emphasized by the crescents. Both the inner center and the whole mandala are surrounded by blue circles, as if it were spirit—logos—which holds together and concentrates instinct, eros. As the center of a mandala contains the decisive symbol, the crucial point of the experience would be the eros aspect to be contemplated by and united with the logos aspect of contemplation. The innermost center is again, as in the mandala of the angel vision, the *circulus exiguus*, the "very small circle" of the true arcanum.[15] The golden and silver rays—in themselves a combination of masculine and feminine energies—have a sharp piercing look; the patient explained that they were like the rays of the golden sphere when it broke through and disrupted the pavement.

We did not try to interpret the mandala in any detail, partly because its elaborate design[16] would have made that a highly complicated task, and partly because the feeling value which it had for the patient seemed better left untouched. Even now I shall not go into any further detail; a complete, adequate interpretation would transcend my powers. At any rate, the emotional significance and the general meaning of the painting are evident and tally with all we

[15] Cf. Jung, *Mysterium*, I, pp. 10 f. Jung mentions (p. 10, n. 42) an alchemical quotation referring to the "mediating" function of the circulus exiguus: "I am the mediatrix of the elements, making one to agree with another; that which is warm I make cold, that which is dry I make moist . . . that which is hard I soften, and the reverse." This quotation is interesting in view of the frequent references in the Prentice Jones fantasy to the opposition between hot and cold, and between the "hard" metal flower and the "soft" green spray which are finally reunited in the mandala.

[16] We have to bear in mind that it was meant to represent a mosaic pavement, and that this concept was bound to influence the design to a certain degree. (There may also be some significance in the idea of the pavement as such: a solid foundation to stand on.)

know about the general significance of the mandala: "the premonition of a center of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy," [17] in other words its significance as a symbol of the self which includes all the elements belonging to the total personality. As representations of order and centering, mandalas are the attempt at an answer and, if successfully integrated, they symbolize the answer to the problem of inner disorientation and disorder. My patient's mandala clearly fulfilled these definitions: in its gradual development, of which the cave expedition represented the last stage, she had indeed found and formulated a satisfactory answer to her basic problem.

Nevertheless, all the time she was working on the painting, the unconscious had hinted at new problems and new developments. The rather remote rumblings of a new crisis become more distinct in two dreams dreamed shortly after the completion of the mandala painting. The first:

An invasion is expected and I, together with other people, take steps to oppose it. *98a: 4 Nov 41*

There is another dream the same night:

Some friends and I are about to go down an underground passage which leads down and then up again. I am to go ahead but I feel great reluctance. I think there will be a collision—I can hear a car hooting in the passage, and I am afraid it will take the bend on the wrong side. *98b: 4 Nov 41*

The first dream uses the image of invasion which had acute reality at that time. The war had produced its own symbolism which was taken up by the unconscious; planes, air raids, invasion were the most frequent symbols and were found in the dreams of many people at that time. The invasion theme frequently pointed to the threatening and frightening intrusion of unconscious contents felt to be "hostile" on account of their opposition to certain conscious adjustments. Many patients dreamed of all sorts of precautions, sometimes most elaborate, only to find themselves outwitted by a much more knowledgeable opponent, the unconscious. The ambivalence is obvious; but in most cases it was fear of some unconscious problem to be faced rather than legitimate defense against threatened disruption which was formulated in these invasion dreams. The same, from a different angle, was true of dreams of air raids and bombs dropping. (The next

[17] Jung, "Mandala," p. 357.

dream after the one of the underground passage will bring up that particular theme.)

While we were discussing the two dreams the patient felt more and more that the invasion was not going to be "hostile" and destructive, but "something new was coming" about which she did not but should know. This also applied to the second dream. Her reluctance did not, it seemed to her, point to something to be avoided but to the fear of some new "positive" encounter. The details of the dream are significant: she goes down into the unconscious, but the way clearly leads up—that is, if she is not "killed" in the collision and thus kept prisoner in the unconscious. She—the ego—is to lead the party: consciousness is sufficiently integrated to be entrusted with the initiative. This expresses the actual situation: no longer did the ego defend itself against the unconscious contents; it acted as the legitimate organ of reception and assimilation. Nevertheless an ambiguity is expressed in her reluctance: will she be able to meet the power in the unconscious without being hurt or killed? On the other hand the car hoots: it gives warning of its approach so as to prepare the ego and the related "friendly" element in the psyche for the meeting. There need not necessarily be a collision: the ego's fear that the car will take the "wrong" side seems quite hypothetical. It is more a warning to the party to keep on the right side. The image of collision did not seem to point to a possible accident but to a necessary and constructive meeting which, owing to the ego's apprehension of what was going to happen, appeared in a negative light.

In fact, the following dream, two nights later, reveals the nature of the "accident" in an intense crisis. It affords another convincing proof of the inner continuity, consistency, and logic of the unconscious process. The actual dream was immediately followed by two visual impressions of two mandala-shaped patterns. This is the dream and its visual sequel:

99: 6 Nov 41 I am in London, in a large public building with my friend. Three airplanes can be seen above at different levels, but all very high. We notice that the highest is an enemy plane: it has the Nazi marks (卐), but red instead of black. The planes are below the ceiling of the hall, which is enormously high. The two friendly planes fly out safely, but the enemy plane hits the ceiling and crashes outside the hall (there is an opening near the ceiling through which the planes fly out). We are glad to see this: but at once we hear the whistle of an enormous bomb. We cling together and wait for the explosion; but I know it is going to be all right. The explosion rocks the pillars of the hall but they stand firm.

I then woke up; but before I opened my eyes, I saw a very clear visual image, in color, of a circular design, like the mosaic pavement: but it has an eight-pointed black star in the middle, and the petals of the flower are peacocks' tails. Then I saw a similar pattern, but instead of the peacocks' tails, a design of bunches of grapes and vine leaves. *F 31/32: 6 Nov 41*

The dream forms a clear parallel to the earlier, highly critical airplane dream (86). Then as now there was a large building inside which the flight took place, and an airplane crashes by hitting the ceiling. The differences, however, are decisive, as will be seen in the discussion.

The "large public building," as before, represents her "world," her environment, her life in society, and concrete reality. She is together with her friend: her world now includes the intimate relatedness of positive femininity, both in the concrete sense of the man–woman relationship and in the symbolic sense of the inner coniunctio. The hall is open to the sky, to the transpersonal, spiritual sphere. But it is from there that the menace of the Nazi plane comes. Whereas the friendly planes represent positive manifestations of the animus, the enemy plane carries the possibility of an intensely destructive effect: the building in which she is with her friend may be destroyed. Her whole private and social existence is thus threatened by the negative animus. And that, too, is symbolized by the airplane, an aerial spiritual image, thus implying the complete perversion and misuse of spirit, a kind of black devilish spirit.[18] It is the epitome of negative intellect,[19] of disruptive doubt,[20] violating the truth of life, ridiculing all ideals,[21] disconnected from true relationship, alienated from instinct.[22] It is the negative counterpart to true logos; not the partner of eros but its deadly enemy, the *antimimon pneuma*.[23] Whereas in the previous dream there was no mention of the inimical nature of the

[18] This interpretation will have to be qualified later on when the significance of the "red marking" will be discussed.

[19] Cf. above dream 60; also Jung, *Alchemy*, fig. 36 (p. 88), "the devil as aerial spirit and ungodly intellect."

[20] Cf. Jung, "Answer to Job," p. 375, where he speaks of Satan as the "doubting thought"; cf. also my *Studies*, p. 174.

[21] Cf. the "Conversation with Mephistopheles," an active imagination from that time, to be discussed presently.

[22] Cf. Jung's description of the effect of the negative animus (*Symbols*, p. 304): ". . . when the conscious mind refuses to follow the feelings and instincts prompted by the unconscious: instead of love and surrender there is mannishness, argumentativeness, obstinate self-assertion, and the demon of opinion in every possible shape and form (power instead of love)."

[23] Cf. Jung, "Trinity," p. 177.

plane, now there are destructive potentialities on account of the higher differentiation of the animus function; differentiation also brings the possibility of a greater and more disastrous dissociation because what is doubted and denied is now so much more valuable and important.

The two friendly planes, positive animus manifestations representing the integrative and constructive logos function, fly out safely: they express the proper relation between the personal and the transpersonal. But the negative animus hits the ceiling: here we have the possible "collision" of the previous dream. The collision produces the potentially deadly effect; the bomb is, as it were, the essence, the "soul" of the Nazi pilot, his full destructive potentiality, released in the clash between the structure of the dreamer's life and the unconscious attack on it.

But at this point the crisis is resolved. The dreamer and her friend cling together: in the moment of supreme danger, the reality of relationship asserts itself. This apparently insignificant, instinctive reaction has, in the logic of dreams, deep significance: *because* eros is alive the danger of the negative logos passes. That is why the patient knows that "it is going to be all right," and the pillars of the hall stand firm. The whole question is whether the pillars can stand it: if the structure of her personal life, of her intimate and social relatedness, is firm enough or not. At this point the dreamer felt that the whole dream had the significance of another initiation: "You have to have just as much as you can stand—no more, but no less either." Because it is an initiation, the moment of highest tension releases the two visions of the mandalas.

This inner conviction of the initiatory character of the dream shows another, and very different, aspect of the Nazi plane: it is an instrument of future integration, revealing the ambiguity of even the most negative symbol according to the dynamic context of the unconscious situation. Now the red marking falls into place: on the one hand it is the potentially deadly enemy, on the other it is the carrier of potential new realization.[24] Again the antimimon pneuma shows itself as "the spirit which always wants evil and always creates good": the fourth, completing element in what Jung has called the "Christian quaternity."[25] Though the bomb is the essence, the spirit of the "Nazi plane," in actual fact it is a manifestation of the self with its

[24] The marking  is also a cross with equal arms and corresponds to the mandala pattern. For the ambivalence of the "Nazi marking" cf. also the swastika dream (1b).

[25] Jung, *Aion*, pp. 252 f.

ambivalent potentialities of destruction or integration, depending on the assimilating power of the ego.

This point was clearly illustrated by an active imagination taking place during the time when we were discussing the dream and the following visions. It took the form of a "conversation" with a voice which turned out to be that of "Mephistopheles." He doubted and ridiculed all her "revelations" as having no meaning and relevance. In the course of the conversation he said: "And God appeared to the woman in the shape of a liver attack; and she saw visions. Her strongest passion must be vanity. She thinks it distinguished to be able to see visions, and she would rather have that than anything sensible." *F 33: 11 Nov 41*

The patient found it rather difficult to stand up to this argument, which formulated all the disruptive and destructive doubts of the negative animus. Needless to say, it is just the grain of truth in the statements which makes them so pernicious; they use the inevitably present shadow aspect for the complete denial of spiritual truth. Love, striving for wholeness, the desire to understand—all can easily be "defined" as "liver attacks," as upsets of the physiological metabolism. Thus Mephistopheles is the embodiment of the negative animus as was the pilot of the Nazi plane; under the onslaught of his withering criticism the inner evidence and genuineness of the symbolic experiences are tested to their utmost. This is the hidden value of such encounters. The patient found Mephistopheles' criticism "very useful"; she knew of the element of "vanity," of "spiritual pride" in her, and was glad not to be allowed to forget it. It led her to a new self-searching of motives, and she felt that it did not interfere with, or distort, the genuine revelations of the psychic process. She "came to terms" with Mephistopheles by "bringing him a present": it was the reproduction of a picture by Pisanello, showing a vision of the Virgin and Child in a globe of light surrounded by zigzags of light.[26] These, she said, "are remarkably like those you see when you have a liver chill." But Pisanello's vision was nevertheless very real, and Mephistopheles had to admit this fact.

To return to our dream material, the "explosion" was followed by two new visions "like the mosaic pavement" but nevertheless fundamentally different: instead of the bright and shining center of the mosaic pattern there are now black stars in the center. They represent the effect of the exploding bomb and repeat the last phase of

[26] The picture, "Virgin and Child with St. George and St. Anthony Abbot," is in the National Gallery, London. See plate facing p. 243.

the Prentice Jones diary, when the golden sphere breaks through and shatters the pavement. Both the similarities and differences are highly significant. In either case the perfect harmony had to be destroyed; but what was expressed then in terms of beauty and elation is now a terrifying event. On the other hand, whereas the former mandala was shattered completely, the latter two retain their essential design. Then it had been the golden ball of light appearing from below, now it is the daemonic bomb falling from above. Whereas in the first the golden sun rising from the sphere of instinct had translated the exalted experience into terms of light and eros, now the disruptive spirit has left its ineradicable mark, adding the element of darkness to the symbol of wholeness.

With this black star the "illumination" of the previous mandala has come to an end: the light center of the previous mandala, surviving in the "golden fruit shining in the sun," has given place to the dark center. But this is not a negative process, otherwise the mandala would not have been born out of the moment of danger, and it would not have been preserved in its obvious integrity. The essential fact is the preservation of the coherent and ordered personality during the attack by the disruptive power. It has also to be taken into account that the dreamer felt the vision to be a very positive one: the result of the successful endurance of a moment of extreme crisis.

What has happened is that in this crisis the opposites manifested themselves in an intense flash, but their potentially destructive conflict ended by their being welded together. It is again an intense rhythm of enantiodromia: where "illumination" has taken place—where the too narrow horizon [27] has been widened to a full spiritual realization—the "negative" attack leads to the even wider realization that the source of light also emits darkness. The Nazi plane is not just a manifestation of the negative animus as a personal complex: it is the negative animus as archetype, the other, dark side of creation.[28] It is the

[27] From this angle claustrophobia can be understood as the pressure of a too limited attitude to life.

