THE INDIVIDUATION PROCESS

The Structure of the Process of Psychic Maturation

At the beginning of his essay "Man and His Symbols" C..G. Jung presented the concept of the unconscious, with its personal and collective structures and the ways in which it manifests in symbols. Once we have recognized the profound meaning of the symbols of the unconscious, the problem of their interpretation still remains. In this regard Jung showed that a great deal depends on whether or not a dream interpretation rings true for the dreamer, since dreams can only really perform their meaningful function within the framework of conscious reactions.

In Jung's consideration of the unconscious, however, this led to the further question of what meaning a person's dream life might have as a whole, that is: what is the significance of dreams, not just in terms of the immediate regulation of our psychic equilibrium, but for our life as a whole?

In the course of observing the dreams of a great number of people (it has been estimated that he himself worked on at least eighty thousand dreams), Jung discovered that dreams are of significance not only for the life of an individual but that, taken as a totality, they represent parts of an immense "web of destiny" which seems to exhibit a dynamic structure that applies to humanity altogether.

Jung called the development of this existential pattern the process of individuation. Since night after night our dreams produce new scenes and images, many dreamers might tend to overlook this large-scale pattern; but when we interpret our dreams over a long period of time, we see that many themes appear repeatedly, then disappear and reappear again. In fact many people dream frequently about the same figures, landscapes, and situations, and these pass through a gradual process of change. Moreover, this process of change can be considerably accelerated by effective interpretation of the dreams. Thus our dream life actually resembles a woven pattern in which individual threads are visible at one moment, disappear the next, and then unexpectedly appear again. [1] As this process goes on, it gradually becomes clear that a hidden goal-orientation is at work in it, which is bringing about a slow psychic growth. This is a process of self-realization, of becoming oneself. A more comprehensive, more mature personality becomes visible and also tangible to others. Since this process of psychic growth cannot be deliberately "done, " but is something given by nature, it is often symbolized by the unconscious through the image of a tree, whose slow growth follows an individual pattern.

The psychic center that organizes this growth seems to be a kind of atomic nucleus of the psyche. We could also say that it is that which invents and orders our dreams. Jung called this center the Self. It represents the wholeness of our psyche, in contrast to the ego, which constitutes only a small part of our living psychic sphere. [2]

From the earliest times, humanity had some inkling of the existence of this psychic core. The Greeks called it the inner *daimon*, the Egyptians called it the *ba* soul, which took the form of a star or bird; the Romans worshiped it as the "genius" of the individual person. Many primitive peoples conceived of it as a protective spirit in the form of an animal or as a helper dwelling in a fetish.

This symbol appears in a particularly authentic form in the conceptions of certain inhabitants of the Labrador peninsula, the

so-called Naskapi Indians. [3] These forest hunters lived in small family groups so isolated that they were not able to develop tribal customs or tribal religious views or rites. Thus the Naskapi hunters relied purely on their inner inspirations and dreams. They taught that the human soul was nothing other than an inner companion, which they called "my friend" or *mista'peo,* "great man. " This inner companion lived in the heart of the individual and was immortal. Those Naskapi who paid special attention to their dreams and tried to decipher their hidden meanings and test out the truth of them were able to enter into a deeper relationship with the "great man. " He favored such people and sent them more and better dreams. In addition to the primary obligation on the part of an individual to follow the indications of his or her dreams, there was a further duty: to immortalize the dreams in works of art. Lies and deception drive off the great man within, whereas generosity, neighborly love, and love shown to animals attract him. In this way, dreams provided the Naskapi with a complete orientation, also in relation to external nature, that is, in relation to the fortunes of the hunt, to the weather, and to other circumstances on which they were dependent.

I mention these primeval, simple folk here because they were not influenced by our civilization and therefore still seemed to possess an unspoiled, natural knowledge of the psychic guide that Jung called the Self.

The Self can be defined as an inner guiding center, which does not coincide with our consciousness and which can only be further explored through dreams, which show that it works toward a lasting expansion and maturation of the personality. To begin with, however, this great center in us is no more than an inborn potentiality. In the course of a lifetime it can be realized to a greater or lesser degree, depending on whether the ego is willing to pay attention to its messages. The Naskapi noted that someone who heeds the promptings of the "great man" receives more numerous and better dreams, and we could also say that in such a person the great man is more clearly realized than in people who neglect him. Accordingly, it seems that the ego was not made by

nature to follow its own arbitrary will unrestrictedly, but rather to help the inner wholeness toward realization by lending it the light of consciousness. If, for example, I possess an artistic talent of which I am unaware, it might as well not exist; only when my ego perceives it can it be realized. In the same way, the inborn potentiality for individuation is not the same as the consciously recognized and consciously lived development of psychic wholeness.

We can picture it like this: In every mountain pine the image of this very mountain pine with all its potentialities is present, as it were, in the seed; but each real pine seed falls at a particular time in a particular place, and there are many special circumstances in play, like the nature of the soil, stones, the inclination and wind orientation of the slope, and the time of exposure to the sun. The whole of the nature of the pine reacts to these circumstances, for example, by growing crooked, growing around a stone, inclining toward the sun; and in this way the unique, unrepeatable individual pine tree that is the only real one comes into being, for after all a "pine in itself" is only a possibility or an idea. This growth of the individual, the unique, is what Jung called, in human beings, the individuation process. However, this must be seen from two aspects. Initially, it is an unconsciously flowing process of growth, such as takes place in humans as in every other sentient being, one through which a human being lives out his or her humanness. But in the true sense, this process only becomes a reality when a person becomes conscious of it. [4] We do not know whether the mountain pine tree knows, suffers, is happy, and so forth, when it encounters the various strokes of fate that form it; but a human being can participate consciously in these events and even experience the feeling of being able to play a role in determining details through free decisions of will. This is the process of individuation in the true sense. There is also something else that happens with the human person that is not contained in the simile of the pine tree: *the process of individuation is more than just a collaboration of the core of wholeness and the circumstances of fate.* Experientially, it is as though something

divine and creative intervenes in the life of the individual, and indeed in a personal and individual fashion. We have the feeling that something is watching us, something that we do not see- perhaps that "great man" in one's heart, who communicates his intentions to us in dreams.

In any case, this creative aspect can only develop if the ego frees itself from all thoughts of gain and achievement in order to get nearer to this truer and deeper being; it must give itself over free of all purpose, to this inner need to grow.

Actually, the philosophy of existentialism looks toward such a state, but it gets stuck in mere negation of the illusions of consciousness. The existentialist marches bravely right up to the doors of the unconscious and then does not open them! People who live in less uprooted circumstances than we understand better than we do that all utilitarian thoughts have to be given up in order to give the process of psychic growth room to occur. I once met an old woman who complained that she had not accomplished much in her "external" life; however, she had coped with a difficult marital situation and through this had developed into a mature person. I told her the following story of the Chinese sage Chuang-tse, and she felt consoled by it.

> A wandering carpenter named Stone saw during his travels a gigantic old oak tree standing in a field by a shrine to the earth. The carpenter said to his apprentice, who was admiring it: "That is a useless tree; if you tried to make a ship out of it, it would soon rot; if you tried to make tools out of it, they would soon break. ... From that tree nothing can be made, it can be used for nothing; that is why it was able to reach such a great age. " But that night when the carpenter was in bed, the oak tree appeared to him in a dream and spoke: "Do you compare me to your cultivated trees, like the hawthorn, the pear, the orange, the apple, and the others that bear fruit and berries? They can hardly ripen their fruit, people mishandle and abuse them so! Their branches are broken off, their twigs are cut. Thus through their own gifts they imperil their lives and do not live out their full tally of years.... This is the way of things everywhere. For this reason for a long time I have made every effort to be completely useless. Poor mortal! Let us suppose that I could be used for something; would I have reached such a size? And besides, you and I are both creatures. How does one creature come to be in a position to pass judgment on another as though from on high? You mortal and useless man, how can you talk about useless trees?!" The carpenter woke up and thought about the dream, and when his apprentice asked him how this tree among all others had come to serve the shrine to the earth, he answered him: "Hold your tongue! Not another word about it! It grew there on purpose, because otherwise those who did not know it would have abused it. If it were not the tree of the earth shrine, it surely would have run the risk of getting cut down. [5]

The carpenter obviously understood his dream, that is, that the tree, which did no more than realize its God-given destiny, represents the highest principle, before which human goal-oriented thinking has to hold its peace. Translated into psychological language, the tree represents the process of individuation giving teaching to the shortsighted ego. [6] In Chuang-tse's story, beneath the tree that is only itself stands a shrine to the earth. This was a rough stone, on which it was the custom to make offerings to the God who possesses and protects every plot of earth. [7] This earth shrine symbol conveys the meaning that actualization of the individuation process requires devotion to the suprapersonal powers of the unconscious. This means that I ought not to think about what I should do or about what is generally considered the right thing to do, or about what usually tends to happen, but rather I should pay heed to what the inner wholeness, the Self, wants from me now in *this* situation or what it wants to bring about through me. [8] To stay with the image of the tree, it is as though, in the process of its growth, it came against a stone, and instead of feeling irritated or making plans for how to overcome the obstacle, it just tried to feel whether it should now move more to the left or to the right, and as if it then yielded to the slightest yet strongest signal, which is the very urge toward creative uniqueness in which one feels compelled to find out what has never yet

been known. The guiding impulses do not come from the ego, but rather from the psychic wholeness, the Self. In this respect, it does not help to imitate other people, for each person has his own unique task to fulfill. It may well be that human problems always remain similar, but they are not the same. All pines resemble one another, otherwise we would not be able to recognize them as such, and yet none is made exactly like any other. As a result of these individual differences, it is difficult to describe the endless possibilities of individuation. For this reason, Jung's views were often accused of not being clear. But here we are talking about things that can only be grasped by feeling, through living experiences, things that are not susceptible to theoretical abstraction.