[28] Cf. the ambivalent nature of the alchemical Mercurius, who as the planet Mercury is "nearest to the sun, hence . . . preeminently related to gold," but on the other hand as quicksilver "dissolves the gold and extinguishes its sun-like brilliance" (Jung, *Alchemy,* p. 64). These ambivalent qualities made Mercurius the preeminent symbol for the mysterious substance of transformation. He consists of all possible opposites; he is physical and spiritual; he is the process of transformation of the lower, physical, into the upper, spiritual, and vice versa (Jung, "Der Geist Mercurius," p. 128). He is the psychopomp, but also has many attributes in common with the devil; he comes "lowest as *prima*

realization of the ambivalent nature of the Deity.[29] This is why the experience of the bomb attack and the survival appear in the form of the mandala: both are manifestations of the self, of the union of opposites. The mandala arising from the attack of the antimimon pneuma is thus a successful attempt to include the element of darkness in a total experience;[30] it is the integration of the experience that light and dark belong together. This experience is always a highly explosive crisis, full of disruptive potentialities, and from the point of view of personality it is a proof of its coherence and power of assimilation that the irruption of the "dark spirit" does not dissolve the inner harmony although it certainly menaces and modifies it. But when the test is successfully endured, the realization of darkness is in fact an "illumination" by which the personality gains in insight and scope; it can become not only a "vessel" of light but also of darkness: "The encounter between conscious and unconscious has to ensure that the light which shines in the darkness is not only comprehended by the darkness but comprehends it."[31]

The nature and content of the two mandalas are important for an understanding of the process taking place. (The patient painted both mandalas immediately after the dream and vision.) There is first of all the "peacock mandala." The patient had seen it, and the second, the "vine mandala," exactly as she painted them. The *P 26: 6 Nov 41*

materia and highest as *lapis philosophorum*" (*Alchemy,* p. 65). He is both spirit and its antagonist, a symbol of the ambivalent nature of the Deity. For this reason the lapis in the "Rosarium philosophorum" says of itself: "I beget the light, but the darkness too is of my nature" (*Alchemy,* p. 105). To this symbolism belongs the sol niger, the black sun, which on the one hand represents a temporary extinction of the light of consciousness, but on the other hand is the precondition of illumination: "Thou must go through the gates of blackness if thou wilt gain the light of Paradise in whiteness" says Ripley of the sol niger (Jung, *Mysterium,* I, p. 106, n. 40). This ambivalence is well known to the mystics; the author of *The Cloud of Unknowing* speaks of "the mysterious radiance of the Divine Dark, the inaccessible light wherein the Lord is said to dwell" (p. 26).

[29] Cf. Jung, "Answer to Job," p. 377, where he discusses the problem of "God's inner antinomy," of God's "oppositeness" (p. 416). He is the coincidentia oppositorum, the paradox par excellence, "which tears man asunder into opposites and delivers him over to a seemingly insoluble conflict" (p. 453). It is the problem of the *deus absconditus,* the "dark" emanation (Jung, "Trinity," pp. 175, 195; *Aion,* p. 135), which is resolved in the "fourth principle." Here the original labarum dream of the "1 2 4" gains new significance.

[30] Cf. also Jaffé, *Geistererscheinungen und Vorzeichen,* pp. 91, 134 f.

[31] Cf. Jung, "Answer to Job," p. 468. This mutual comprehension expresses itself in the process of individuation. The opposites are reconciled in the birth of the divine child; cf. dream 108b (p. 403).

symbolism of the cauda pavonis is beautifully rendered in this mandala; this in itself gives the vision an integrative significance.[32] It is a continuation of the symbolism of the "many colors" [33] which started with the "rainbow" in the "fire ordeal." The closely overlapping small feathers arranged in concentric circles are reminiscent of the "thousand-petalled lotus," [34] the *sahasrara chakra* of Kundalini Yoga, the seat of Brahman in which Shakti is joined to Shiva in complete union.[35] The patient herself mentioned that she painted these feathers with a feeling of particular satisfaction. The black star in the center represents the "bomb burst," and it reminded the patient of a spider. She associated this with the previous spider dream (19), in which the problem of the mother had first been constellated. If we think of the context of the mandala, with its conjunction of conscious and unconscious, of light and dark, of above and below, or of yang and yin, this coincidence of the black center with the peacock symbol of the rising sun gains its full significance.[36] It is characteristic that the outer blue "spiritual" circle of the mandala has been changed into ocher, the color of earth.

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This symbolism is continued in the "vine" mandala. It has a distinctly pagan feeling, a "Dionysian" flavor: the spirit of earth is emphasized in contradistinction to the heavenly spirit: Dionysos as the antagonist to Christ.[37] Here the irruption of the yin element of darkness, of earth, of blood and instinct, is formulated and integrated. This is of particular importance to the patient because the need to

[32] Since the appearance of the cauda pavonis represents a transitional phase preceding the final result of the opus, the vision points to an approaching climax (cf. above, p. 358, n. 25).

[33] The blossoms of the "philosophical tree" are equated with the *multi colores* appearing in the opus: "the materia of the lapis causes the most beautiful colors to become visible in the production of its blossoms" (Jung, "Der Philosophische Baum," p. 404).

[34] Cf. the illustration in Avalon, *The Serpent Power* (pl. 8).

[35] Cf. Zimmer, *Philosophies,* p. 585.

[36] An alchemical authority, Khunrath, says that "in the hour of the coniunctio (both) blackness . . . and all colors of the world (= the cauda pavonis) make their appearance" (Jung, *Mysterium,* II, p. 34).

[37] On the other hand the vine is also Christ: "I am the true vine" (John 15 : 1). In this connection it is important that the peacock is an ambivalent symbol: of the self as well as of the devil, just as blue (cf. the blue center of the concentric circles) is also an underworld color. Its alchemical symbolism connects it with both Christ and Juno (Jung, *Mysterium,* II, pp. 37 f.). Jung has pointed out that the regressive development from the Christian to the pre-Christian Dionysian level "is not a relapse but a kind of systematic descent *ad inferos,* a psychological *nekyia*" (*Alchemy,* p. 135).

realize the earth element, the mother principle, had been paramount. By now the positive father principle, the positive logos, which was needed for the understanding and assimilation of the eros side had been established, and in this sense the irruption of the yin element is highly positive. In the two mandalas this process is formulated with growing intensity: in the first mandala we still have the peacock symbolism of the rising sun with its relative emphasis on the masculine power; and the ground of the mandala is the pale blue of air. In the second mandala we have the Dionysian grapes, instinctual power, set in a pale ocher background of earthy colors.[38] But, like the first, it represents a process of integration inside the ocher-earth temenos, the womb of the Great Mother: the patient can now realize her inner darkness, the negative aspect of the Great Mother in her, without being destroyed by the realization. This is why the black stars take up the symbolism of the spider under which she had first encountered the negative mother: now she can realize that the negative mother is inside herself, that, in fact, she *is* also the negative mother, and that what the mother has done to her she has done to herself. The dark mother is not just a negative factor by which one is at worst destroyed, and which at best one can endure; it is a constituent element of archetypal reality and, as such, has to be realized as an *inner* factor and integrated.

[38] In this connection the emphasis on the number 5 in the leaves of the vine mandala may be significant: the *quintum elementum,* as earth, is the basis of the arcane substance (Jung, *Mysterium,* I, p. 213). This may also be hinted at in a transitory stage, in the eight times five peacock feathers of the first mandala. Five is also the number of natural, "hylic" man (Jung, "Mass," p. 219). For the five as the number of the chthonic mother cf. von Franz, "Bei der schwarzen Frau," p. 39.

XVII

The Birth of the Divine Child

The symbolism of yin and yang, of feminine and masculine aspects of the psyche, is continued in the following dreams, both of one night. The first one is this:

100a: 12 Nov 41 I meet three young men, and ask them who they are. One of them is the son of a man to whom I had written asking if he could help me in some matter of ornithology as he is interested in birds; but he was not to bother if he is too busy. I said to the young man that apparently he was too busy as he did not answer.

The expert on birds is a positive father figure, a "wise old man." The man is endowed with very special knowledge; it is about birds symbolizing spiritual contents. He represents, as father archetype, logos and spiritual realization; he is far away as he can only be approached by letter; but his son is present: he is the animus, the "derivative" of the logos, who can be approached immediately and asked for help. The three young men form on the one hand the triad commonly met with in fairy tales [1] (cf. the traditional three sons of the king, etc., symbolizing the dynamic elements of thesis, antithesis, and synthesis),[2] on the other they are latently complemented to form a quaternity by the figure of the still remote old man.[3] In this latter context three, as a masculine number, denotes the "unconscious masculinity immanent in a female creature"; [4] it also signifies the need to draw the fourth figure into the orbit of consciousness so as to complete the total personality. This explains why the old man has

[1] Cf. von Franz, "Bei der schwarzen Frau," p. 40.

[2] Cf. Jung, "Psychological Interpretation of Children's Dreams" (Notes on Lectures), pp. 37 f.

[3] More about the triad will be said in connection with the following dream.

[4] Jung, "Spirit," p. 244. Cf. also the three masculine members of the Prentice Jones team.

not yet answered: some further step in consciousness has still to be taken.

This seems to be indicated in the second dream of the night:

100b: 12 Nov 41

I am on my way back to Doucier. A friend, Miss M., is coming too; my sister is also to be there. Someone says that "there will be tears of welcome" for us. When we arrive, there is a pool, thickly grown with weeds, in an enclosure thickly overgrown with trees. In it there is an ancient carp, deep peacock blue in color; he shows anxiety to be fed and an old woman is feeding him; apparently she is dressed in red as someone remarks on the contrast between her red arm and the blue fish. The fish is the exact color of the neck of a peacock.

Doucier, "a very lovely village in the Jura," was for the patient "the earthly paradise." [5] She was deeply concerned about what might happen to the place during the war: it seemed a Paradise Lost; but in the dream she returns to it, "like the prodigal son: that is why there will be tears of welcome." The friend, Miss M., is "introverted, with a beautiful character, deeply religious"; the "sister stands for human warmth and love of mankind." She felt this to mean that she approached "Paradise Regained" with all her "best and most creative feminine possibilities." The pool was a "secret, central place; the essential Doucier"—the place of mysteries to be performed. The "tears of welcome" mean that they are "known" at the place, that they themselves have known it: it is a return to a mystery lost and now regained.

The carp was "royal blue"; she was certain that it was male. To the patient he was "the ruling spirit of the pool" (cf. also the "royal" color). He was a kind of "magician in the form of a fish," a guardian of the treasure to which he knew the way.[6] He represents the wisdom of the water, whereas the old woman was the wisdom of the earth. Jung has dealt at great length with the symbolism of the fish, and particularly with its meaning as Christ, as Saviour and Eucharist, which gave it the alchemical significance of the lapis.[7] The patient's

[5] As will be seen from the discussion of the dream, these words are significant: it is the paradise of matriarchal consciousness, of the wisdom of the earth, not the patriarchal paradise of heaven.

[6] Animals, as instincts, have often a knowledge superior to man; by this faculty they often express "the archetype of the spirit" (Jung, "Spirit," p. 231).

[7] Cf. in particular Jung, *Aion,* Chaps. 8–11. A great wealth of material regarding the symbolism of the fish in ancient Eastern religions as well as in Judaism and Christianity can be found in Goodenough, *Jewish Symbols,* V and VI ("Fish, Bread, and Wine"). Cf. above dream 65b.

association brings the fish into line with such figures as the Sumerian-Babylonian Oannes-Ea, the god who "daily came out of the sea as a fish to teach the people wisdom." [8] Generally speaking, the psychological meaning of the fish is that it is an autonomous content of the unconscious; [9] and in particular it is "a symbol of renewal and rebirth," [10] of the libido which returns into the unconscious where new contents are constellated and brought to the surface.[11] From there the symbolism of the fish leads to the symbolism of the self, the central unconscious content *de profundo levatus;* [12] on the deepest level the bird and fish of the two dreams represent two polar aspects of the psychological self.

It will be seen that masculine and feminine symbolism is noticeably mixed in the imagery of the dream, in particular in that of the carp and the old woman. The carp of the dream, on the one hand, is a male fish, but, as carp, it has definite feminine connotations.[13] It is a symbol of fertility; as such it was the "fish par excellence" of ancient China,[14] or the fish of Atargatis, the Syrian mother goddess.[15] In this latter sense the old woman is a representative of the Great Mother feeding the hermaphroditic power of reproduction. The feminine aspect of the male fish would express the union of opposites. The fish's anxiety to be fed shows the need of the unconscious creative potentiality to be given libido by feminine feeling; in this sense the fish is also the "child." [16] As such it expresses the aspect of rejuvenation and futurity which, if properly fed, can realize its full potentialities. This motif of an animal, a child, a god in dis-

[8] Jung, *Symbols,* p. 199; Levy, *The Gate of Horn,* p. 91. For the role of the fish in other oriental religions, cf. Jung, *Aion,* pp. 121 ff., and Goodenough, op. cit.

[9] Jung, *Symbols,* p. 198, n. 47.

[10] Ibid., p. 198.

[11] Cf. Vishnu, who as fish plunged into the waters of the deep in order to recapture the Vedas stolen by a demon (Jung, *Symbols,* p. 293; Zimmer, *Myths,* p. 16 n.).