Here the psychology of the unconscious runs into the same boundary as modern atomic physics has encountered. To the extent that we are dealing with statistically expressible, average facts, we can describe them exactly; however, the individual event can never be grasped in exact terms—we can only describe it as honestly as possible. Just as the physicists cannot say what light is "in itself, " but only, on the basis of two experiments, describe it as particles or waves, psychology too runs into similar difficulties. We cannot say what the unconscious and the process of individuation are in themselves, but we can attempt to describe some of their relatively typical manifestations.

The First Encounter with the Unconscious

A person's childhood is usually characterized by a gradual awakening to the world and to his or her own being—in a state of great emotional intensity. The majority of childhood dreams, and often also the first vivid memories, already exhibit in symbolic form a person's most essential determining traits—sometimes, however, these are memories of real events, which, when looked at symbolically, are in effect prophetic. [9] Thus a young woman who, suffering from pathological states of panic, took her life at the age of about twenty-six. As a small child she had dreamed

that she was lying on her bed when Jack Frost came into her room and pinched her in the stomach. When she woke up, she saw that she had pinched herself. The odd lack of reaction that characterized the child's meeting with the demon of cold and of life brought to a standstill was not a good sign for her future; and in the end she did cold-bloodedly take her life with her own hand. Her childhood dream had presaged her whole tragic destiny.

Sometimes it is not only a dream, but the inextinguishable memory of a real experience, that elicits early on in symbolic form certain fateful components of the personality. These memories can be regarded like dreams, for they remain in memory only on account of their symbolic significance.

The beginning of school is followed in most cases by a phase of increasing ego growth and adjustment to the world. This is a time that rarely passes without a few painful shocks. With many children, this time is also associated with the growing feeling of being different or peculiar that is often part of young people's loneliness. That which is imperfect and evil in the world and within oneself becomes conscious, and the pressing inner potentialities for development that have not yet had a chance to be actualized lie like a weight on the shoulders of many young people, who have to find their way in life despite this and in the face of the world around them. When the building up of consciousness that is natural during this time is disturbed, the child often withdraws into a kind of protected inner world, which in dreams and symbolic drawings exhibits with particular frequency the kind of circular, rectangular, and nuclear motifs that we will be speaking about later on. Such images are related to the existential center of the psyche referred to above, which organizes the entire development of the personality. Thus there is great likelihood that this image will appear in phases when there is a serious threat. As far as we are able to say today, it is also from this center that the impetus for the development of the conscious ego in humans emanates, the ego apparently being a duplicate or structural counterpart of the original center, the Self. [10]

Already in this early phase of life, many people find themselves compelled to seek intensively for the "meaning of life, " for it seems that only finding this will make the chaos both inside and outside them bearable. Others, by contrast, continue during this period to be carried along by the dynamism of their instinctive patterns and thus do not consciously inquire into the meaning of their existence, experiencing as they do specific aspects of it, such as love, nature, sport, work, as having an immediate and satisfying meaning. They are not necessarily more superficial than the first type but are simply carried along frictionlessly by the current of life. The situation is parallel to riding in a windowless railway car: it is only when it stops or starts up suddenly that one notices it is moving at all.

The true process of individuation—the *conscious* relationship with the great inner man or one's own psychic center—usually begins with an injury or some state of suffering, which represents a kind of vocation that is not often recognized as such. Instead ego feels it is being obstructed in the fulfillment of its will or desires; or the obstructing factor is projected onto the outside, and God, the world situation, the boss, or one's spouse are made responsible for whatever does not seem right. Or else things seem to be all right on the outside too, but one is tormented by deadly boredom—nothing has any real meaning any longer. This initial situation is depicted in many myths and fairy tales. It takes the form of the reigning king being old and sick, of the royal couple not having any children, of a monster stealing all the women, children, horses, or treasures of the kingdom, of the devil casting a spell on the king's army or ship and rendering them motionless, of darkness covering the earth, of the rivers running dry, or of flood, drought, or cold afflicting the land. It is as though the approach of the "great inner man" cast a shadow before it, or as if it came in the guise of a hunter and caught the helplessly wriggling ego in its net. [11] At this point in the myths it is always something quite definite that is required to heal the crisis. To be restored to health, the king needs a "white blackbird" or a fish "that has a golden ring in its jaw, " or he demands the elixir of

life, three golden hairs that grow on the devil's head, or the golden braid of a woman's hair that hangs in a tree, and thereafter, of course, its owner. Thus it is always something quite special and hard to find that could heal the woe, and this is also the case in a crisis in the life of the individual described above: he is seeking something unattainable or something whose nature he does not even know.

At such times, all the advice of so-called good common sense—to be reasonable, to go on vacation, to have relationships with more people or fewer people, to work more or less, to take up a hobby—is all but useless. There is only one thing that always seems to help: to turn toward the impending darkness and try to explore it and its hidden purpose in the most nonjudgmental and naive fashion possible. The purpose within the darkness is usually so strange and unparalleled that the only way to discover in which direction the creative stream of life now wants to flow is with the help of dreams and unconscious fantasies. When one turns to the unconscious in this fashion, without prejudices, it very often spews forth an abundance of helpful images and symbols. But sometimes it initially yields up a whole series of bitter medicines that have to be swallowed, that is, painful insights about oneself that one doesn't want to be true, although one readily imputes them to others. These are things like egotism, intellectual laziness, indulgence in fantasies, lack of precision, cowardice, greed for money—all those little sins about which one thinks at the moment: "Oh, it doesn't really matter, no one will notice anyway, " or "After all, everybody else does it too. "

Insight into the Shadow

If you feel an almost insuperable irritation arising in you when someone accuses you of certain failings, then you can assume with some certainty that that is exactly where your sore point lies. When others point out your shadow, you become understandably defiant, because "after all, they are no better than I am. " How-

ever, when your own dream, that is, your own inner judge, accuses you of something, what can you say? Then the ego is caught in the hunter's net. The result is usually a sheepish silence. After that, an arduous process of self-education begins, which is described so aptly in the myth of Hercules. As we know, Hercules had to clean the Augean stables, in which hundreds of cows had left the dung of decades, in a single day. A paralyzing laziness overcomes the ordinary person at the mere thought of such a possibility!

But the shadow does not consist only of what one has failed to do. It manifests just as often in rash and impulsive actions. Before one has had a chance to think, the nasty word has already been spoken, the intrigue is already under way, the wrong decision has already been made. On top of this, the shadow is especially vulnerable to all manner of collective infections. [12] By oneself one can manage more or less all right, but when "the others" do dark and primitive things, then one is afraid of being seen as failing to do one's bit or of being seen as a fool if one did not go along. In this way one falls prey to sudden impulses that really are not part of oneself. It is primarily in dealing with people of the same sex that one stumbles over one's own shadow and that of others, whereas with the opposite sex one sees the same things but for the most part feels a certain tolerance. In dreams and myths the shadow therefore appears as a figure of the same sex. The following dream can serve as an example. It was dreamed by a forty-eight-year-old man, who was very withdrawn and was trying to live by himself. He was all too earnest and disciplined about his work, but on the other hand, as far as his own basic character was concerned, he suppressed his joie de vivre and spontaneity much too heavily.

> I owned and lived in a very large house in the city, so big that I was not yet familiar with every part of it. For this reason, I used to wander through it, and I discovered, especially in the cellar, a number of rooms that I was completely unaware of, as well as exits that led into other cellars (or maybe subterranean streets?).

> It made me feel uneasy to find that some of these exits were unlocked and some of them had no lock at all. Laborers were working on a job in the neighborhood, and one of them could have slipped in completely unnoticed.... After going back up to the ground floor, I crossed a courtyard, where once again I found exits to the outside and into other houses. I was just about to have a closer look at them when a man who was laughing loudly walked toward me across the courtyard and called out that we were old acquaintances (from primary school?). Then I remembered this too. As he was telling me about his life, I went outside with him, and we strolled aimlessly through the streets. A strange chiaroscuro light lay over the scene as we were walking along an immense ring road. Just as we arrived at a large expanse of grass, three horses galloped by us, wonderfully powerful wild animals, who nevertheless looked to be very well cared for. There were no riders and no one was leading them. (Could they be runaways? From the army?)

The tangle of unknown passages and unlocked doors in the cellar recalls the depictions of the underworld of the ancient Egyptians; [13] it is an image of the unconscious and its unknown possibilities. It also shows how in the domain of the shadow one is exposed to alien influences, which can infiltrate secretly. In the back court—an as yet unknown psychic space of the dreamer's—his old school friend crops up, obviously an aspect of the dreamer himself, which he knew as a child and has forgotten in the meantime. Often qualities someone had as a child (such as joie de vivre, a violent temper, or also naivete) can disappear in the course of his development, and it is surely such a lost side of the dreamer that reappears here and tries to join him—presumably in this case, it is his extraverted joie de vivre. We also soon learn why he feels fear toward such a harmless figure: when he is taking a stroll with his school friend, horses gallop by, perhaps from the military—which means from the discipline of consciousness. Since the horses have no riders, it is clear that they are instincts that have not been mastered by the ego. And yet this old friend, who brings danger with him, represents the life that is missing in his consciousness.

Such a problem often arises in the encounter with "the other side. " The shadow often contains important elements that consciousness is lacking, but in a form that does not allow them to be incorporated in the conscious sphere without further processing. The many passages and the large house in the dream also show that the dreamer does not yet know the full range of his personality. The shadow in this sample dream is typical for an introvert, that is, for a person who tends to be too withdrawn from external life. In the case of an extravert, a person more attuned to the external world, the shadow would look a lot different.

For example, a young man had the following dream. He was a person who as a result of his lively temperament repeatedly let himself get carried away with external busyness and work in pursuit of success in his career, despite the fact that his dreams kept insisting on his completing some private creative work he had undertaken:

> A man is lying on a couch and has covered himself up with the blanket. He is a Frenchman, a desperado who is willing to do anything. An official is conducting me out of an office and down a flight of stairs. There is a plot against me. The Frenchman is supposed to kill me as though by accident. And in fact he is following us to the exit. I am on my guard. A large, imposing man (prominent, rich, influential) collapses against the right wall right next to me. He is feeling ill. I make use of this opportunity to kill the official by stabbing him in the heart with lightning speed. "You feel only a little dampness, " something says, as though by way of commentary. Now I am free, for the Frenchman obviously is not going to do anything now that the man who hired him is out of the way. (Probably the official and the large man are the same figure; that is, the latter replaces the former.)

The desperado represents the dreamer's "other side, " the introvert in him, who has nothing to lose. That he is lying on a couch covered by a blanket shows that he is looking for passivity, solitude, and introversion. The official and the successful man

who are secretly identical symbolize the outer efforts for success mentioned above as well as external obligations. The collapse of the successful man is a reference to the fact that the dreamer had often fallen sick when he had become too dynamically outer-directed. This is seen in the fact that this successful man obviously has no blood, only a little water in his veins, which shows that the external attempts at success no longer contain any genuine life. For this reason, there is no great loss in stabbing him. The desperado is contented in the end, for he is really a positive shadow, who only became negative because he was provoked by the inappropriate conscious attitude of the dreamer.

The dream shows that the shadow can consist of the most diverse elements, for example, unconscious ambition (the bloodless successful man) or introversion (the Frenchman). In connection with the Frenchman, the dreamer had the particular association that the French know what they're doing in matters of love. Thus the two figures in dreams represent two well-known instincts: the will to power and sexuality. The power drive appears here in a double form, as the official and as the successful man. The official embodies more the collective adaptation aspect, whereas the successful man more represents ambition. As soon as the dreamer gets rid of these dangerous inner qualities, the Frenchman becomes benevolent, that is, the dangerous element of the sexual impulses also falls into place.

It is clear that the shadow problem plays a major role in political factionalism. If the dreamer of the last-cited dream had not had an understanding of psychology, he might easily have identified the desperado with "those evil Communists" or the official or the successful man with "those evil Capitalists. " Then he would no longer have had to seek the fault within himself! When a person sees his unconscious tendencies in other people, this is called a projection. [14] The malicious political propaganda of all countries, like backstairs gossip among individuals, is swarming with such projections, which obscure all chance of an objective view of other people and obstructs the possibility of genuine human relationship.

Whether the shadow becomes a friend or a foe depends on ourselves. As the dreams of the unknown cellar and the Frenchman show, the shadow is not always an inner enemy. Rather, just like any external person around us, it is a being with whom we must come to terms through—depending on the case - acknowledgment, resistance, or love. It only becomes hostile when it is treated entirely without understanding or is ignored.

Sometimes, though not often, a person feels compelled to act out his worst side and repress his better ego. When this happens the shadow appears in dreams as a positive figure. This can be observed in the dreams of criminals, who dream unusually often about figures of light who do good for humanity and even of savior figures. In such cases, the positive aspect of the personality is repressed. This state of affairs, however, is also found in connection with particular elements in ordinary people. They repress some character trait that is positive in itself because it does not fit in with the image they have of themselves or because it is difficult to reconcile with other inclinations of theirs. A human being comes into the world as an incredible mixture of hereditary factors, and among these are often conflicting traits that are very difficult to make work together.

In the case of a person who acts out his natural affects and emotions too strongly, the shadow can also appear as a cold intellectual. It then embodies venomous judgments and evil thoughts that have been repressed. In brief, the shadow always represents the ego's "other side" and embodies for the most part those character traits one most dislikes in other people.

It would be relatively simple if the shadow could be made conscious by sincere efforts to gain insight into it and then incorporated into our lives. Often, however, attempts at insight are "useless, " that is, there is such strong passion and such an intense sense of compulsion connected with the shadow that reason's efforts have no effect. Sometimes what may help is a bitter experience coming from the outside. In other words, a brick has to fall on our heads before we are able to "turn off" the shadow's con-

stant pushing. Either that, or it takes a heroic resolve, which can come about with the help of "the great man. "

But we should not take the view that the intense drivenness of the shadow is always to be heroically sacrificed. For it is sometimes the case that the reason the shadow has become too powerful is that behind it, the great man within us, the Self, is pushing in the same direction. In such a case we do not know whether it is the Self or the shadow that is producing the inner pressure. Unfortunately, the unconscious is like a landscape in moonlight: all its contents are vague and melt into each other, and we can never know for sure where anything begins and ends. This is called contamination (interfusion) of the contents of the unconscious.

When Jung called a certain aspect of the unconscious composition of the personality the shadow, he was referring to a part that was only relatively clearly defined; for often everything that the ego does not know about itself is mixed up with the shadow, even very valuable elements. For example, who could have said with categorical certainty that the Frenchman in the dream given above was a ne'er-do-well or a valuable bit of introversion? And the runaway horses of the previous dream—should they be allowed to run away or not? Whenever the dream itself is not clear on this point, it is the ego consciousness that must make the decision.

When the shadow contains elements that are valuable for life, they should be incorporated into life and not combated. Then the ego might perhaps have to give up a bit of its moral high ground and live through something that might seem dark and sinister to it, but is not so in fact. This can be just as heroic a sacrifice as the overcoming of the instincts. The moral problems that can arise in the encounter with the shadow are very well described in the eighteenth chapter of the Koran. [15] In this story, in the desert Moses meets Khidr, "the green one, " "the first angel of God, " and they travel on together. But Khidr warns Moses he will not be able to witness Khidr's deeds without indignation; and if he proves unable to do so, he must quit Khidr's company. And in-

deed Khidr sinks the boat of some poor fishermen, kills a handsome youth without reason before Moses' eyes, and senselessly causes a city wall to fall down. Each time Moses becomes morally outraged, and Khidr has to leave him behind. However, in departing, Khidr explains to him the real state of affairs in each case: the fishermen's boat was saved by his deed from approaching pirates, because the fishermen would be able to salvage it after the pirates had passed; the youth was on his way to murder his parents, and in this way his soul was saved; and through the collapse of the city wall, the buried treasure of two pious young people was revealed. Now Moses understood too late that his moral judgment had been hasty.

Looking at him naively, Khidr seemed to the law-abiding, pious Moses like a lawless, evil, moody shadow. But he was not. He embodied the mysteriously creative ways of God. A similar problem is found in the famous Indian tale "The King and the Corpse, " which has been interpreted by Heinrich Zimmer. [16] A mendicant monk, through his gifts, makes a noble king feel obligated to fetch him a corpse by night from an execution ground. In the corpse dwells a demon (Vetala), who tells the king confusing stories and asks him questions and repeatedly spirits the corpse back to the tree where it had been hanging. Tirelessly, the king struggles against the demon, until in the end the demon reveals to him that the mendicant monk is an arrogant, power-hungry evildoer who intends to murder him and that he, the demon, has rescued him. The monk is a typical shadow of a pious person, that is, the hidden arrogance that develops in a person from doing good deeds; and the demon is only seemingly an antagonist and really is on the side of life. Later he even guides the king to an experience of God.