[12] Jung, *Aion,* p. 182.

[13] Fish in general often have a hermaphroditic aspect (cf. Jung, *Aion,* p. 152).

[14] Cf. Willetts, *Chinese Art,* I, pp. 285 f. In Buddhism the fish generally is a symbol of fertility; it has the same meaning as the cornucopia (cf. Zimmer, *Philosophies,* p. 131).

[15] Cf. Hastings, "Atargatis"; Aldous Huxley, *Adonis and the Alphabet,* p. 183. The fertility significance is due to the extraordinary reproductive power of the carp: its uterine shape may also have played a part in this. In the *I Ching* the fish "belongs to the yin principle" (Wilhelm and Baynes tr., II, p. 259).

[16] Cf. Jung, *Symbols,* p. 198; Kerényi, *Mythology,* pp. 67 f.

guise to be fed, or to be given some gift, appears frequently in myths, fairy tales, and dreams.[17] It is significant that the gift in the dream seems to represent a daily "ritual" occurrence; the relationship between the one asking for the gift and the one fulfilling the demand is safely established inside a ritual context of "conjunction." The male fish with its feminine connotations inside the precincts of the Great Mother (cf. the old woman as executor of the ritual, as priestess, and the exclusively feminine protagonists of the dream) points to the creative masculine element in the feminine psyche—woman and fish stand in an interdependent, dialectical relationship,[18] centering on the mystery of creation and creativity.

The two dreams of the ornithologist and the carp show an important parallelism in that both contain two triads complemented to a quaternity.[19] In the first there is the triad of the three young men plus the father figure; in the second we have the three women coming to the "earthly paradise" plus the old woman. This accords with Jung's observation that one triad is frequently complemented by another, as for instance a spiritual by a chthonic one;[20] this is represented in our case by the two masculine and feminine triads. The fact that the dreams of one night circled round the same theme shows how the unconscious is formulating the problem of mutual complementation of masculine and feminine elements,[21] of which the relationship of the male carp and the old woman is another instance.

The dreams seem to indicate an increase in consciousness; whereas in the first the wise old man is a remote, "outside" figure who has not yet responded to the ego's request, in the second the old woman is present and active. This points again to a growing integration of the feminine personality and, correspondingly, the positive male element can now play its full constructive and complementary role.

[17] Cf., e.g., the patient's fantasies of the neglected animals and of the sibyl (above, pp. 101 ff.).

[18] Cf. also the polarity of the colors blue and red.

[19] There is also a quincunx in that in one case the four male figures are complemented by the dream ego, in the other the four female figures by the male fish. The fifth figure forms an ideal center in which the four contrasexual aspects are united (regarding the quincunx, cf. Jung, "Trinity," p. 126). This points to different aspects of the quinta essentia in which ego and unconscious content are put in parallel positions. The "pool" corresponds to the vas Hermeticum inside which the transformation of the four elements into the fifth, the quinta essentia, takes place (cf. Jung, "Transference," pp. 203 f.).

[20] Jung, *Aion,* p. 224, n. 10; "Spirit," p. 234.

[21] This might be expressed as the addition of the "3" to the "1 2 4" of the labarum resulting in the new totality of "1 2 3 4."

This is commented upon by the next dream, which expresses the increasingly positive relationship between masculine and feminine elements in terms of the transference situation:

101: 14 Nov 41 I am in Dr. Adler's house with a number of other people; we all seem to know each other well. We set out for a walk. Dr. Adler and I walk together; he takes my arm in a very friendly way as if he has known me all his life. I am very pleased, and think that now he really has confidence in me.

In order to appreciate the full import of this dream, it has to be compared with dream 84 which depicts a very similar situation. Then as now the patient is in the analyst's house, together with other people: but whereas in the previous dream the "private" encounter leads to a major crisis, now it is felt as a sign of "confidence," of relationship and recognition.[22] The woman has fed the masculine unconscious content, so that the animus responds in a positive, "near," [23] and "humanized" way. She is one among "friends": she is a member of a "community" without any possessive, exclusive demand; the ego feels fully accepted and part of a whole without imposing itself on it. The "symbolical friendship" [24] is firmly established.

Whereas in the previous dream the wise man had been absent and unresponsive, he appears much less remote in a series of four dreams immediately following the last about the analyst. These are the four dreams:

102a: 16 Nov 41 X. Y. comes to address some sort of meeting. His speech is to start at 10:30.

102b: 16 Nov 41 I am entering a place which is said to be mostly "a wilderness of willows." A foreign officer of high rank is standing there and enters with me. Among the trees there is a lake with wildfowl; among them are swans, some large and some small. He thinks the small ones are wild swans; I say that this is so and lend him my field glass to look at them through it.

102c: 16 Nov 41 There is a house in the mountains, and in one room an eagle has made its nest; there is one eaglet just hatched out. The eagle is said to come once again to feed the eaglet. Later I think, though it is not quite clear, that the eaglet turns into a child.

[22] The dream also contrasts with dream 74, where "a very small woman" was between the patient and the analyst: the woman "who needed analysis" has apparently been "analyzed" in the meantime; also the two "Dr. Adlers" of that dream have apparently met: the projection is largely withdrawn and the animus "internalized."

[23] This contrasts with the remoteness of the figure of the ornithologist.

[24] Cf. above, p. 334, n. 9.

In another room in the same house. A young soldier, full of enthusiasm and vitality, comes in, crying, "Great news!" I think he is going to say that the eagle has arrived; but he continues: "I, a mere private, have seen the G.O.C. himself; he wanted me to suggest a plan for the maneuvers; and if it comes off, won't that be a success?" *102d: 16 Nov 41*

X. Y., a well-known and influential politician, had been her supreme chief in Geneva, and was for her a highly positive father figure. He had died several years ago, and she was pleased that the positive father "had returned from beyond the grave," that he was still "alive" for her. In the dream he looked at her "with twinkling eyes," full of humor and recognition. What struck her particularly was the time of his speech, "10:30." She associated this with a previous allusion to this time (dream 66) where her friend W. T. expressed her fear about what was going to happen after 10:30.[25] The dreaded time "after 10:30" made her contrast dream 102a with the bomb explosion (dream 99): it seemed to say that the apprehended event would not be terrible after all; on the contrary a positive event is going to take place. "There are few things I should find more enjoyable than to hear dear X. Y. making a speech," she said. She felt touched by the intimate friendly atmosphere of the dream.

Another positive animus figure—the foreign officer of high rank—appears in the next dream. The "wilderness of willows" with the lake inside it is "a mysterious, secret place," reminding her of the pool of the carp dream, "but on a larger scale." She had one particular association with willows: a story by Algernon Blackwood[26] about elemental spirits appearing on the willow-covered banks of the Danube. Also the wilderness reminded her of her original "Wilderness" which was by now devoid of all terror. She enters the place of the mystery together with the officer: the temenos is implicitly felt as place of the coniunctio. He is foreign, has come to her own country from far away,[27] from the unconscious; together they are watching birds whereas in the previous dream the ornithologist had been a remote figure. Is he possibly a representative of that particular wise man? Has the ornithologist by now given his reply in the two dreams—this and the following one—of swans and eagles?

[25] Remarkable evidence for the unity of the dream process is furnished by the fact that in dream 66 the symbol of the eagle and of the time "after 10:30" appeared together, and do so again in two dreams of one night.

[26] "The Willows" (1907).

[27] It has to be remembered that the war made this situation highly acute and gave it a special emotional significance (cf. for instance the earlier dream, 20c, of the Free French soldier).

Instead of the fish of the earlier dream they now find birds, the "pneumatic" animals (the "peacock-colored" fish also had, by its color, a link with the world of birds); and among them swans are emphasized. The swan is one of the great "soul animals," [28] in his ascent symbolizing rebirth and the conquest of death.[29] Fish and birds, representing the chthonic and the spiritual aspects of the psyche, and as opposites symbolizing its totality,[30] have now both been approached in their places of mystery. But whereas in the previous dreams (of the ornithologist and the old woman) the ego played a relatively passive role, she is now actively assisting the animus in their common enterprise: she lends him her "vision" to make sure of the nature of the birds. Ego consciousness helps to produce a clearer realization of the unconscious content communicated by the animus. A particular point of interest for the patient was that white swans "fly far and come from remote seas," representing deep layers of the unconscious.

The next dream changes the swan symbol into that of the—symbolically speaking—closely related [31] eagle, as if intensifying it by reference to the "royal bird" (cf. the "royal blue" of the carp).[32] Whatever can be said about the symbolic significance of the swan applies a fortiori to the eagle.[33] In alchemy swan and eagle are symbols of Mercurius, both as prima materia and as lapis,[34] but as the royal bird and symbol of Christ [35] the eagle has a special significance. It is a symbol of the sun and of height, of power, and of longevity: [36]

[28] Cf. dream 44. The *cygnus Hermetis* is a symbol of the sublimated spiritus (Jung, *Alchemy,* figs. 198 and 200, pp. 355 and 358). In Indian mythology the swan—or the wild gander—is the vehicle of Brahma, symbolizing the divine essence (cf. Zimmer, *Maya,* pp. 60 f.).

[29] Cf. Jung, *Symbols,* p. 348. The willow is connected with the symbol of death and rebirth (ibid., p. 244).

[30] Cf. Jung, *Aion,* p. 145.

[31] Cf., e.g., Jung, *Alchemy,* fig. 200, p. 358; or *Mysterium,* II, p. 210. I purposely omit the highly complicated alchemical symbolism of birds in general representing "sublimated volatile substances" (cf. Jung, *Mysterium,* I, pp. 211 f.; von Franz, *Mysterium,* III [*Aurora consurgens*], p. 344) because the psychological meaning seems to be sufficiently clear from the symbolism used here.

[32] The eagle as the "heavenly" bird of Zeus and the carp as the fish of the mother-earth-goddess form a significant polarity each expressing one aspect of the self.

[33] The relevant symbolism has been mentioned in the discussion of dream 66; only a few amplifications are added.

[34] For the eagle as symbol of the lapis cf. also von Franz, *Mysterium,* III [*Aurora*], pp. 103, 198.

[35] Cf., e.g., Jung, *Mysterium,* I, p. 136.

[36] Cf. "Eagle" in *Folklore,* I, pp. 332 f. Also Zimmer, *Myths,* pp. 73 ff.

"an image of the boldest flight and of indomitable striving for the highest spaces of light" [37]—emblem of royalty, a symbol of the highest value, of the self.[38] The eaglet signifies new birth, new vitality; a prefiguration of the young self, the divine child.[39] It is fed once a day by the mother: another parallel to the royal fish [40] which is fed by the woman, corroborating their symbolic interdependence. Whereas the swan could be watched only from afar, through field glasses, the eagle has made its nest inside the house in the mountains: the house is open to its visits and the eagle accepts it for nesting; it is, as it were, domesticated, near the human sphere.[41] This is expressed quite unequivocally at the end where the eaglet turns into a human child, although it is not clear how this takes place or what happened to the child. This uncertainty indicates a transitional stage: [42] somehow the divine child is born, but it is not yet her own child, not quite human,[43] it is still largely contained in the archetypal unconscious.[44] The self is experienced as a symbol but is somehow still remote from ego consciousness, from full integration.

This remoteness is further lessened in the last dream of the same night, when the young soldier brings the "great news" of his interview with the G.O.C., which, somehow, is connected with the arrival of the eagle: the patient felt the two events might, in fact, be identical. The young enthusiastic soldier and the G.O.C. stood for the patient in the same relationship as the son of the ornithologist and his absent father. But whereas then no contact had been made, now "son" and "father" have met. She also associated the young soldier with the eaglet and the G.O.C. with the parent eagle. Another important interpretation was that the relationship between "private"

[37] Bachofen, *Urreligion,* II, p. 499.

[38] This also implies the "dangerous" aspect of the self as evident in the first eagle dream, 66.

[39] The eagle, or phoenix, represents the liberated soul which is identical with the anthropos, the total man (cf. Jung, *Alchemy,* p. 193).

[40] Like the eagle the carp stands for longevity.

[41] In this the eagle of this dream contrasts strongly with the eagle of dream 66.

[42] This was also expressed by the patient's remark that in the dream she "had not yet seen the arrival of the eagle but very much wanted to."

[43] In the apocryphal fourth book of Esdras the appearance of man is preceded by that of the eagle (and of the lion). Cf. Esdras IV, fifth vision: "The Eagle"; sixth vision: "The Man." Cf. also Jung, *Aion,* p. 120.

[44] Cf. the analogous situation in the Gilgamesh epic, where Gilgamesh is said to be two-thirds god and one-third human (Pritchard, *Ancient Near Eastern Texts,* p. 73).

and "general" was equivalent to that between man and God: the "very great" is willing to accept the co-operation of the "very small" if approached in the right spirit. The archetypal father is no longer beyond contact, in fact he wants the son to make a contribution to the "universal" plan. So the "great news" is perhaps, after all, the arrival of the eagle: [45] the all-powerful G.O.C. is ready to accept collaboration from the humble private; the royal bird deigns to nest in a human habitation.