It is no accident that I have not chosen a dream to illustrate this subtle problem. We are dealing with problems here that often synthesize the experience of an entire lifetime, and these can be gotten at more clearly by using a mythical tale rather than one individual dream.

When dark figures appear in our dreams and demand something of us, we cannot at once be sure whether they are the embodiment of shadow parts of ourselves or of the Self or perhaps of both at the same time. Being able to tell whether this dark other represents a failing that we should overcome or a vital element that we should accept is one of the most difficult problems that we meet on the path of individuation. It feels like a divine act of grace when a dream provides a clear answer to this; but often the dream symbols themselves are so complicated that one gets tangled up trying to interpret them. In such situations there is no choice but to endure the torment of moral uncertainty, to the extent possible to avoid making any definitive decisions and faithfully observe our further dreams. This resembles the situation Cinderella found herself in when the evil stepmother tossed her a heap of good and bad peas and then, though it seemed hopeless, patiently began to sort them. Doves (and in other versions of the fairy tale, the ants) unexpectedly came to her aid. These latter symbolize helpful thoughts arising from a loving attitude and deep unconscious stirrings that can be felt almost only with the body, that are capable of showing the right way.

Somewhere in the deepest part of the psyche, we usually already know what direction things are going in, but very often the buffoon we call the ego sets up such a racket that the inner voice cannot be heard.

When despite all attempts to explore the inner indications we still cannot achieve insight, sometimes there is nothing left but, "in God's name, " to come up with the courage to make a responsible decision—of course while still maintaining an inner readiness to change course if at last, after all, the unconscious provides signs that point in another direction. Of course situations do arise, though rarely, in which it is better to resist the will of the unconscious psyche absolutely and bear the negative consequences of this rather than deviate from the ethos of humanity. This is the case, for example, when a person would have to act out a criminal aspect of his makeup in order to realize himself completely. Sometimes it seems as though the Self wants the ego to make a

free choice—or perhaps also the Self depends for its realization on human consciousness and its decisions.

Jung was able to show in his works that in the human psyche, often two "moral" powers are at work: the collective moral code (the Freudian superego) and an individual "ethical" voice of conscience that speaks to us directly. The latter comes from the Self, the Great Inner Man, and is often experienced as a divine bidding. For us, however, the great difficulty is to feel which of these two authorities is applicable in a given situation, since this is not always immediately clear, and our own wishes often cloud our vision. Thus we see that ethical conflict is a proper part of the process of individuation, one that cannot be dealt with successfully without our accepting the feeling side of us.

When such difficult moral problems arise, no one is in a position to judge others. We all have to solve our own problems and find out ourselves what is right for us. Thus an ancient Zen master said that we should do as the cowherd does, "who stands watch with his stick, so that his ox will not graze his neighbor's field. "[17] It is clear for all to see that the insights of depth psychology relativize officially prevailing moral rules and compel us to make many subtle, individual judgments in *all* areas of law, education, and moral theology. The discovery of the unconscious is perhaps the most revolutionary thing that has happened in recent centuries, but it is so new and so radically different that great numbers of people prefer to behave as though nothing has happened. It takes inner uprightness and courage to enter into relationship with this newly discovered force and to take it seriously, thereby running the risk of a revaluation of existing values.

The Anima as the Woman within the Man

The "ultimate" questions referred to above do not always come up in the encounter with the shadow. Much more often behind him or her another inner figure emerges as a personification of the unconscious. This takes the form of a woman in a man, and

in a woman, that of a man. Often it is they who are at work behind the shadow, throwing up new problems. C. G. Jung called them anima and animus. The anima embodies all feminine psychic qualities in a man—moods, feelings, intuitions, receptivity to the irrational, his personal capacity for love, his sense of nature, and most important of all, his *relationship to the unconscious.* [18]

It is no accident that in ancient times many peoples used priestesses (think, for example, of the Greek Sibyls) to enter into relationship with the will of the gods.

The way the anima initially manifests in an individual man usually bears the stamp of his mother's character. If he experienced her in a negative way, then his anima often takes the form of depressive moods, irritability, perpetual malcontent, and excessive sensitivity. If the man is able to overcome these, precisely these things can strengthen his manliness. Such a negative mother anima will endlessly whisper within a man: "I'm a nothing, " "It doesn't make sense anyhow, " "It's different for other people, " "Nothing gives me any pleasure, " and so on. Continual fear of disease, impotence, or accidents are her work, and she constellates a general sense of gloom. Troubled moods like these can intensify to the point of temptations to suicide; thus the anima can become a demoness of death. She appears in this role in Cocteau's film *Orpheus.*

The French call such an anima figure a *femme fatale*. The sirens of the Greeks and the Lorelei of the Germans embody these dangerous aspects of the anima—in a word, destructive illusions. The following Siberian tale gives a particularly apt portrayal of such a destructive anima:

> A solitary hunter once had the experience of seeing a beautiful woman appear on the opposite bank of a river. She waved to him and sang, "Come, come. I've missed you, missed you. Now I want to put my arms around you, put my arms around you. Come, come, my nest is nearby, my nest. Come, come, lonely hunter, right now in the stillness of twilight. " As he threw off his clothes and began swimming across to her, she suddenly flew away in the

form of an owl, laughing mockingly. Swimming back, he drowned in the ice-cold river.

Here the anima symbolizes an unreal dream of love and happiness, of motherly love and security (the nest), an illusion that holds a man back from life. The hunter freezes to death because of his pursuit of an erotic fantasy. [19]

The man with a positive mother cornplex relates to life like a little boy going into a pastry shop with his mother. His approach is: "I'd like this one, give me one of those, " and so on, all without any effort of his own. Life should give him everything like a warm loving mother, and when this does not occur, he cries out in pain or defiance. When this kind of neglect of the feeling aspect and the inner life takes place, feeling demands attention to itself, but on a relatively low level, which then certain women know how to exploit to their benefit.

When the neglected anima produces this sort of compulsive state, we call it anima possession. This brings about an ill-adjusted effeminization of the man, who then either takes on a feminine role and becomes a homosexual or else is drawn into relationships with hard, masculine women.

Another type of common negative-anima manifestation is characterized by "femininely" venomous remarks that sting like a wasp and always contain a bit of a lie. Because of this we find throughout the world mythological tales of so-called poisonous maidens, as this figure is called in the East, who contain poison or weapons in their bodies, with which they kill their lovers on their wedding nights. [20] In this form, the anima embodies an aspect of cold unscrupulousness in the man, which can lead him to sudden arbitrary actions. When a man falls under the spell of such an anima, he can irresponsibly abandon his family or do other cruel things in which the sense of inferiority of his eros becomes evident. In the Middle Ages, this was explained as the work of witches, and for this reason many myths and fairy tales deal with the theme of a man who must free himself from a witchlike "false bride" in order to find his "true bride, " that is,

his genuine capacity for love. In Heinrich von Kleist's *Kdthchen von Heilbronn* (Katie of Heilbronn), this motif was also introduced into literature.

If, on the other hand, a man's first experience of his mother was positive, this influences the nature of his anima in another way. The anima can then make him effeminate, a prey to women, and make him incapable of dealing with the hardships of life. Such an anima often makes a man react sentimentally, like an old maid or the princess in the fairy tale who could feel a pea through thirty mattresses. A particularly refined form of this kind of anima figure appears in fairy tales as a princess who gives her suitors riddles to solve or orders them to hide from her. If they are unable to fulfill the task she sets them, they must die. This type of anima embroils a man in intellectual games. [21] One can observe the trick of this type of anima in all those neurotic, pseudo-intellectual conversations which keep a man from contact with reality. In such cases, he thinks so much about life that he himself is no longer able to live, since all his spontaneity and all genuine feeling have been lost.

This form of the anima is represented by the Greek sphinx, who poses a riddle to the hero Oedipus. When he answers it seemingly correctly, the sphinx pretends to commit suicide. This makes Oedipus think he has defeated her, and he walks straight into the very trap of mother-anima entanglement he wanted to avoid. This Greek saga still serves as a valid warning for us today, for it was in the Greece of those times that the development of the European scientific intellect began. The saga shows us that if we think we can solve the problem of the unconscious psyche and of eros with this kind of intellect alone, we are falling prey to a disastrous illusion.

The anima manifests with particular frequency as erotic fantasy, with the result that many men are compulsively driven to ogle women's beautiful curves or to dwell on them in films, magazines, or striptease shows, or else alone in daydreams. This primitively aesthetic and purely nature-related aspect of the

anima usually only becomes compulsive when a man remains infantile in the domain of eros. [22]

All these aspects of the anima have the same tendency as the shadow—to project themselves on an external person, so that they appear to the man as the properties of a real woman. It is also this process of projection that causes a man suddenly to fall head over heels in love and to feel at the first meeting, "That's her!" as though he had always known this woman to the core. He then often becomes so helplessly enthralled with her that it seems to an outsider like pure madness. Especially women with a certain vague "elfish" quality attract such anima projections onto themselves, because as a consequence of their vagueness, men can impute all possible qualities to them.

Such sudden passionate attractions brought about by the anima upset many marriages and frequently create the well-known triangle situation with all its afflictions. A tolerable solution can be found in such situations only if the anima is recognized as an inner power. It even seems to correspond to a hidden intention of the unconscious to bring about such chaotic situations in order to ripen the personality of the man and to force him to integrate more of his inner unconscious personality. [23]

But enough of the negative side of the anima—after all, it has just as many positive aspects as negative ones. The anima makes a man able to find "the right woman, " and beyond that, to distinguish in the half-light of the unconscious, where his understanding does not fully penetrate, the contents that are of value to him from those that are not. But even of more practical importance for his life, *this attunement to the right contents opens up the way into his own depths.* It is as though an inner radio receiver were tuned to a particular wavelength on which he received none or the nonsense described above, but only the voice of the great man. With this, the anima attains the status of a guide to the inner world. She appears in this role, for example, in the initiation or shamans, as described by Mircea Eliade. This is the function or Beatrice in Dante's *Paradiso* and also that of Isis as she revealed

herself in a dream to Apuleius, the author of *The Golden Ass,* in order to initiate him into a higher spiritual way of life.

The following dream of a forty-five-year-old psychotherapist may serve to illuminate this anima's role as inner guide. As this man was going to sleep the evening before having the dream, he was feeling sorry for himself for being so alone in life, without the support of an organization or a "church. " He envied all those who were secure in the bosom of such an organization. Then he dreamed the following:

> I am in a large old, double-aisled church, crowded with people. With my wife and my mother, I am sitting at the back of the nave in makeshift seats.
>
> *I am to celebrate the mass as a priest,* and I have a thick missal in my hands—really more of a hymnal or an anthology of poetry. Since I am not familiar with the book, I have lost my place. This is very upsetting, because I am about to have to begin. On top of that, my mother and my wife are having a completely trivial conversation. Now the organ has already stopped, and everything is waiting for me. I resolutely stand up and ask a nun kneeling behind me kindly to give me her missal and show me where we are in the mass. She does this very willingly. *Now she precedes me to the altar like an acolyte,* which is *back and to the left,* as if we were approaching it from a side aisle. *The missal is now a kind of pictorial frieze,* like a thin, yard-long, foot-wide board, on which text and ancient pictures are arranged next to each other in columns. First it is the nun's turn to do a part of the liturgy before me, and I still haven't found my place. She did tell me, "Number 15, " but the numbers are blurred and I can't find it. I resolutely turn to face the congregation. Although by now I have actually found panel number 15—it's the next-to-last on the board—I still do not know if I am going to be able to decipher and read the text. In any case, I was going to try, but then I woke up.

This dream represents a reaction to the thoughts of the evening before and says to the dreamer in symbolic form: "You yourself have to be the priest in your own inner 'church, ' in the church

of your psyche. The many people present—all component parts of his psyche—demand that he act as a priest and celebrate the mass, but here the actual mass cannot be what is meant, for the missal is very different from a real one. The image of the mass is rather to be understood as a symbol, a symbol for a holy service in which the divine principle is present so that human beings can communicate with it.

This type of solution is naturally not generally valid but rather, is an answer on the part of the unconscious to this individual dreamer. It is a typical answer to the religious problem of a Protestant, for a believing member of the Catholic Church experiences his anima in the image of the Church itself and its symbolic images, which for him contain the images of the unconscious.

Our dreamer lacked these ecclesiastical symbols and therefore had to travel a purely inner path. The dream provided further hints for him; it told him, "Your mother bond and your extravertedness (represented by his extraverted wife) are distracting you and keeping you through their meaningless gossip from celebrating the inner mass of your psyche. You should follow the nun, who is the introverted anima; as the servant of the mass and a priestess, she can guide you. She has a strange missal made up of sixteen (four times four) ancient pictures. Your mass consists in the contemplation of the psychic images that the religious anima will show you. "

If the dreamer could overcome his uncertainty, produced by his mother complex, he would find his life's task in religious service to the inner images of his psyche.

In this dream the anima functions as a mediator between the ego and the Self. The number of four times four pictures indicates that the inner mass is a service to wholeness. As Jung has shown, the inner core of the psyche (the Self) is usually symbolized by fourfold structures.

Nonetheless, the number four is also bound up with the anima, because, as Jung showed, there are four stages of realization of the anima. [24] The first stage has its clearest mytholical symbol in

the figure of Eve, who is an image of purely biological relationship. The second stage is illustrated, for instance, by *Faust's* Helena. She symbolizes a romantic and aesthetic form of eros, mixed vvith sexual elements. The third stage is exemplified by the Virgin Mary, a symbol of spiritualized eros. The fourth stage frequently appears in the form of love personified as Sapientia (Wisdom), since Wisdom, as a lesser partner of the supreme principle, reaches even further than love. Another image for this last stage is the Shulamite in the Song of Songs. She embodies a stage of development only seldom reached by modern humanity. The Mona Lisa comes the closest to her.

But what is the practical significance of the anima role of guide to the inner world? Her positive function develops at the point at which a man takes his feelings, moods, and unconscious expectations seriously and captures them in some sort of a form, for example, by writing them down, by painting, sculpting, or expressing them in music or dance. If he then ponders them with patience, more and more contents will rise out of the depths. This pondering must, however, be both intellectual and moral, that is, it must take place in the presence of feeling, and the fantasies must be related to as completely real, without sly secret thoughts to the effect that "after all, this is only a fantasy I'm dealing with. " If one practices this sort of devotion toward the unconscious over a long period of time, the process of individuation becomes the only reality altogether, and it then unfolds in all its aspects.

The role of the anima as guide to the inner world is also depicted in many literary works: in Francesco Colonna's *Hypnerotomachia?*[5] Rider Haggard's *She,* in the "eternal feminine" in Goethe's *Faust.* A medieval text has this figure saying of herself:

> I am the flower of the field and the lily of the valley; I am the mother of fair love, of knowledge and of sacred hope.. . . I am very beautiful and without taint.. . . I am the mediator among the elements, who reconciles one with the others; what is warm, I cool; what is dry, I make moist; what is hard, I soften — and the

reverse.... I am the law in the priest and the word in the prophet and the counsel in the sage. I can kill and bring to life, and there is no one who can deliver (anything) out of my hand. "[26]

At the time this text was composed, religion, poetry, and psychic culture were going through a major upswing, and the world of fantasy was receiving more recognition than hitherto. This was the time of chivalry and courtly love, in which the man of the time attempted to develop his feminine aspect both in relation to a real woman and in his inner world.

The lady to whom the knight consecrated his service was a personification of the anima for him. The female bearer of the Holy Grail in Wolfram von Eschenbach's Grail epic has a highly significant name: Conduiramour, which means "she who guides in matters of love. " It was she who taught the hero how to differentiate his feeling and his behavior in a relationship with a woman.[27]

Later, however, this individual effort on the part of men to develop a relationship with the anima was abandoned, and instead the spiritual aspect of this figure was identified with the Virgin Mary. But since only the anima's positive side was embodied in Mary, her negative aspects fell forfeit to the belief in witchcraft, which began to flourish at that time.

In China, the figure parallel to the Virgin Mary is Kwan Yin or a figure of the folk culture known as the moon fairy, who confers on her favorites the gift of music and immortality. In India, the same archetype is represented by Shakti, Parvati, Rati, and many other goddesses. Among the Muslims, she is mainly represented by Fatima, the daughter of Muhammad. When the anima is venerated in this way as an official religious figure, there is the disadvantage that she loses her individual aspects. On the other hand, when she is experienced only on a personal level, there is the danger that she will remain entirely projected onto external love relationships.

On this level, only the painful but ultimately simple resolve to take one's own fantasies and emotional moods seriously can prevent stagnation in a man's inner development. For only in this way can he discover what this image of a woman means as an inner reality. Then the anima becomes once again what she was originally: the inner woman who conveys the vitally important messages of the Self to the ego.

The Animus, a Woman's Inner Man

The embodiment of the unconscious of a woman as a figure of the opposite sex, the animus, also has positive and negative features. The animus, however, does not express itself so often in women as an erotic fantasy or mood, but rather as "sacred" convictions. [28] When these latter are expressed loudly and energetically in a masculine style, this masculine side of a woman is easily recognizable. However, it can also manifest in a woman who appears very feminine externally as a quiet but relentless power that is hard as iron. Suddenly one comes up against something in her that is cold, stubborn, and completely inaccessible.

The favorite themes that the animus of the woman dredges up within her sound like this: "I am seeking nothing but love, but 'he' doesn't love me. " Or, "There are only two possibilities in this situation, " both of which of course are unpleasant (the negative animus never believes in exceptions). One can seldom contradict the animus, for it (he) is always right; the only problem is that his opinion is not based on the actual situation. For the most part he gives utterance to seemingly reasonable views, which, however, are slightly at a tangent to what is under discussion.