The four dreams show an interesting parallelism and progression in that they contain the theme of a great value coming from far away. First there is the human positive father figure, returning from the "past" but full of vitality and content. Then, at a more remote and numinous place, there is the soul bird, come from remote seas, and the patient participates in the situation. After that there is the still more remote and lofty place of the house in the mountains with the exalted symbol of the eagle and is a still closer relation in that the eagle from the sky nests in the house; and finally there is the close contact between the soldier and his chief. The theme of a distant, powerful factor had been present also in the dreams immediately preceding the last series: the old man who knows about birds, the carp of wisdom; and there also the problem of communication had been posed. Equally there is the idea of something young, new, and vigorous; the three young men, the eagle, the private. The patient remarked that for a very long time she had not felt so productive and full of vitality, yet without feeling over-stimulated or "inflated."

While in this creative mood, she had a strange vision which occupied her attention for a considerable time.[46] She frequently walked during her lunch hour in the quadrangle of Balliol College at Oxford; one day, shortly after the last series of dreams, she had what she called "a mental impression" of great intensity and meaning. She "saw" in one of the dreams a circular shape, entirely blank but full of intense vitality. She felt deeply stirred and was forced to meditate on this vision; the result is contained in a short poem called "Balliol

[45] The general masculine significance of the eagle, which appears as the mother eagle in the dream, has its parallel in the general feminine significance of the carp, which appears as male.

[46] This vision inaugurates a new phase of the analysis, and I have been uncertain whether to record it. I have done so first because it arises out of the present series of dreams and forms a bridge to new developments, and second because of the intrinsic significance of the material.

Quad" and a painting done about a fortnight later. Vision, poem, and painting are here treated as one. The poem was as follows:

F 34: 18 Nov 41

Like a bright bird, like a silver bubble,
Like a magic fruit, like a star strayed into the garden,
Revelation hangs on the bare branches of the chestnut tree,
Alien and glittering in the winter sunshine.

Visible on earth but not earthly,
Universal but incommunicable,
Not mine but seen by me only,
Invoked unknown, feared in its coming,
Unattainable but unavoidable,
The essential Otherness is here, come to rest and caught in my bare branches.

P 28: 30 Nov 41

The circular shape is described as a bird, silver bubble, magic fruit, star; and its central meaning is that of "revelation." The painting shows it simply as a circle, left unpainted amidst its colored surroundings, nonexistent, void. These two latter characteristics were how the patient experienced the vision; all other descriptions she gave in the poem were only an attempt to paraphrase its indescribable appearance. They all have the atmosphere of something enigmatic having materialized; almost like something from another world that is suddenly "revealed" beyond the limits of rational definition. It is as if a strange object from the unfathomable depths of the ocean or from the impenetrable heights of heaven has unaccountably found its way into the everyday world: an archetype manifesting itself as an image in the realm of consciousness. It is to be found on the tree which, in the last words of the poem, is rather unexpectedly shown to be "herself": the *arbor pretiosissima* [47] of life, of the opus, is also the individual personality in which it is actualized.

The clue to the vision lay for the patient in the "essential Otherness" of the revelation. She did not know of Rudolf Otto's concept of the "wholly other," the *Ganz Andere,* by which he defines the numinous experience of the *mysterium tremendum,*[48] but when I mentioned it she immediately accepted it as expressing the exact feeling and meaning of her vision. The crucial content of the vision was

[47] Cf. Jung, "Der Philosophische Baum," p. 428. The arbor carries the fruit of eternal life, the *panis vitae,* the miraculous spiritual food.

[48] Otto, *The Idea of the Holy,* pp. 25 f.

the "void," [49] the "nothing," utterly different from all rational experience, but in spite, or rather because of its apparent lack of characteristics, full of intense vitality and significance: a living "mystery."

The "nothing" of the vision is in extreme contrast to the original "nothing" of the "Wilderness" fantasy or of "No Man's Land." Then the boy had reached the end of the "visible world" beyond which "there was absolutely nothing except in so far as darkness and emptiness are something," and no connection existed between him and it. It had all been "wilderness," "mad" and "malignant," characterized by complete lack of relationship. There could be no more convincing evidence of the tremendous change that had taken place than the transformation of deadly emptiness into the void of "revelation." [50] The "nothing" is the same; both the original and the recent vision are aspects of "the essential Otherness"; but whereas fear had turned the nothing into the "Wilderness," acceptance can now turn it into the "magic fruit" of inner revelation. But more than that: now the "malignant" nothing can also be seen as the other, dark side of the self.

Although connected with previous experiences like the golden fruit in the tree at the end of the Prentice Jones fantasy or the eagle nesting in the house on the mountain, it had a quality completely of its own. This she had tried to convey in the highly paradoxical statements in the second half of the poem. They have all the characteristics of the mystics' paradoxical statements on the nature of the Deity; paradoxical because the plenitude of the Deity cannot be comprehended except in the constant enantiodromia of antinomies.[51] This undefinability of the Deity leads to its "description" as "emptiness," "nothingness," "void," and other similar apparently negative terms.[52]

[49] The contrast between the void and the otherwise realistic painting accentuates the strangeness of the "fruit."

[50] An intermediate stage had been formulated in the "Meditation on Squares" (cf. above, pp. 238 f.) where the "Voice" spoke out of "the darkness, where it was deepest," terrible but drawing the ego toward it: the point where "darkness" changes into "brightness."

[51] To give only one of innumerable instances, the author of *The Cloud of Unknowing* says in his "Epistle of Discretion": "For silence is not God, nor speaking is not God; fasting is not God, nor eating is not God; loneliness is not God, nor company is not God, nor yet any of all the other two such contraries. He is hid between them. . . ." (p. 12).

[52] Here the significance of the original "Wilderness" as the "Dark Night of the Soul" becomes apparent: it is the "happy chance" (cf. the first stanza of St. John of the Cross's *Ascent of Mount Carmel*) by which awareness of the basic human situation is forced on the individual. Cf. the words of the

Rudolf Otto, after introducing the term "wholly other," connects it with the mystical experience of the Deity: "Mysticism continues to its extreme point this contrasting of the numinous object (the numen), as the 'wholly other,' with ordinary experience. Not content with contrasting it with all that is of nature or this world, Mysticism concludes by contrasting it with Being itself and all that 'is,' and finally actually calls it 'that which is nothing.' By this 'nothing' is meant not only that of which nothing can be predicated, but that which is absolutely and intrinsically other than and opposite of everything that is and can be thought. . . .[53] In fact the 'void' of the eastern, like the 'nothing' of the western, mystic is a numinous ideogram of the 'wholly other.' " [54]

Psychologically speaking, this "intrinsically other" expresses the antinomial character of the self,[55] which on account of its nature as

alchemist Ripley: "Each thing in its first matter is corrupt and bitter. The bitterness is a tincturing poison" (Jung, *Mysterium,* I, p. 210).

[53] This is the *deus absconditus,* "the God who is hidden in His own self"; an early Kabbalist, Isaac the Blind, calls him "that which is not conceivable by thinking" (Scholem, *Major Trends in Jewish Mysticism,* p. 12).

[54] Otto, *The Idea of the Holy,* pp. 29 f. The "emptiness" of European mysticism and the sunyata of Buddhism are well-known examples (cf. Suzuki, *Introduction to Zen Buddhism,* pp. 49 f., or his *The Zen Doctrine of No-Mind,* pp. 26, 38; also M. Eliade, "Time and Eternity in Indian Thought," p. 199, and *Yoga,* p. 215). Tao is the Void without form and substance (cf. Waley, *The Way and Its Power,* Chs. XLI, XLIII). A Zen master formulates: "My Tea is No-tea, which is not No-tea in opposition to Tea. What then is this No-tea? When a man enters into the exquisite realm of No-tea he will realize that No-tea is no other than the Great Way (ta-tao) itself" (Suzuki, *Zen and Japanese Culture,* pp. 309 f.). Another instance is the "Nothing" of the Kabbalists, which is "infinitely more real than all other reality"; an image also used by Dionysius the pseudo-Areopagite and by Erigena (cf. Scholem, pp. 25, 215, 354 n. 24; also my *Studies,* pp. 183 f.). Meister Eckhart distinguishes between "God" who reveals and manifests himself and the "Godhead," the unrevealed mystery of the Ground of creation which has no thinkable characteristics, "the Nameless Nothing" (cf. Jones, *Studies in Mystical Religion,* pp. 225 f.). Numerous examples can be found in James, *The Varieties of Religious Experience;* Buber, *Ekstatische Konfessionen;* or Misch, *The Dawn of Philosophy.*

[55] Cf. Jung, "Mass," p. 262 n.: ". . . The concept of the self allows only of antinomial statements. The self is by definition an entity more comprehensive than the conscious personality. Consequently the latter cannot pass any comprehensive judgment on the self; any judgment and any statement about it is incomplete and has to be supplemented (but not nullified) by a conditioned negative."

This ego-transcending nature of the self explains a very important fact: whereas the self often appears quite "irrational" from the point of view of the ego, it is evident that from the point of view of the self the attitude and action of the ego are often equally "irrational," and even nonsensical. As an

a complexio oppositorum eludes all unequivocal definitions.[56] In this sense it links up with the paradoxical experience of the bomb burst, of the coincidence of light and darkness, summing up and synthesizing it in the image of the "void." The eagle corresponds to the manifestation of the immanent God, the one who reveals Himself to man, whereas the "void" corresponds to the transcendent God, the *deus absconditus*. This expresses two aspects of the self; the self "as such" and the empirical self, corresponding to the "archetype as such" and the "archetypal image." [57] Whereas the former is "irrepresentable" ("unanschaulich") and a psychoid factor, the latter is the representation in consciousness of the transcendent, "basic form." Strictly speaking the patient's experience of the "void" is already a symbolic image, and, as such, a "representation"; but since it also expresses the impossibility of definition and representation its connection with the "archetype as such" can at least be deduced. It is pure dynamis entering consciousness; and it seems that in this symbolic image of the "essential otherness" we have the break-through from the nonrepresentational to the representational sphere.

The antinomial descriptions given by the patient in her poem bear this out. "Visible on earth but not earthly" formulates the problem of the representation of an irrepresentable dynamis; "universal but incommunicable" that of the archetypal content present in every psyche (the collective unconscious), which can nevertheless be such a unique and individual experience that it seems impossible to share. A similar situation is formulated in the "not mine but seen by me only," when the individual realizes the antinomy of the self as universal, "superindividual" dynamis and yet the expression of individ-

analyst, standing outside the fascination of the patient by his ego, one can frequently observe how ego consciousness produces results that are "nonsensical" because they inhibit integration. The patient's early psychological state expresses this very clearly; from her development it can be seen how the self is in fact the "rational" function, that is, the one aiming at wholeness. From this angle the original "Wilderness" expresses the "bewilderment" of the ego in regard to the contents and "purpose" of the unconscious; it is not the unconscious which is irrational but the attitude of the ego to the unconscious.

[56] The alchemical parallel is to be found in the symbolism of the lapis "which displays the most paradoxical qualities" (Jung, *Alchemy*, p. 300); cf. also "the stone that is no stone" ("Answer to Job," p. 437). The "roundness" of the patient's "revelation" is also one of the most important designations of the "stone" (*Alchemy*, pp. 122, 162); and one of its names is the "invisible lapis" (pp. 170, 172). The "roundness" is the basic form of the mandala.

[57] Concerning this distinction, indispensable for a proper understanding of the nature of the archetype, see Jung, "Psyche," pp. 213 ff.

uality: "the quintessence of the individuum and at the same time of the collectivum." [58] It is "invoked unknown, feared in its coming": the secret longing of the individual which, in sometimes highly devious ways, will do everything to contact it and still be terrified of its coming, experiencing it as the unavoidable goal which nevertheless can never be finally "attained." But however strange the ways of the self may be, however much the ego may help or hinder its influence on life, it is "here" just as "the spirit bloweth where it listeth." But now the ego feels itself the "tree of life," the representative and helpmate of the opus, and can be a "resting" place for the power of the self.

This experience would hardly have been possible without the previous "bomb burst," without the encounter with and acceptance of the frightening "dark" side of the self. This is a long way from the darkness of the original "Black Vision" which on account of the limitation and resistance of ego consciousness had appeared so destructive. The change in the relationship between ego and nonego is also formulated in the next dream:

I am painting, but find that I am using someone else's water-color box; it is larger than mine, and the palette is one large compartment instead of being divided into three. I think that as it is not mine I must be very careful not to spoil it. *103: 24 Nov 41*

The large paintbox "was just there," to be used by her, without any indication of the owner, and it had an impressive and superior quality. It had only one compartment whereas the patient's has three. In this particular context the three compartments were associated with "three colors representing thesis, antithesis, synthesis," which in the "superior" paintbox have become one. This could refer either to the state before differentiation or to the final state in which "all colors are combined and have become no color." She added: "In fact, I might have used that paintbox to paint the sphere in the Balliol Quad picture which I did not paint." [59] The one compartment of the superior paintbox is thus a combination of all colors and refers to the sphere of the nonego. She uses it; the power of representation of the nonego is put at the disposal of the ego; and the ego has a clear realization that it is not its own property; there is no inflation or identification.

[58] Jung, "Paracelsus als geistige Erscheinung," p. 167.

[59] The dream was dreamt before she painted the picture, but discussed after its execution.

From another angle we find again the combination of "three and one"; the three compartments of the ego's paintbox signify the three conscious functions whereas the large fourth compartment of the superior paintbox is the fourth function, whose extension is significantly larger than that of the other three, containing the final union of the divided functions of the psyche. It has to be carefully handled and approached with the reverence due to a symbol of the self.

The next dream again contains the color symbolism but in different imagery:

104: 26 Nov 41 I am in a garden, and there is a large and very beautiful butterfly, splashed with black, white, and red. I want to get a nearer view. Miss U. manages to get it to settle on her, though it gets a bit ruffled in the process. A gardener tells me its name, which I cannot catch.