Just as the mother influence is formative with a man's anima, the father has a determining influence on the animus of a daughter. The father imbues his daughter's mind with the specific coloring conferred by those indisputable views mentioned above, which in reality are so often missing in the daughter. For this reason the animus is also sometimes represented as a demon of death. A gypsy tale, for example, tells of a woman living alone who takes in an unknown handsome wanderer and lives with

him in spite ot the fact that a tearful dream has warned her that he is the king of the dead. Again and again she presses him to say who he is. At first he refuses to tell her, because he knows that she will then die, but she persists in her demand. Then sud denly he tells her he is death. The young woman is so frightened that she dies. Looked at from the point of view of mythology the unknown wanderer here is clearly a pagan father and god figure who manifests as the leader of the dead (like Hades, who carried off Persephone). He embodies a form of the animus that lures a woman away from all human relationships and especially holds her back from love with a real man. [29] A dreamy web of thoughts remote from life and full of wishes and judgments about how things "ought to be, " prevents all contact with life.

The animus appears in many myths, not only as death, but also as a bandit and murderer, for example, as the knight Bluebeard, who murdered all his wives. The animus then embodies those half-conscious, cold, unscrupulous thoughts that many women permit themselves in the "quiet hours, " especially when they are neglecting matters that are obligations from the feeling point of view—thoughts about the division of the family inheritance, manipulative plans in which they go so far as to wish other people's death. "If one of us dies, I'm moving to the Riviera, " a wife, for example, says to her husband as they take in the beautiful Mediterranean landscape.

Through her destructive secret judgments even a mother can, in hidden ways, drive her children to the point of illness or death or hinder their marriage, all without this hidden evil ever coming to the surface of her consciousness. A naive old woman once showed me the deathbed photograph of her drowned son and said, "It's better this way than that I should have lost him to another woman!"

Also a strange paralysis of feeling together with a profound lack of self-confidence is frequently the effect on a woman's own inner world of an unacknowledged animus judgment. In such situations, the animus whispers to the woman in the depths:

"You're a hopeless case; why try? It's all to no avail anyhow. Your life cannot, and never will, be any different. "

When these figures of the unconscious penetrate our consciousness, unhappily we think we ourselves are having these thoughts or feelings, and the ego is often so identified with them that it is unable to deal with them objectively. We become truly "possessed" by these figures, and only later, after such a state of mind has fallen away, do we discover to our horror that we have said or done things that in reality we did not feel or want at all.

Like the anima, the animus, too, consists not only of negative properties. It too has an extraordinarily positive and valuable side, in which it, like the anima, can form a bridge to the experience of the Self and perform a creative function. The following dream of a forty-five-year-old woman shows this clearly:

> Over the balcony into the room climb two figures shrouded in gray hooded cloaks. Their intention is to torture my sister and myself. My sister hides under the bed, but they get her out with a broom and torment her. Then it's my turn. The leader of the two shoves me against the wall. But suddenly the other one lays out and draws a picture on the wall. Then I say as I see it, "Oh, but how well drawn that is!" Then the two of them let me pacify them, and they become quite friendly.

The tormenting aspect of the two figures was well known to the dreamer, for she repeatedly suffered from serious panic attacks in which she could not help imagining that people she loved were in danger of death or had died. The duality of the figures, however, shows that these intruders represent something that has two possible ways of working, that these animus figures might bring about something besides tormenting thoughts. The dreamer's sister, who tried to escape from them, is tortured—in reality she died relatively early from cancer. She was artistically talented but did not try to make anything of her gift. In the dream, it is now revealed that the intruders are artists in disguise; and when, as a result of their actions, the dreamer acknowledges her own

talent, they drop their intention of torturing her. This shows the meaning of the dream. Behind the panic attacks are, on one hand a serious danger of death, but on the other, a creative potentiality The dreamer was extraordinarily gifted at drawing and painting but always doubted the meaningfulness of this activity. The dream lets her know in no uncertain terms that this gift should and must be developed. If she did that, the destructive animus could turn into a creative force. [30]

The animus frequently appears, as it does in this dream, as a group of men, or as some other collective image. Thus also the pronouncements of the animus-possessed woman usually begin with "one should" or "everyone knows" or "it is always the case ..., " etc.

Many myths and fairy tales tell of a prince, who has been turned into an animal or a monster by sorcery, being saved by a woman. This is a symbolic representation of the development of the animus toward consciousness. Often the heroine may ask no questions of her mysterious lover, or she is only allowed to meet him in darkness. She is to save him through her blind faith and love, but this never works. She always breaks her promise and is only able to find her beloved again after a long quest.

As the anima does with men, the animus also creates states of possession in women. In myths and fairy tales this condition is often represented by the devil or an "old man of the mountain, " that is, a troll or ogre, holding the heroine prisoner and forcing her to kill all men who approach her or to deliver them into the hands of the demon; or else the father shuts up the heroine in a tower or a grave or sets her on a glass mountain, so that no one can get near her. In such cases, the heroine can often do nothing but wait patiently for a savior to deliver her from her plight. Through her suffering, the animus (for both the demon and the savior are two aspects of the same inner power) can be gradually transformed into a positive inner force.

In real life, too, it takes a long time for a woman to bring the animus into consciousness, and it costs her a great deal of suffering. But if she succeeds in freeing herself from his possession, he

changes into an "inner companion" of the highest value, who confers on her positive masculine qualities such as initiative, courage objectivity, and intellectual clarity. Like the anima in a man, the animus also commonly exhibits four stages of development.

In the first stage he manifests as a symbol of physical force, for example, a sports hero. In the next stage, in addition he possesses initiative and focused ability to act. In the third stage, he becomes "the word" and is therefore frequently projected onto noteworthy intellectuals, like doctors, ministers, and professors. On the fourth level, he embodies the mind and becomes a mediator of creative and religious inner experiences, through which life acquires an individual meaning. At this stage he confers on a woman a spiritual and intellectual solidity that counterbalances her essentially soft nature. He can then act as a liaison connecting her with the spiritual life of the time. When this occurs, women are often more open to new, creative ideas than men. That is why in the past women were often used as mediums able to make knowledge of the future available to the world of the spirit. The creative courage in the truth conferred by the animus gives a woman the daring to enunciate new ideas that can inspire men to new enterprises. Often in history women have recognized the value of new creative ideas earlier than men, who are more emotionally conservative. The nature of woman is more closely related to the irrational, and this makes a woman better able to open to new inspirations from the unconscious. The very fact that women normally participate less in public life than men do makes it possible for their animus to act as a "hidden prince" in the darkness of private life and bring about beneficial results.

The "inner man" in the psyche of a woman, when projected, can lead to difficulties similar to those the anima creates. And then the situation is complicated even further by the fact that animus and anima act as mutual irritants—with the result that every confrontation between them degenerates onto a lower emotional level, as is shown by the stereotyped imagery of love quarrels.

As mentioned, the woman's animus can lead to courage, a

spirit of enterprise, truthfulness, and in its highest form, to spiritual depth and intensity; but this only happens if beforehand she musters the objectivity to call her own "sacred" convictions into question and to accept the guiding messages of her dreams, even when they contradict her convictions. Then the Self as an inner psychic experience of the divine can get through to her and confer meaning on her life.

The Self

When a person has inwardly struggled with his anima or with her animus for a sufficiently long time and has reached the point where he or she is no longer identified with it in an unconscious fashion, the unconscious once again takes on a new symbolic form in relating with the ego. It then appears in the form of the psychic core, that is, the Self. In the dreams of a woman, the Self, when it personifies itself, manifests as a superior female figure, for example, as a priestess, a sorceress, an earth mother, or a nature or love goddess. In the dreams of a man, it takes the form of someone who confers initiations (an Indian guru), a wise old man, a nature spirit, a hero, and so forth. An Austrian fairy tale recounts the following:

> A king posts a soldier to keep watch on the coffin of a cursed black princess who has been bewitched. It is known that every night she comes to life and tears the guard to pieces. In despair, not wanting to die, the soldier runs away into the forest. There he meets an "old zither player who was, however, the Lord God himself, " and this old musician advises him how to hide in different places in the church and what to do so that the black princess cannot find him. With the help of this miraculous old man, the soldier succeeds in evading the princess's attack and in this way is able to redeem her. He marries her and becomes the king. [31]

The old zither player who is really God himself, expressed in psychological language, is a symbol of the Self. He helps the soldier, that is, the ego, to overcome the destructive anima figure and even to redeem it.

In a woman, as we have said, the Self takes on a feminine form. The following Eskimo tale may serve as an example: [32]

> A solitary maiden, who has been disappointed in matters of love, is carried off to heaven by a sorcerer who travels about in a copper boat. He is actually the spirit of the moon, to whom men are accustomed to pray for success in the hunt. Once, when the moon spirit has gone out, the maiden visits a little house that stands next to that of the moon sorcerer, and in it she finds a "little woman, " who wears bizarre clothing made of "the sewed-together guts of the bearded seal. " This little woman, who also still has a little daughter living with her, warns the heroine of the story about the moon spirit, saying that his real intention is to kill her. She says he is a wife murderer, a kind of Bluebeard. In order to save her, the little woman weaves a long rope, on which the maiden will be able to climb back down from heaven to earth. This she does on the new moon when the little woman is able to make the moon spirit unconscious. The maiden lets herself down on the rope, but when she reaches the earth, she does not reopen her eyes fast enough, although the little woman has explicitly told her to. As a result she is turned into a spider and can never become a human being again.