The three colors of the butterfly are those of the alchemical opus: the nigredo, albedo, and rubedo, all contained in one creature: the "psyche" [60] uniting in itself the three stages of psychic transformation. (This seems another version of the symbolism of the two paintboxes.) It is significant that the white color of the dragonfly of dream 94, whose peacock-eyed plumes hinted at the complete colors of the alchemical process, is now complemented by the red color: the "sun" has risen, the ultimate goal of the opus is in sight.[61] Again there is the problem of getting a "nearer" view, which is solved with the help of her great friend, Miss U., an "extraverted and extremely practical" person. It was significant to the dreamer that it was just this practical, realistic side that could help her to get the butterfly into proper perspective. It was no longer a question of having remote intuitions; she could trust her sense of reality and the reality of her experience. She connected this detail with her previous argument with "Mephistopheles" (F 33), who had tried to make her doubt and deny just that reality. Miss U.'s action meant to her: "Believe the evidence of your inner perceptions; do not let your inferior intuition

[60] Cf. Jung, *Alchemy,* p. 219. The fact that the "three colors" are preferred to the more usual four colors of the opus may be connected with the particular stage of individuation which the patient has reached: the masculine three of male spiritual power, of the positive father, has come to the fore. The male red sun has complemented the female white moon. For the symbolic equation of butterfly = psyche, cf. Jung, *Symbols,* p. 250.

[61] Cf. the alchemist Dorn, according to whom the transformation starts with the black head of the raven (*caput corvi*), which changes into the cauda pavonis, then into the white feathers of the swan in order to reach finally "highest red" (Jung, *Mysterium,* II, pp. 36 f.).

(i.e., your negative animus) kill it." The inner perception may get a little bit "ruffled" in the process: there may be a "slight disorganization," and even a slight "distortion" of the object, but the essential content remains alive and "in working order." In this way the objections of the negative animus could be taken into account without destroying the evidence.

The gardener at the end is again one of the men "in the know." But whereas the ornithologist had kept silent, the gardener tells her the name. She cannot catch it: although she has a proper vision of the butterfly of integration, its name, its essence, its final significance, although no more secret, is still elusive. But at least something in her, friendly to the ego and tending the "inner garden," the "psychic vegetation," has the right idea.

The next dream again brings masculine and feminine values together:

The X.Y.Z. is sending me on a special mission to the U.S. This will give me an opportunity of seeing my Aunt Sarah. I am considering what shoes to wear and choose a black suède pair. *105: 30 Nov 41*

The X.Y.Z. office where she had worked in Geneva was a great international organization under the auspices of the League of Nations. It had been for the patient much more than simply a means of livelihood; it stood for "creative work for the good of others." It was closely linked with the person of her chief, who had appeared in dream 102a. He signified the creative, unselfish, and at the same time highly practical application of spiritual principles. To be sent on a special mission by him and the organization was a sign of confidence and trust. It was enhanced by the place of destination, the United States. This was a powerful yet unknown country: it was a mission to "the other world" of the unconscious, entrusted to her by the socially creative masculine spirit. The "United" States was also significant: it conveyed the feeling of "union," and since the League of Nations was another "union" the mission meant for the patient the linking up of two forces, already integrated in themselves.

"Aunt Sarah" was a much beloved figure of her childhood who played the part of the positive mother. (She was the same aunt who appeared in a much earlier dream, 21c.) She was "the first person who meant much in my life who had died"; visiting her in "the other world" was like going to the world of spirits, re-establishing contact with the positive mother and the positive feminine element. The man

who sent her on the mission represented an analogous "reconnection" with the positive masculine element, so that the two link up in this "mission." Possibly the whole purpose of the mission, inaugurated by the positive father figure, is to "see" the positive mother. She does so in feminine fashion: the black suède shoes were "rather elegant." In real life the patient had tended to pay rather too little attention to her feminine appearance—an attitude which, by the way, changed considerably during the course of analysis—but she now has a much more receptive and differentiated attitude to her femininity. It no longer appears opposed to the creative masculine side, to the "work for others," but, on the contrary, enhances its effect.

At this point, the patient finished the painting of the Balliol Quad vision, discussed above. It had its sequel in two further paintings, one done the same day, the other four days later. The painting of the Balliol vision was only a representation of what the patient had actually seen, but the two next paintings show a considerable development.

P 29: 30 Nov 41 The first one shows the blank sphere, the "void," rising above the mountains, surrounded by a golden sphere and golden rays: the sunrise of the butterfly dream implicit in the red color, shows its inner link with the realization of the "essential Otherness." The mountainous landscape was associated with the landscape of the original "Wilderness"; but now the sun has risen over it, and every mountain is tipped with gold. This expresses the rising of the lapis, symbolized by the sphere, from the original chaos of the prima materia.[62] The latter "coincides with the initial stage of the process, the nigredo": it is the "hidden state" which "by the (alchemical) art and the grace of God can be transmuted into the second, manifest state." The nigredo, the original "confusion" and disorientation, is "the black earth in which the gold or the lapis is sown like the grain of wheat." [63] The rhythm of enantiodromia exemplified by the falling bomb that produced the black pattern and by the sphere rising into the light is obvious; the two together express the essential paradox of the self.

P 30: 4 Dec 41 The second picture (the third and last of the series starting with the Balliol Quad painting) shows part of the same mountain landscape. The "sun" has become more differentiated, its rays now form-

[62] The alchemists say that "birds and fishes bring us the lapis"; in this sense the eagle (swan) and the carp have "brought" the sunrise of the "essential otherness."

[63] Jung, *Alchemy*, p. 313.

ing a double star. This proves the latent mandala character of the original rotundum. Most striking, however, is the figure of the winged youth—according to the patient the wings were those of an eagle—sitting on top of the mountain.

First, the youth, with his eagle's wings, is an amplification of the eagle dream: he is the now grown-up "eaglet" in human shape (at the time the eaglet of the dream had "somehow" turned into a human child). As such he is the personification of all the eagle stood for: he is an image of the power of the spirit and the self.[64] He is in one way the sun in human form, and he is also its child; he is awakened to awareness of himself and his strength by the break of a new day. The feeling of this winged figure is very different from that of the previous angel vision: what then had been a violent "invasion," amounting virtually to rape, is now gentleness and expectation. Characteristic of this difference is the way in which the patient described the origin of the picture: "What made me draw this picture was a movement which I caught in the back of my mind—an unfolding of wings: the forward thrust of the one and the upward thrust of the other." She felt as if the young man had been sitting with his wings folded over his head; he had now woken because the sun was there: "he is akin to the sun, and he unfolds his wings." [65] Somehow, at this point, the "void" of the sphere surrounded by the golden rays seems to have taken on a new dynamic significance: as the feminine vessel to be filled, the receptacle for the loving power of the young man. Both the youth and the void are symbols of the self, but in this particular context with—respectively—a masculine and feminine connotation.[66]

[64] Alchemy has the symbol of the winged youth, the *juvenis alatus,* as one of the synonyms for the lapis. He is "the spirit of inner truth," and "represents everything in the psyche which has wings or craves to have them" (Jung, *Mysterium,* I, pp. 180 ff.). (Cf. ibid. for the synonymous use of *sol, filius solis, lapis.*) "The lapis . . . is often represented with wings, denoting intuition or spiritual (winged) potentiality," depicting "in the last resort . . . the consciousness-transcending fact we call the self" (Jung, *Alchemy,* p. 193). In view of the surprising parallelism of the symbolism it has to be borne in mind that the analysis antedates the publication of the *Mysterium* by over fourteen years.

[65] Relevant in this context is the Horus falcon behind the Pharaohs, representing their "ka," their "vital force" (cf. Frankfort, *Kingship and the Gods,* p. 62). Of the Horus falcon it is said: "When thou openest thine eyes so as to see, it becomes light for everyone" (p. 37). Cf. also Neumann, *Origins,* pp. 240 ff. and ill. 27.

[66] This becomes even clearer in the continuation of this series of pictures. In one of them, from the beginning of February 1942, the angel is seen flying upwards and a woman diving downwards. Between the two figures, drawn in black outline, there is a vividly colored sphere showing a landscape with fields

The sequence of dreams centering on the symbolism of the masculine/feminine relationship is continued in a strange dream a few days later:

106: 10 Dec 41 I am at Dr. Adler's. Next time I come for analysis he is to perform an operation of artificial fertilization on a carp.

The dream struck the patient as very strange; to her rational mind, well versed in natural history, the artificial fertilization of a carp was an extremely irrational and unusual procedure. This "irrationality" of the dream image points to a highly symbolic operation that is going to be performed; it is quite remote from concrete, everyday life. In fact, it is an *opus extra* (or: *contra*) *naturam* in the alchemical sense: an *imaginatio* for the purpose of "actualizing those contents of the unconscious which are outside nature, i.e., not a datum of our empirical world, and therefore an a priori of archetypal character." [67] It is an "operation," which on the one hand reminds us of the opus and on the other hand is a human act interfering with nature in a skilled and purposeful way. The operation is to be performed by the analyst, the carrier of the projection of the positive animus, of creative logos, who in actual fact plays a role corresponding symbolically to the one attributed to him in the dream.

As to the carp, its symbolism has been discussed above (cf. dream 100b). But whereas in the previous dream the carp had been male, now, since it is going to be fertilized, it is clearly female. Thus the uterus symbolism hinted at in the first carp dream is here quite unequivocal. As an animal it represents instinct; in the context of the dream it is therefore instinctive, unconscious femininity and receptiveness that has to be "operated" upon by masculine logos. More generally speaking, the fish is a symbol of the "deep" content of the unconscious with particular reference to the unconscious self.[68] The analyst, the creative and "procreative" animus, fertilizes and actualizes the instinctive feminine spirituality. The masculine element is now in a position to show its most constructive side. Fertilization is on the one hand the union of the female with the male gamete, and on the other hand it brings about a complete activation of the female gamete, which

and sky. From the earth a green snake is rising, from the sky a golden bird descends. The sphere is the "child" born of the consummated marriage.

[67] Jung, *Alchemy,* pp. 269 f.

[68] Cf. Jung, *Aion,* pp. 142, 145. To this context belongs the hermaphroditic aspect of the fish symbol, pointing to the complexio oppositorum. The fish as symbol of Christ and the Eucharist carries the same meaning.

changes from an inert state into one of the highest possible activity. The process of symbolic fertilization would lead one to expect a future symbolic birth.

We were at this point not sure what the reference to "coming next time" meant, except that it seemed to indicate a continuation of the process. As a matter of fact, the "next time she came for analysis" the patient reported another dream which had a profound meaning for her.

My friend Y.Z. has been to see a famous wise man, and has brought back some books and also an expanding device with which it is possible to demonstrate the Pythagoras theorem. *107: 16 Dec 41*

The friend mentioned in the dream had appeared right at the beginning of the analysis.[69] He was the one who introduced her to psychology and had thus been, at least indirectly, responsible for her starting the analysis. The "famous wise man" referred without a shadow of doubt to Dr. Jung, whom the friend had met in actual fact. Whereas the friend represents the positive animus, logos in its creative, "initiating" function, the more remote and more powerful figure of the "wise old man" represents a further step from "masculine" knowledge to a higher and more comprehensive wisdom. The friend acts as mediator between the feminine ego and superior wisdom, which he has "contacted" or constellated.

The friend's "activating" aspect is reinforced by the gifts which he brought back from the wise old man. The books stood obviously enough for logical, "scientific" (= spiritual) knowledge, but it was the strange device for demonstrating the Pythagoras theorem that contained the most important message of the dream. The "expanding" device signified for the patient the growing power of spiritual realization, of continuously "expanding" understanding. At first sight it seems strange that the object of this understanding should be the Pythagoras theorem. The dreamer's associations, however, were quite clear and decisive on this point, and she had no doubt about the meaning of the "theorem" in the context of the dream. The theorem carried a definite emotional message far removed from "abstract" intellectuality: when numbers are raised to a higher power, new relations are found to exist between them. According to the well-known

[69] Cf. dream 4a. But whereas then he had been deceived by the shadow action of the "hyper-ego," now he fulfills the proper function of the initiator.

theorem, if the three sides of a right-angled triangle are *a*, *b*, *c*, then $a^2 + b^2 = c^2$. Yet *a* plus *b* does *not* equal *c;* there is no mathematical relation between them. Only when they are raised to a higher level, to a higher power, is the relation revealed, and with the addition of another dimension, *c* becomes, as it were, the uniting and reconciling symbol. On the level of higher understanding, of symbolical realization, unrelated and isolated facts reveal their relatedness and significance according to mathematical law.

It is an interesting comment on the specifically feminine type of spirituality that a mathematical formula like the Pythagoras theorem should be experienced as a revelation of relationship and integration. Whereas a purely masculine attitude would have discovered mathematical and rational connections, to the dreamer the human and relational values were decisive, showing the eros aspect of inner realization.[70] But it is equally significant that the dreamer receives her knowledge through the intervention of the man. In this sense the dream is a variation and continuation of the fertilization of the carp by the analyst.

Two nights later the patient had two dreams which represented to her the climax and summing up of the whole analytical process up to this point. The first, very short dream seemed to her a direct continuation of, and comment on, the last "mathematical" dream.

108a: 18 Dec 41 Dr. Adler has been speaking, and his concluding words are: ". . . the glory, the incredible perfection of 7^3 and 9^3."

First, it is again the analyst speaking, the positive animus who, as analyst, has a more direct significance than the friend of the previous dream. The analyst has immediate emotional actuality: he expresses both the actual encounter within human relationship and the symbolical polarity. Thus it is he who talks of the numbers raised to an even higher power or level than that of the previous dream: whereas the first spoke of numbers in the second dimension, we are here dealing with the third. The words used by the analyst are almost ecstatic—a Pythagorean [71] might have spoken of numbers like that, or somebody

[70] For the basic difference between masculine and feminine spirituality, cf. Neumann, *Zur Psychologie des Weiblichen.*

[71] Here, in the mystical esoteric significance of numbers, we may have an additional reason for the appearance of the Pythagoras theorem in the previous dream. To the Pythagorean Philolaos, number was "the leader and teacher about things otherwise inaccessible and unrecognizable . . . no shadow of deception ever enters into numbers . . . for truth is inherent in the essence

for whom the esoteric significance of numbers and mathematical operations was a living reality. One is reminded of Novalis's saying: "The true mathematician is an enthusiast per se. Without enthusiasm no mathematics." [72]

The symbolism of the numbers 7 and 9 is extremely rich, and we have to confine ourselves to the barest outlines. Seven, first of all, is the well-known number of initiation, of the symbolic ascent through the seven spheres of the planets, or the seven stages of transformation,[73] as in the mysteries of Mithras, or the seven steps "which carry the Buddha to the summit of the world." [74] Alchemy knows of the seven branches (based on the seven planets) of the *arbor metallorum*, the golden tree,[75] symbolizing the opus.[76]

The symbolism of the number 9 is equally widespread. First there is its obvious, and in our context highly relevant meaning connected with the months of pregnancy. Apart from this we frequently find the number 9 denoting some sort of basic quality, or constituting the basic components of order.[77] There are, for instance, the Egyptian Ennead of gods,[78] the nine regions of Heaven in China or the nine

of number . . ." (Diels, *Fragmente der Vorsokratiker,* I, p. 411). One is reminded of another saying of Novalis: "The life of the gods is mathematics" (Novalis, *Fragmente,* p. 327). To Johannes Kepler geometry is the "archetype of the world" and mathematical proportions are "archetypal harmonies" implanted in the soul of man from the beginning of the world (cf. Pauli, "The Influence of Archetypal Ideas on the Scientific Theories of Kepler," pp. 164, 167; also his "Naturwissenschaftliche und erkenntnistheoretische Aspekte der Ideen vom Unbewussten," p. 295). Cf. also the saying of Gauss: "God arithmetizes." (Jung, "Synchronicity," p. 502.) For Jung's interpretation of the function of numbers, cf. above, pp. 28 f. The significance of the initial number dream (the labarum with the figures 1 2 4) lies just in the "mediating" role of number: the "mediating" function of the symbol is most adequately expressed in this way.

[72] Novalis, *Fragmente,* p. 327.

[73] Jung, *Alchemy,* pp. 55, 73.

[74] Eliade, "Time and Eternity in Indian Thought," p. 188.

[75] Jung, "Der Philosophische Baum," p. 553. To the Fathers of the Church 7 was the number of perfection (Endres, *Die Zahl in Mystik und Glauben,* p. 113).

[76] Cf. the magic seven of the "circular operation" (Jung, *Mysterium,* I, pp. 9 f.), or the seven *gradus* of the opus (II, p. 14). There are also the seven colors of the opus (p. 33).

[77] Mai-mai Sze, in *The Tao of Painting,* speaks of the "basic set of nine" (I, p. 82).

[78] Cf. "The Theology of Memphis" (Pritchard, *Ancient Near Eastern Texts,* p. 5a): "Ptah the Great, that is, the heart and tongue of the Ennead . . ."; also Jung, *Alchemy,* p. 63.

customs and parts of the sacrifice,[79] the nine divisions of the world in the Rigveda,[80] or the nine worlds of the Edda.[81]

One could speculate a great deal on the particular significance of the 7 and 9, but we must confine ourselves to a few facts relevant to our material. First, both numbers have a distinctly numinous quality (as, indeed, has practically every simple number). The particular choice of the two numbers can be understood as indicating a polarity; whereas 9 expresses the idea of the basic world constituents,[82] 7 expresses their transformation. Looked at from this angle, 9 would have a "quiescent," passive, and feminine quality, and 7 a moving, active, and masculine quality.[83] The combination of the two numbers would thus denote a coniunctio. In this connection the words "glory" and "incredible perfection" are significant: their ecstatic character would express the mystery of the hieros gamos, of the ecstatic moment of union. 7 and 9 would, as it were, symbolize the polarity of yang and

[79] Mai-mai Sze, ibid. The number 9 represents the Universe (p. 27). Cf. *Li Ki* (tr. Legge, I), e.g., p. 314. The imperial "Hall of Distinction" or "Temple of Enlightenment," the Ming-Tang, was a square temple with nine rooms based on the magic square of the first nine digits (Holmyard, *Alchemy,* p. 37).

[80] Cf. Hastings, vol. IX, p. 407a; also, p. 408d, concerning the Iranian ninefold division of the worlds—or the role of the nine in the Orphic theogony and in Greek mythology in general (p. 409d). Another example is the role of the nine in Celtic mythology, particularly in the myth of Manannan (p. 411ab), and in Teutonic mythology (pp. 411d, 412a). On the other hand the symbolism of 9 and 7 is often interchangeable; thus we find the post-Vedic seven concentric continents or the Iranian seven Karsvars of earth (pp. 408b, 409a). For a general discussion of the occurrence of 7 and 9, cf. pp. 412 f.; also Budge, *Amulets and Superstitions,* pp. 433 ff.

[81] Cf. *Voluspa* 2 (ed. cit., p. 3); also Branston, *Gods of the North,* p. 73, fig. 8. There are also nine worlds (and nine days of the great ceremonies) in the Zuñi Creation Myth.

[82] There may be some relevance in the mathematical fact that every digit of the multiple of 9 makes 9 again (e.g., $3 \times 9 = 27$, digit 9; $21 \times 9 = 189$, sum of digits 18, digit of $18 = 9$). Thus it always returns to itself.

[83] This seems to be confirmed by an interesting parallel to our dream which was communicated to me by a lady who is not a patient of mine. She had the dream at the age of thirty-eight, about six months after the unsatisfactory end of a purely reductive analysis with practically no dream interpretation. In the dream she heard a man's (?) voice saying "with authority" the following words: "When the red bull meets the white cow, then the 7 and 9 will also meet, and that which is too good to be true will happen for mankind." Here 7 and 9 have quite clearly a masculine and feminine connotation. They are felt to be opposites whose reconciliation would be of the greatest significance. Thus, to draw a further conclusion for the meaning of our dream, one may regard the two numbers as symbolizing a pair of opposites which find their final "reconciliation" on a higher plane of reality.

yin; or the polarity of King and Queen in alchemy, from whose union springs the filius philosophorum, the divine child.[84]

Moreover, the numbers 7 and 9 are not just presented as simple numbers but are raised to their third dimension. They have a higher potency than the squared numbers of the dream of the Pythagoras theorem. There is thus an ascending significance, and this is also contained in the substance of the dream. Whereas the first dream reveals the secret relation between numbers—and hence, to use the Pythagorean idea, between essential units of the universe—the second dream speaks not only of the relation between things but of their "glory" and "incredible perfection." The simple, squared, and cubed numbers symbolize three different levels of realization. Their meaning can perhaps be exemplified by a parallel from the Tantric philosophy of India. This knows three aspects of reality or three levels of realization: the *sthula,* the *sukshma,* and the *para* aspects.[85] The first, the sthula aspect, deals with the concrete material aspect of the world only—with its "gross" matter, and would correspond to numbers in their first dimension. The second aspect, the sukshma aspect, deals with the symbolic significance of the world—with its "subtle" matter —and would correspond to numbers in the second dimension. Finally, the para aspect dealing with the "metaphysical," esoteric aspect of the world—its "highest" meaning and innermost secret—would correspond to numbers in the third dimension, revealing the deepest significance and essence of the universe.

To the patient these seemingly abstract considerations had a very real and profoundly emotional meaning. Here she could see another answer to the original problem of her claustrophobia, linking the number dreams directly and convincingly with the Prentice Jones fantasy and the initiation by the old wise woman. She was struck by the inherent continuity of the inner process of realization, which clearly

[84] Another possibility is that the "passive" 9 and the "active" 7 symbolize the two basic characters of the Feminine, the elementary and the transformative (cf. Neumann, *The Great Mother,* pp. 24 ff.). Both form "in their interpenetration, coexistence, and antagonism, an essential part of the Feminine as a whole" (p. 24). Thus the dream would lead the patient to a comprehensive realization of the feminine personality which, on account of its totality character, is accompanied by the numinous feeling of "glory" and "incredible perfection." I find it difficult to give preference to one or the other interpretation, but, considering the following dream, both lead to the same conclusion: to the experience of the feminine self.

[85] Hauer, Seminar Notes, pp. 18 ff.; Avalon, *The Serpent Power,* pp. 34, 43; Hastings, II, p. 199d.

went on all the time. It has been mentioned above that for the patient the significance of the first number dream lay in the fact that on a higher level of awareness relationships and patterns are revealed which do not—or do not seem to—exist on a lower level. This had been reiterated and reinforced by the second number dream in which an even higher level of realization, transcending the boundaries of human consciousness, was indicated.

The two dreams together seemed to her to sum up the whole analytical process. It had given her the possibility of understanding and overcoming her fear of the "Wilderness." Now, in the number dreams, her realization was continued and molded into another, finally satisfying, conclusion: the apparent lack of order in the universe—or, psychologically speaking, in her own life, and in her relationship to the world around her—was not necessarily inherent in the universe as such, but due to the limitation of her own approach and awareness. Once she could "raise" the power of her own understanding, a new pattern and a higher order [86] became visible behind the apparent disorder.

Not only did she feel that she had "solved her crossword puzzle"; more important was another conclusion which seemed to her inherent in this realization: that the pattern of the world, the order of its component parts, pointed to the existence of a uniting power giving sense and significance to the apparently disconnected bits and pieces. Figures like the initiating woman, or the remote wise man who possesses the expanding instrument by which the hidden relationship can be found, or the "analyst" who through the transference of archetypal images assumes a significance far transcending his actual person—all appeared now as manifestations of the power behind the phenomenal world: [87] as messengers and instruments of a transcendental self in which the conflicting and opposing parts became reconciled.

The emergence of a new realization of significance, of a new answer to life, frequently finds expression in the symbol of the birth of the "inner child." This symbolic pattern is confirmed by the second

[86] This order does not exclude the factor of "uncertainty" or "insecurity": "order" does not mean "predictability" or "certainty" but a viable, acceptable meaning inherent in the life process itself.

[87] The negative aspect of this "power behind the phenomenal world" had been expressed in the early active imagination of the boy who climbed the mountain ridge only to find an irrational threatening emptiness: at this point the power was still experienced as negative and destructive, or rather, only its "dark" aspect manifested itself.

dream of the same night. It represents the climax of a whole phase of the analytical process and shall therefore be the concluding dream of our book.

I have had a child; I went to a sage or magician for the accouchement. The child is a girl, but it is only about six or eight inches long: it is perfectly formed, and has green eyes. On the top of its head there is a place which feels soft, like another eye. I am very proud of the child; I ask a woman who is there whether the child is not pretty good considering my age, and she answers "not too bad." She asks the child's name, and I begin to say a name, but alter it to "Lettice." The child is cold and the woman helps me to wrap it up. *108b: 18 Dec 41*

In actual fact, the patient was past child-bearing age, and there had never been a strongly marked desire for a child of her own. But the wish for another kind of child, for a spiritual, symbolic child, the wish for feminine creativeness of a different order, had been much more noticeable. Right at the beginning of the analysis she had had a birth dream (17) but at that time she had not seen the child or it was even possibly a stillbirth. Now, however, the birth is successful, and she is justly proud of her child. The other woman present, helping her to wrap up the child, represented, in her typical English phrase of understatement, the patient's "ordinary English common sense" which can accept the child in spite of the mystery surrounding it. Evidently the whole analytical process from the first abortive birth dream till now [88] has been needed to restore her full power of "creativity." The result is a miraculous child; the patient felt it to be "a sort of fairy child." This is shown also in the figure of the sage or magician who assists at the delivery, and in several of the child's features.