The "old zither player who is the Lord God" in the first tale is a typical manifestation of the Self as the "wise old man" as he appears in the psyche of a man. The sorcerer Merlin appears in similar fashion in ancient stories, as does the god Hermes among the Greeks. The "little woman" with the gut-skin clothes in the above story is something similar, a figure of the Self in a woman. The old musician saved the hero from his destructive anima, and the little woman here saves the heroine from an Eskimo Bluebeard animus in the form of the spirit of the moon. However, afterward, through the fault of the maiden, things still manage to go wrong. We will discuss this later.

A Self figure may appear in dreams not only as a wise old man

or a wise woman, but just as frequently as a young, even childlike figure, for the Self is something relatively timeless that is at once young and old. [33]

The following dream of a man provides an example of the Self as a youthful figure:

> From across the road, a boy came riding down into our garden. (There were no fence and bushes there as in reality. The boundary lay open.) I couldn't be sure whether he came on purpose or whether the horse brought him here against his will. Standing on the path to the studio, I watched his arrival with great pleasure and feasted my eyes on the sight of the boy on his beautiful beast. It was a very small but extremely powerful wild horse, the very soul of energy (it resembled a boar). It had a thick, silver gray, long-haired, bristly coat. The boy rode by me past the space between the house and the studio, and then dismounted to lead his animal carefully past the new flower border to keep it from treading on any of the red and yellow tulips that bloomed there in glorious profusion. In my dream this bed had just been newly put in by my wife.

This youth stands for the Self and the potentiality for a renewal of life, for the creative elan and fresh mental orientation that his appearance produces, in which everything is once more full of life and a spirit of enterprise. Turning to the unconscious can in fact really give this to a person. Suddenly a life that up to that point seemed boring and unfree becomes a rich adventure that never seems to want to end, rich with potential for new directions.

For a woman, this same figure often takes the form of a miraculous girl. An example is the following dream of a forty-eight-year-old woman:

> I was standing in front of a church and cleaning the pavement with a broom. Then I suddenly had to cross a river, across which a heavy plank had been laid. A student was there, and I wanted him to help me. But then I saw that all he wanted was to make

> things hard for me by making the plank sway. Then suddenly on the other bank there was a little girl who reached out her hand to me. I thought she would never have the strength to support me, but when I took hold of her hand, she smilingly pulled me to the other bank, effortlessly, with supernatural force.

This dreamer was a religiously inclined person. In the dream, however, she is obviously no longer able to remain in the Protestant church. She has lost access to it, but she is still making an effort to keep the way to the church clean. However, it seems she now has to cross a river instead. This is a common symbol for a fundamental change of attitude. The motif of the student was associated by the dreamer herself with the fact that the evening before she had been thinking that perhaps she could satisfy her inner spiritual search through some course of study—something that the dream clearly advised against. She dares to try to cross the river by herself, and a Self figure, the little girl, comes miraculously to her aid. She is little, but supernaturally strong.

However, this mode of appearance as a human being, old or young, is only one among many possible ways in which the Self might manifest in dreams and visions. The different ages show not only that the Self is present in all situations of life, but also that it extends into a realm beyond that grasped by our conscious sense of time.

In fact the Self is not fully contained within our conscious domain and its temporality. It has a quality of timelessness and ubiquity. Thus it is often symbolized by a "great man, " who encompasses the entire cosmos. When such a symbol crops up in the dream of an individual, usually one may hope for a creative solution of his conflicts, for at that point his psychic core has been activated and a unity of his inner being has been achieved, which is capable of overcoming even major difficulties.

It is no wonder then that the figure of a cosmic person appears in many myths and religions and for the most part plays a very positive role. Such a figure appears in our culture, for example, in Adam; in Persia, as Gayomart; or in India, as Purusha. It is

often described as the fundamental principle of the universe. The Chinese, for example, believed that, at the first, before the world existed, a divine man, P'an Ku, existed who gave form to heaven and earth. When he cried, the Yellow River and the Yangtse Kiang originated. When he breathed, the wind blew. When he spoke, the thunder rolled. When he cast his gaze about, lightning occurred. If he was in a good mood, the weather was good; when he was out of sorts, it was cloudy. When he died, he fell into pieces, and from his body, the five sacred mountains of China arose: his head became Mount T'ai in the east; his trunk became Mount Sung in the center; his right arm became Heng Mountain in the north; and his left arm became Heng Mountain in the south; and both his feet formed Hua Mountain in the west. His eyes became the sun and the moon. [34]

As we already saw earlier, the symbolic images related to the individuation process show a tendency to appear in fourfold structures—for example, as the four functions of consciousness or as the four stages of anima or animus development. Thus this quaternity also appears here in connection with P'an Ku. Only under special circumstances does a symbol of the Self manifest in other numeric structures. It manifests naturally as four or further multiples of four: 8, 12, 16, 32, and so on. The motif of sixteen—four times four—is particularly important.

In our Western civilization similar ideas about the "cosmic man" have developed surrounding the figure of Adam as the primordial man. A Jewish legend, for example, relates that God, in order to create Adam, gathered red, black, white, and yellow dust from the four corners of the world and that, as a result, Adam reached from one end of the world to the other. When he bent over, his head touched the east and his feet the west. According to another Jewish legend, the souls of the whole human race were contained in Adam from the beginning. His soul was "like the wick of a lamp, wound with countless threads. " This image clearly contains the notion of a unity of all human existence beyond all of the individual components. In this image, the "social aspect of the Self, which we will speak of later, is also hinted at.

The cosmic nature of this "great man" seems to provide a further indication that the inner core of the human soul, that is, the Self, extends far beyond the dimensions of the individual ego, and in truth, we find in observing the unconscious and its manifestations that it possesses dimensions that are impossible to delimit.

In ancient Persia, the corresponding primordial man, Gayomart, is described as a gigantic shining figure. When he died, the metals flowed from his body, and from his soul gold originated. His seed fell to earth and produced the first human couple in the form of two rhubarb plants. Curiously enough, the Chinese P'an Ku is also depicted covered with leaves like a plant. He is a unity that arises as a living growth, that simply exists, without any animal-like movement, that is, without any manifestation of self-will. Among a group of Mandaeans still living today on the banks of the Tigris, Adam is worshiped as the secret "oversoul" or protecting spirit of the whole of humanity. According to their legend, too, he sprouted from a date palm (the plant motif again!).

We have seen that the process of individuation is symbolized by the unconscious as a tree, and here we also see a hint of the cosmic man appearing as a plant. The plant represents a lawful process of growth in accordance with a fixed pattern, as well as something that develops directly out of inorganic matter. In a similar fashion, the Self also appears as something that grows objectively in the human psyche, beyond all impulses and instincts, as the psychic element in us that stands for continuity and pure being. The plant always has a part of itself hidden in the earth, and the image of the plant in the human psyche points to the fact that we too have a part of us that participates in life as a whole that remains hidden from us.

In many Gnostic circles and in the East, the great man was already recognized as an inner psychic image rather than described as a concrete reality. According to the Hindu view, the Purusha, for example, was something dwelling in every human individual, the only part of him that is immortal. This inner great man is also capable of redeeming the individual by guiding him

out of creation and its suffering back to the eternal origin; yet he can only do that if the individual recognizes him and is inwardly alert for his guidance. In the symbolic world of the Indians, this figure is called Purusha, which means "person. " He exists externally in the cosmos and also at the same time as something inner and invisible in each individual human being. [35]

According to many myths, this cosmic man is not only the beginning but also the ultimate goal of the world and its life. [36] The inner nature of all grain means wheat; and of all metal, gold- and of all birth, man, " the medieval sage Meister Eckhart says in this sense. [37] Seen from a psychological point of view, this is actually the case. The inner psychic reality in every person ultimately contains a hidden goal—to realize the Self. Practically, this means that we will never be able to explain the existence of the individual human being purely in terms of utilitarian mechanisms such as survival, perpetuation of the species, sexuality, hunger, the death urge, and so on; rather, beyond all those, it serves the self-representation of the essence of humanness, which can be expressed only through a symbol, to wit, the image of the cosmic man.[38]

In the West the cosmic man is to a great extent identified with Christ and in the East with Krishna and Buddha. In the Old Testament, this same figure appears as the "son of man, " and in later Jewish mysticism as Adam Kadmon. [39] Certain religious movements of antiquity simply called him Anthropos (the Greek word for man). All these symbolic figures point to the same mystery: the unknown meaning of human existence.