As far as the sage is concerned the patient associated him with the famous man of dream 107, the personification of superior wisdom. At first glance it seems surprising to find a masculine helper at the birth. But it shows again the psychic reality of the end of the "feminine term." For some months now there had been a growing insistence on the constructive and necessary partnership with man, and this had become particularly marked since the great initiation by the wise old woman. From then onwards there had been a constant preponderance of masculine figures, starting with the foreign man who left the ring behind—the sign of a new communion to come—up to

[88] The present dream was discussed on January 1, 1942, in the 92nd interview of the analysis, almost exactly one year after the acute attack—on January 5, 1941—which made the patient decide on treatment.

the present dream (also both her friend and the actual analyst had played a considerable part). This indicates that the original problem of the labarum dream, the problem of feminine integration, has been satisfactorily solved and that a new stage, that of the relationship to the masculine element, has been inaugurated. More and more the masculine partner plays the role of the helpmate and initiator, until now, in the birth dream, he assists in the supreme feminine experience, which at the same time is also the most creative expression of the relationship of the two sexes.[89]

The baby girl herself shows many of the miraculous features of a "supernatural" child. There is first of all the size. The girl is perfect in shape but much smaller than an actual child. The "six or eight inches" point to the old uncertainty of "three or four" (or "six or eight"), and underlines the transformative or transitional character of the girl. But the final eight is potentially if not even actually reached: the child expresses a stage of achieved or nearly achieved wholeness. (There are several more birth dreams during the following years of the analysis; they always signify some important achievement.) The smallness as such is one of the frequent characteristics of the "divine child," repeating the "smaller than small and bigger than big" motif, so often connected with miraculous, superhuman powers.[90] The figure of the dwarf, elf, or Tom Thumb expresses the ambiguity of the drive for individuation, which, on the one hand, is the most powerful urge in the psyche, but on the other hand is subject to all the dangers of frustration by the obstacles of actual life.[91] The motif of size also stresses the hidden strength of the instinctual forces and of the unconscious; this is formulated time and again in the apparently inferior figure of the youngest, dumb son of the fairy tales who in spite of his inconspicuousness achieves the goal of the quest. It is not the conscious will, so often extolled, but the unconscious, apparently insignificant inner "voice," the drive for integration, which shapes destiny.

Then there are the green eyes and the soft place indicating an-

[89] It would be interesting to relate the dream to an event in the analysis about nine months earlier. But this co-ordination seems difficult unless we regard either the dream of the ground plan (7: 5 Mar 41) or the Caliban dream (11: 14 Mar 41) as significant indications of "conception."

[90] Cf. the description of the Atman in the Chhandogya Upanishad (3, 14, 3) as "smaller than a grain of rice or a mustard seed . . . greater than the earth, greater than the atmosphere, greater than the sky, greater than these worlds. . . ." (Hume, *Thirteen Principal Upanishads,* p. 210; Hastings, II, p. 196b.)

[91] Cf. Jung, "Child Archetype," pp. 157 f., 166 f.

other, third eye. The green color of the eyes was associated for the patient with "supernatural" eyes, or snakes' eyes; and again the chthonic symbolism of the snake belongs to the phenomenology of the archetype of the divine child.[92] In addition she has the "third eye," the "pineal" eye of spiritual vision.[93] All this points to the symbolic significance of the child as the "supraordinate personality" of the self; [94] in the particular context of the analytical process, and as a girl, it is the feminine self, the "divine maiden" Kore.[95]

There is finally the name of the girl, "Lettice." [96] The patient had two associations to this: the one was of Lettice as a form of *laetitia,* "Joy"; [97] the other that "it sounds like lettuce which is a fresh, green plant"; [98] it made her think of the frog and the fresh green spray it had brought in the Prentice Jones adventure. But in the dream "Lettice"—the joy of achievement and the vitality of inner growth and transformation—is only a sort of secondary name, as the dreamer stops herself from saying the real name of the child. Here the archetypal pattern of the Kore myth asserts itself: Kore was "the Maiden not to be named" [99]—her secret was unutterable, as the innermost secret of the self eludes definition and clear-cut "naming."

Another important point implicit in this "birth" dream is the fact that the self born out of the process of integration is also the power which has all along been the driving impulse behind this very process. In other words: the self gives birth to the self; the "supraordinate personality" which is the dynamis behind the individuation

[92] Ibid., p. 159; "Kore," pp. 184, 201. Another symbolic connection, that of the snake with Demeter (cf. Kerényi, *Mythology,* pp. 170, 175) is of importance for the meaning of the dream child (see below).

[93] Descartes believed the pineal gland to be the seat of the soul (cf. Geikie-Cobb, *The Glands of Destiny,* p. 100; cf. also Baynes, *Mythology of the Soul,* p. 118 n., pp. 295, 337). The pineal eye has been the subject of considerable "esoteric" speculation (cf., e.g., Blavatsky, *The Secret Doctrine;* Dacqué, *Urwelt, Sage und Menschheit,* pp. 81 ff., or the spurious *The Third Eye,* by Lobsang Rampa), which in its highly dubious concretization still shows the power and attraction of the symbol of the third eye as organ of "higher" vision.

[94] Cf. Jung, "Kore," p. 187. In this work Jung mentions the snake as one of the theriomorphic symbols of the self.

[95] Cf. Jung, "Kore," p. 183.

[96] The name "Etta" of the girl in dream 65b sounds almost like an anticipation, in corrupt form, of "Lettice."

[97] Cf. the child of Amor and Psyche (in Apuleius, *The Golden Ass*) whose name is Voluptas, "pleasure."

[98] Kore is symbolically associated with the corn, and her name was in late antiquity explained as "sprout" (the feminine form of *koros*). Kerényi, *Mythology,* pp. 162 f.).

[99] Cf. Kerényi, pp. 163, 171, 204.

process gives birth to itself in an individualized form. This is expressed in the myth of Demeter and Kore, of the Great Mother and her daughter, as the hidden identity of the two.[100] It is a mystery that can only be expressed in a paradoxical formula such as the identity of the "primordial mother" and the "primordial maiden," [101] or, more generally speaking, as the god bringing himself to birth,[102] or as the two aspects of God, transcendent and immanent. It is a true mystery which is here revealed: of the transpersonal power in the human psyche using it as its channel and tool, manifesting itself in and through human individuality.

Jung has pointed out how the phenomenology of the birth of the divine child "always points back to an original psychological state of non-recognition," [103] and how at the same time "the urge and compulsion to self-realization is a law of nature." [104] In the process of individuation this urge to self-realization—we might also say: this urge of the self to be realized—forces the individual out of his imprisonment in the state of nonrecognition, of *avidya,* of darkness, into a state of higher awareness. The whole analytical process described in our study had been one long and continuous ritual of preparation and initiation; now its result has become crystallized in the figure of the divine child, of the—to paraphrase the alchemical term—*filia philosophorum.* With her birth a definite phase in the analytical process came to an end. The ego was established as an integrated entity and as an instrument of realization, and in consequence the neurotic symptom disappeared for good. The feminine problem of the patient found its answer, and its solution was symbolized in her great initiation dream and in the birth of the inner child, the feminine self. More generally, contact with the archetype of the self was achieved: instead of the original wilderness with its overwhelming sensclessness there was now a feeling of sense and direction. Although the analytical process was by no means at an end, a crucial stage had been successfully negotiated, definite enough in itself to justify ending our study at this point.

[100] Ibid., pp. 169, 253.

[101] Ibid., p. 188.

[102] Cf. the myth of *hiranyagarbha,* the golden germ, in the Prajapati hymn of the Rigveda (Deussen, *Philosophy of the Upanishads,* pp. 198 ff.), or of the Egyptian god Re "who came into being by himself" (Pritchard, *Ancient Near Eastern Texts,* p. 11a). It finds its expression also in the Word that was made flesh.

[103] Jung, "Child Archetype," p. 172.

[104] Ibid., p. 170.

CONCLUSION

XVIII

Conclusion

There had been innumerable ups and downs in the analytical process, periods of frustration and apparent defeat, and periods of elation and profound realization, each with its inherent dangers of depression or inflation. But, despite these extremes, there had always been a deep instinctive drive for individuation and the knowledge of some integrative process at work. There had been times when even this aspect was in danger of being lost, and when it had needed the relationship to the analyst to keep the patient aware of the truth of the inner realization. This relationship to the analyst had in itself been a source of suffering and of gratification, and in the transference the whole gamut of human feeling had been constellated. Only in the fire of actual relationship and human interchange could the inner realizations prove their truth and reality: the inner world of the objective psyche and the primordial images on the one hand, the outer world of human relatedness and practical needs on the other, had shown their interdependence and symbolical correlation. In fact the process had shown how a transformation of the personality expresses itself as a change in the relationship between I and Thou, how the "inner" fire in which the "gold" is produced finds expression in the fire of emotion, in which the relationship to the human partner and to reality is transformed.

What had been achieved would have given every justification for terminating the analysis, but in fact it continued for several years. For my patient the encounter with the archetypal images proved so creative that she decided to go on, no longer for the sake of "treatment" but for the sake of further and deeper realizations. It would be too complicated to try to describe later developments in a few words. Suffice it to say that the birth dream was followed first by what seemed a breathing space and then by a new cycle of the psychic drama: the

archetypal problem of the opposites of good and evil began to play a predominant role. This was followed by other developments of great intensity which had a creative meaning for the patient. When she finally decided to terminate analysis she had gained a secure rapport with the world of inner images, which enabled her to relate to them on her own as a source of constant orientation and inspiration. In actual life both her work and her relationship to other people were full of satisfaction, and her happiness was noticeable to her acquaintances. Long before the end of the analysis her friends had begun to notice the "complete change" in her, and those who did not know of her analysis wondered "how she had done it." She appeared self-assured and poised, and she herself felt confidence in her ability to deal with life. Perhaps most important of all, other people experienced her as "much more human." The wilderness had turned into a world full of meaning and order.

What I have tried to describe in this book are the psychological developments starting with an initial state of disturbance and leading to a state of integration. I have attempted to follow the process as it went along and to describe what took place. If I started the treatment with certain theoretical premises it has been my endeavor not to let them intrude into the actual observations; in fact, one's own point of view is constantly transformed by observations and experiences like those discussed here. The true function of the analyst is exactly this: to help the patient understand and accept what is taking place in him without interfering with the unique process that unfolds itself according to its own rhythm and inner law. It has been my aim to describe not so much the actual "treatment" but what I consider to be the motive forces and the archetypal images in the background. But I think it possible to arrive at certain general formulations of, as I hope, practical significance, relative and open to modification though they may be.

These, then, are the tentative conclusions drawn from our case. The first is that of the existence of an inner center—defined as the self—expressing itself as an inner drive for integration and individuation. It is present even when it is not realized. If it is not recognized, or worse, if it is repressed, the personality either becomes rigid and narrow or is broken up (often as the last resort of the forces of integration). But when it is realized and supported, the personality can develop and grow to its full stature as man created "in the image of God."

The second conclusion is that the instrument in this process of individuation (or its repression) is the ego. Its relation to the inner dynamis of the process of integration is decisive (and in this sense analysis is always analysis of the ego). We have to assume that the ego stands in an a priori relationship to the preconscious center of individuation, that its final pattern is pre-established in the preconscious self. This means that the preconscious, archetypal self "delegates" to the at first highly fragmentary ego the task of establishing itself and then of relating to and realizing the manifestations of the self in the process of individuation. In other words, whereas the impulse to integration seems to emanate from the self (and from the archetypes in general), the ego, as the organ of realization, is pre-established as a manifestation of that same archetype of the self. The impulse to integration and individuation and the capacity for consciousness are the great mysteries of psychic life; they represent the inner law and destiny of the psyche.

The third conclusion concerns the role of the symbol in these processes. The "living symbol" is the representative of the inner psychic law; it is the manifestation of the archetype—of the emergence of instinct into the psychic sphere—into the here and now of human existence. The true understanding of the symbolic content communicates more comprehensive realizations than does the content of the rational foreground usually and initially perceived by ego consciousness. Wherever the archetype is encountered—most frequently in dreams or active imagination—we have symbolic events full of "numinous" emotional intensity. The true function of the symbol is to "move": dynamic contact with it results in acts of transformation. Growing awareness of the inner archetypal background thus brings a growing enrichment and completion of the personality. It follows that the contact with the symbol, and through it with the archetype, is the true therapy; only when the personal contents are seen in conjunction with their transpersonal, archetypal correlates and foundations is true integration possible. The more open one is to the numinosity of archetypal experience, the more one can attain to inner freedom and be released from neurotic maldevelopments. It is this chain of archetypal numinous events, of symbolic landmarks, that has been the center of attention in this book.

This leads to the final conclusion, that there exists an inner meaning of life, a significant pattern—centering on the self—toward whose more or less complete realization the ego moves. The goal—

the full realization of the self—can never be finally achieved since the self is ultimately transconscious, and transcendental. Man's true achievement thus lies not so much in "arriving" at the goal as in the process of constant approximation and growing awareness. The goal of the opus is the opus itself: lived life which experiences and relates to as many facets of existence as it is capable of. (From this point of view neurosis is an inhibition of experience.) Man's task is the realization, and through it the manifestation, of an inner meaning and order in the fullness of his human existence and relatedness. It needs him, the ephemeral carrier of human consciousness, to make real this preconscious image of the human goal which otherwise would remain unrealized, unredeemed, and incomplete.

APPENDIX

List of Dreams and Active Imaginations

The following descriptions are not meant to give the full content of dreams and active imaginations but only to characterize them for purposes of reference.

(1)	1936	The rod with the monogram 1 2 4	26
F (1)	Jan 41	The eye and the wilderness	52
F (2)	Jan 41	A map of no man's land, please	56
1a	15 Feb 41	Start of journey. The stationmaster	70
1b	"	The swastika	72
1c	"	The book about owls	75
2	18 Feb 41	The refused summons of the "villain"	76
3	22 Feb 41	Air battle; German or British airplane shot down?	78
4a	23 Feb 41	Cheating the friend by manipulating the brooch	78
4b	"	The man clothed in tree bark	85
5	28 Feb 41	Two woman analysts give association test	84
6	2 Mar 41	The exploration of the foreign town with the "Great Church"	92
7	5 Mar 41	The ground plan of house and garden	95
8	9 Mar 41	Moving into a new room	97
9	11 Mar 41	Difficult communication with stammering colleague	97
10	12 Mar 41	Seagulls flying under bridge	97
(2)	(recurrent)	The other "beautiful" house	98
11	14 Mar 41	The Caliban-like creature	99
(3)	(recurrent)	The neglected animal	101
12	15 Mar 41	The beehive in the garden	101
F 1	Mar 41	Someone walking behind	102
F 2	17 Mar 41	Turning around and finding the sybil	102
13	19 Mar 41	The butterfly of butterflies	102

14	21 Mar 41	Two airplanes in battle training	103
15	22 Mar 41	Swifts over the Lake of Geneva	103
16	23 Mar 41	The Montagu's harriers	103
F (3)	Jan 41	The metal ring between four chains	104
F 3	Feb/Mar 41	Ring changing to crystal	105
F 4	25 Mar 41	Jewel between man and woman	105
17	26 Mar 41	Doubtful childbirth	107
18	30 Mar 41	"Without prejudice"	109
F 5	2 Apr 41	Realization about the stationmaster	109
19	2 Apr 41	The book about the symbolism of the spider	110
F 6	5 Apr 41	The dance with the stationmaster	119
20a	5 Apr 41	The party in the Oxford quadrangle	122
20b	"	The two divers	122
20c	"	Giving a match to a Free French soldier	123
20d	"	American Jewish analyst discusses property	123
21a	6 Apr 41	Walking with analyst diagonally through room	126
21b	"	Boy digging upwards from underground place	127
21c	"	Mother has gone to live with aunt	128
22	7 Apr 41	Analyst talks of American Jew and woman	129
(4)	before 41	Something long dead discovered in little room	130
23	8 Apr 41	Returning to garden of childhood	131
24	10 Apr 41	Fire in the Paris Opera House	132
F 7	11 Apr 41	Reconciliation with mother	133
25	11 Apr 41	The disk with the dog's-tooth pattern	137
F 8	12 Apr 41	Woman holding golden-and-black baby	138
26	12 Apr 41	A voice saying, "In three days' time"	140
27	14 Apr 41	The attempted escape from the lunatic asylum	141
F 9	15 Apr 41	The key and the road	143
F 10	16 Apr 41	The realization of "continuity"	144
(5)	(recurrent)	Road leading to the "best place"	145
28a	17 Apr 41	The nocturnal military expedition	149

28b	17 Apr 41	The circular flower bed	149
28c	"	The two bracelets	149
29	19 Apr 41	The crossword puzzle and the "living gold"	154
F 11	20 Apr 41	The three intersecting circles	155
30a	21 Apr 41	The dog in the kitchen	156
30b	"	Walking up to frontier with boy and pony cart	157
30c	"	The two candles of life and death	157
31	24 Apr 41	Hearing the nightingale singing on a night walk	159
32	25 Apr 41	The farmyard with the cart horse	159
33a	26 Apr 41	In a house with people afraid of burglars; finding a strange flower	159
33b	"	Bad war news, but hope for upwards movement	160
34	27 Apr 41	Condemned to death; to be stabbed by friend	161
35a	28 Apr 41	Seeing "spiritual" face in mirror	166
35b	"	Putting flowers among leafless branches	167
36	30 Apr 41	Car trip with others; steep descent ahead	167
37	1 May 41	On beach with others; night has fallen too soon	167
38a	2 May 41	Car excursion to caves, Roman galley, Jerusalem	168
38b	"	Analyst talks about her being able to paint rain	173
38c	"	Red/white—black/gold	174
39	8 May 41	Back in Geneva; the hymn of the city	177
40	9 May 41	Back in Geneva; to inquire about car and old woman	177
41	10 May 41	Back in Geneva; old woman brings plants	177
F 12	11 May 41	Man hanging on gallows	178
42	12 May 41	The mountain with the two tracks	179
43	13 May 41	Patching an old coat	181
44	13(?) May 41	Walk with brother and sister; the "disgusting objects"	189

45	14 May 41	Threatening swan driven off	182
46	17 May 41	Pulling wishbone with herself	187
47	22 May 41	The reconciliation between the two streams	201
48a	23 May 41	In room with brother and sister; being swept upwards	201
48b	"	Somebody has received a large sum of money	202
49	25 May 41	Dancing with friend; no wedding ring	203
50	28 May 41	Looking at bomb damage in London	203
51	30 May 41	Finds all her clothes moved	203
52	31 May 41	Hawk pounces on duckling	204
53	2 June 41	Drifting above ground with parachute	204
54	3 June 41	Recently married husband goes on secret mission	204
55	4 June 41	Walking through dark tunnel in order to catch train	204
F 13	7 June 41	The fight with the angel	205
F 14	11 June 41	The striking of the angel's lightning	207
56a	13 June 41	The birthday cake	226
56b	"	The small stream and the large piece of water	229
57a	16 June 41	The new pair of spectacles	230
57b	"	Crossing the bridge	230
58a	19 June 41	Co-operating in a creative process	231
58b	"	Crossing Carfax; the Francoist driver; crossing the Place de la Concorde; "Who are you?"	231
58c	"	Writing by the light of the moon	231
F 15	23 June 41	Meditation on squares	238
F 16	25 June 41	Meditation on the relation of small and large	240
F 17	26 June 41	Meditation on music	240
59	26 June 41	Bitten by a snake in the left hand	242
60	28 June 41	The book with colored illustrations; the floating Edwardian gentleman	243
61a	30 June 41	Mrs. Jung's lecture and hymn	244
61b	"	Mountain walk with sister; the pool with the water snake	246
62a	2 July 41	Dinner for four; the stammering young man	248

62b	2 July 41	The night dance in the quadrangle	249
F 18	7 July 41	Meditation on the snake bite	254
F 19	9 July 41	Conversation with the voice	255
63	20 July 41	The ordinary house and the large building	257
64	22 July 41	Dinner at High Table; the country on the edge of the world	259
65a	23 July 41	Snowstorm in the mountain village; Mr. Webster's house	259
65b	"	The picture of Christ preaching at the sea shore; the play of Christ and the Apostle Thomas; Etta	263
66	24 July 41	Eagle dividing into flock of starlings	267
67	29 July 41	The Russians within	272
68	1 Aug 41	Emma Jung's revolutionary activities	273
69	5 Aug 41	Seeing with the inner eye	274
F 20	6 Aug 41	Visual impression of the eye opposite	275
70	6 Aug 41	Salvador Dali	275
71	7 Aug 41	Picnic in field; breaking through hedge; swimming in the sea	276
72	8 Aug 41	Motor drive with Monsieur L.	278
73a	10 Aug 41	Moving house; the waiter with the red wine; the white nurse with the colorless liquid	280
73b	"	Meeting with brother, father, and sister	283
74	16 Aug 41	Walking with Dr. Adler and a small woman; the other Dr. Adler	286
75	18 Aug 41	Going to church in foreign town; hiring hymn book from old woman	288
76	21 Aug 41	Monsieur K. picks up map; immorality or immortality?	288
77	22 Aug 41	The bluethroat on the Oxford meadow	289
78	29 Aug 41	Mr. Prentice Jones has disappeared in cleft in ground	290
79a	30 Aug 41	Mother brings home crystallized fruit	294
79b	"	Sitting with mother, father, sister in square	295
79c	"	With whole family; asked by mother to tell their characters	295
F 21	1/5 Sep 41	Mr. Prentice Jones's Notebook: Part 1	300

80	3 Sep 41	Picnic with sister outside Avignon	306
81a	4 Sep 41	Pushed back by invisible obstacle	308
81b	"	Mountain walk with friend; following a frog; falling into water	308
82a	12 Sep 41	Combing her hair	311
82b	"	Untwining convolvulus; stroking cat	311
F 22	8/13 Sep 41	Mr. Prentice Jones's Notebook: Part 2	312
83a	22 Sep 41	Walking in Jura; two young men ask for road	318
F (4)	1936	Meeting the sybil on top of mountain	318
83b	22 Sep 41	Catching four fish	320
F 23	18/24 Sep 41	Mr. Prentice Jones's Notebook: Part 3	322
84	26 Sep 41	Overstaying analysis	332
85	27 Sep 41	Visiting flat in Geneva; finding odd flowers	328
86	28 Sep 41	Airplane hits ceiling of large hall	329
87	30 Sep 41	Ritual with purple and yellow seeds	335
F 24	1 Oct 41	Mr. Prentice Jones's Notebook: Part 4	335
88	2 Oct 41	Pulling out weeds	336
89	3 Oct 41	Office in Geneva rebuilt	336
90	5 Oct 41	Three colors: yellow, purple, blue	341
F 25	7 Oct 41	Mr. Prentice Jones's Notebook: Part 5	342
91a	8 Oct 41	The feminine initiation	344
91b	"	The coughing man	344
91c	"	The yellow flowers and the brown snake	351
F 26	10 Oct 41	Mr. Prentice Jones's Notebook: Part 6	353
F 27	13 Oct 41	Mr. Prentice Jones's Notebook: Part 7	353
F 28	14 Oct 41	Mr. Prentice Jones's Notebook: Part 8	354
F 29	16 Oct 41	Mr. Prentice Jones's Notebook: Part 9	355
F 30	20 Oct 41	Mr. Prentice Jones's Notebook: Part 10	355
92	14 Oct 41	The turquoise-blue enamel ring	363
93a	19 Oct 41	End of term's ceremony at women's college	364
93b	"	With friend in France; the castle in the moonlight; catching a train	364
94	21 Oct 41	The white dragonfly	365
95	26 Oct 41	Stuck in lift	366
96	27 Oct 41	The missing brick	366

97	30 Oct 41	The experimental cross-Channel steamer	367
98a	4 Nov 41	Invasion to be expected	369
98b	"	With friends in underground passage; fear of collision	369
99	6 Nov 41	The Nazi airplane with the red marks; the bomb explosion	370
F 31	6 Nov 41	The peacock mandala	371
F 32	6 Nov 41	The vine mandala	371
F 33	11 Nov 41	Conversation with Mephistopheles	373
100a	12 Nov 41	Meets three young men, among them the son of the ornithologist	378
100b	"	Ancient carp being fed by old woman	379
101	14 Nov 41	Walking with Dr. Adler	382
102a	16 Nov 41	X. Y. to address meeting at 10:30	382
102b	"	Meets foreign officer in the "wilderness of willows"; watching wild swans	382
102c	"	The eagle and the eaglet	382
102d	"	The private and the G.C.O.	383
F 34	18 Nov 41	The Balliol Quad vision	387
103	24 Nov 41	Using somebody else's paint box	391
104	26 Nov 41	The black-white-and-red butterfly	392
105	30 Nov 41	Sent on special mission to U.S.; going to see Aunt Sarah	393
106	10 Dec 41	The fertilization of the carp	396
107	16 Dec 41	The Pythagoras theorem	397
108a	18 Dec 41	7^3 and 9^3	398
108b	"	The child Lettice	403

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Abbreviations

The following abbreviations are used either in the bibliography or in the text and notes for the titles of certain books and articles fully described in the bibliography.

Alchemy	Jung, *Psychology and Alchemy*
Brit. J. med. Psych.	*British Journal of Medical Psychology* (London)
"Child Archetype"	Jung, "The Psychology of the Child Archetype"
"Ego Integration"	Adler, "Ego Integration and Patterns of Coniunctio"
Eran. Jb.	*Eranos Jahrbuch* (Zurich)
Folklore	*Funk and Wagnalls Standard Dictionary of Folklore*
Golden Flower	Wilhelm and Jung, *The Secret of the Golden Flower*
Hastings	Hastings, *Encyclopaedia of Religion and Ethics*
Hero	Campbell, *The Hero with a Thousand Faces*
"Individuation"	Jung, "A Study in the Process of Individuation"
J. An. Psych.	*Journal of Analytical Psychology* (London)
"Kore"	Jung, "The Psychological Aspects of the Kore"
"Mandala"	Jung, "Concerning Mandala Symbolism"
"Mass"	Jung, "Transformation Symbolism in the Mass"
"Mond"	Neumann, "Über den Mond und das matriarchale Bewusstsein"
"Mother Archetype"	Jung, "Psychological Aspects of the Mother Archetype"
Mysterium	Jung, *Mysterium Coniunctionis*
Mythology	Kerényi, in Jung and Kerényi, *Essays on a Science of Mythology*

Myths	Zimmer, *Myths and Symbols in Indian Art and Civilization*
Origins	Neumann, *The Origins and History of Consciousness*
Philosophies	Zimmer, *Philosophies of India*
Prolegomena	Harrison, *Prolegomena to the Study of Greek Religion*
"Psyche"	Jung, "On the Nature of the Psyche"
"Religion"	Jung, "Psychology and Religion"
S.O.E.D.	*Shorter Oxford English Dictionary*
"Spirit"	Jung, "The Phenomenology of the Spirit in Fairytales"
"Stadien"	Neumann, "Die psychologischen Stadien der weiblichen Entwicklung"
Studien	Wolff, *Studien zu C. G. Jungs Psychologie*
Studies	Adler, *Studies in Analytical Psychology*
Symbols	Jung, *Symbols of Transformation*
"Transference"	Jung, "Psychology of the Transference"
"Trickster"	Jung, "On the Psychology of the Trickster-Figure"
"Trinity"	Jung, "A Psychological Approach to the Dogma of the Trinity"
Two Essays	Jung, *Two Essays on Analytical Psychology*
Types	Jung, *Psychological Types*
Urreligion	Bachofen, *Urreligion und antike Symbole*
"Zosimos"	Jung, "Die Visionen des Zosimos"

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