Certain traditions assert that this great man is the goal of creation; yet this is definitely not to be understood in an external sense, but rather as an inner goal. Hinduism, for example, assures us that though the real universe will not dissolve into the primordial man, at some point our perception of this material reality will indeed pass away, giving place to this "person. "

> As the rivers that flow into the sea, when they reach it, are absorbed into it and their own names and forms pass away so that one speaks then only of the sea, so the components of the watcher (the ego), when they come to the Purusha, are absorbed by him, and their name and form disappear. And then men speak only of the Purusha, and he (the Purusha) becomes indivisible and immortal.

The ego's orientation toward the external world and its ideas, which rush from theme to theme, and its desires, which seek object after object, disappear into the realization of the "great man. "

These examples, taken from different civilizations and times, show how widespread the symbol of the cosmic man is as an image of the mystery of the wholeness of the human being. Because the symbol refers to something complete and whole, the great man is often represented as hermaphroditic. In this form he unites in himself the most important psychic opposites, male and female. This unity is often also symbolized as a divine royal, or otherwise distinguished, couple. [40] The following dream of a forty-seven-year-old man shows this aspect of the Self with particular clarity:

> I am standing in an elevated place and see below me a magnificent, black female bear with a shaggy but groomed coat. She is standing on her hind legs, and on a slab she is polishing a flat, oval black stone, which is becoming increasingly shiny. Not far away, a lioness and a small lion are doing the same thing, except that the stone they are polishing is somewhat bigger and rounder. After a while, the female bear turns into a white naked woman of corpulent build, with long dark hair and dark, fiery eyes. I behave toward her in an erotically arousing way, whereupon she comes at me trying to catch me; but then I get frightened and escape back onto the building (or scaffold) where I was standing before. Later I find myself in the midst of many women, of which about half are primitive women with luxuriant black hair, and the other half are our (the dreamer's nation) women, with blond or chestnut brown hair. The primitive women (more young girls) sing a song in a very sentimental and melancholy fashion with

high soprano voices. Then, atop a high coach, magnificently clothed, there appears a young blond man who wears on his head a royal crown of gold adorned with shining rubies. Next to him sits a young blond woman, who must be his wife but has no crown. It seems as though this couple arose through a transformation of the lioness and the small lion; they belong to the primitive group. Now all the women (the primitive ones and others) intone a solemn song, and the royal coach slowly moves off into the distance.

Here the Self, the dreamer's psychic core, first appears as a passing vision of a royal couple, which arises out of the depths of animal nature and of the primitive psychic level of the unconscious and then disappears again. The female bear represents the animal aspect of the mother goddess (Artemis, for example, was worshiped by the Greeks as a female bear). And the dark, egg-shaped stone she is rubbing symbolizes the true personality of the dreamer. [41] Polishing and rubbing stones is a well-known, quite primeval human activity. In Europe, "sacred" stones, wrapped in bark, have been found in caves in many places. These were obviously preserved by Stone Age people as containers of divine power. In Australia, there are still aborigines who believe that their dead ancestors dwell as benevolent divine powers in stones. By rubbing these stones, one imbues them—and oneself—with fresh force, as though one were charging them electrically.

The dreamer had not been inclined, up to this point in his life, to accept the earth-related feminine principle. He did not want to be tied down by marriage. He was afraid of being caught by this aspect of life, and in the dream, too, he escapes into a role of passive observation. The she-bear's rubbing of the stone was to show him that he should become involved in this aspect of life, because the very "friction" (marriage!) that arises in this manner would polish his own being.

When the stone becomes shiny, it becomes *like a mirror,* in which the bear-woman can see herself. Only by taking on earthly suffering can the human psyche be properly polished into a mirror of divine power. The dreamer, however, takes flight upward, that is, into all kinds of reflections, through which he may seek to evade the task of life. But the dream shows him that if he does this, his psyche, his anima, will remain undifferentiated. This is represented by the many impersonal women, who moreover remain split between a primitive faction and a higher-status one.

The lioness and her son, who now appear, embody the mystery of individuation, for they are trying to shape *round stones* (!), which are an image of the Self, and in fact they too are a royal couple and as such an image of inner wholeness. In medieval symbolism, for instance, the philosopher's stone—a well-known symbol of inner wholeness—is often represented by a pair of lions or a human couple riding on lions. The inner urge toward individuation often first comes into play concealed behind the passion of love for another person. The aspect of this that goes beyond the natural attachment to the opposite sex is ultimately directed toward the mystery or one's own realization of wholeness. For this reason, when one has fallen passionately in love, one also feels that becoming one with the beloved is the only worthy goal in life.

So long as the inner wholeness appears as a pair of lions, this means that the Self remains hidden in an overpowering passion. [42] Only when the lions have become a king and his queen has the urge toward individuation reached the stage of human consciousness, and then it appears as the dreamer's distant goal in life.

Before the lions had been transformed, the primitive women alone sang in a sentimental fashion; that is, the dreamer's feeling is still primitive and at the same time, sentimental. By contrast, in honor of the lions who have become human, the civilized and the primitive women join together in a song of praise. In an expression of acknowledgment on the feeling level, all the women together sing *one* song; that is, the inner split has been transformed into harmony.

Still another form in which the Self manifests is illustrated by the following so-called active imagination of a woman, which I will recount. By "active imagination" is meant a particular kind

of meditation on fantasies, in which one relates to the unconscious as to a real partner. [43] This form of meditation can in many re gards be compared to certain Eastern meditation techniques, such as those of Zen Buddhism or tantra yoga, or to the Western technique of the Jesuit *exerdtia,* but with the fundamental difference that the meditator has no conscious goal or program whatever In this way active imagination remains the solitary experiment of a free individual with himself or herself, devoid of any tendency to steer the unconscious. But we cannot go into this subject further here. I must refer the reader to Jung's essay "The Transcendent Function. "

In this woman's meditation, a deer appeared, which spoke to her and said, "I am your child and your mother at once and am called the 'bond animal, ' because I establish a bond between people, animals, plants, and stones, when I enter into them. I am your fate or the 'objective I, ' " it continued. "My appearance redeems you from the meaningless arbitrariness of life. I establish a bond between the mind and the body and between life and death. The fire that burns within me burns in all of nature. When a human being loses this, he becomes lonely, egotistical, directionless, and without strength. "

The Self is often symbolized as an animal, which represents our instinctive nature and its connection with our natural surroundings. (That is why there are so many helpful animals in myths and fairy tales.) This relationship of symbols of the Self with the natural surroundings and even with the universe shows that this "atomic nucleus of the psyche" is somehow interwoven with the whole inner and outer world. All the higher organisms known to us are attuned to a specific environment in time and space. Animals, for example, have their territories, their building materials, their food types, to which their instincts are precisely attuned. One need only consider the fact that most grazing animals give birth to their young exactly at the time when grass is most abundant. A highly reputed zoologist therefore said that the inner nature of animals stretches far out into the world and imbues space and time with psyche. [44] The human unconscious, too,

is attuned at an ungraspably profound level to its environment, its social group, and, beyond that, to space and time and the whole of nature. The "great man" referred to above as the psychic center of the Naskapi Indians not only reveals inner processes in dreams but also provides advice to the hunter, such as how and where he should hunt. The Naskapi also derive from dream motifs the magical songs that they use to attract game animals.

However, this seems to apply not only to people still living in nature, but as Jung discovered, to civilized people as well. Dreams also provide us with a total orientation to our inner and outer worlds.

Indeed, observation of our dreams often has the effect of making the outer world symbolically meaningful to us. The result is that we begin to live in a small "cosmos, " because the little things in the world around us begin to acquire importance for us in a context of inner meaning. A tree in front of the window, a car, or a stone picked up while out on a walk, can attain symbolic meaning through our dreams. When we pay attention to our dreams, the cold, impersonal world around us loses its meaningless arbitrariness and becomes a realm full of individual, significant, mysteriously ordered events.

Nevertheless, our dreams are less concerned with external adaptation than those of primitives. They revolve for the most part around the "right" attitude of the ego to the Self, since this relationship, as a consequence of our modern way of thinking, is much more disturbed than with primitives. Primitives still live from their inner center, whereas we are often so entangled in outer matters that the messages of the Self do not get through to us. We live in the illusion of a clearly structured outer world, and this obscures our inner perceptions. Yet, precisely through our unconscious, we are still strangely bound up with our psychic and material environment.

As already mentioned, the image of a stone, jewel, or crystal appears with special frequency as a representation of the Self. We already saw this in the dream in which lions were polishing a round stone. In many dreams also, the stone is shaped like a crys-

tal, for the mathematically precise conformation of the crystal evokes perhaps most strongly the feeling that a principle of order dwells as a living spirit even in "dead" matter. Thus the crystal is a symbol of the union of the most extreme opposites.

Perhaps the stone is also especially suitable as a symbol of the Self, because its nature is most completely expressed by its pure "suchness, " its pure being-as-it-is. How many people are unable to resist bringing home and keeping unusual stones without having any idea why they do it? It is as though these stones contain some vital mystery for them. People seem to have done this from the earliest times, seeing in certains stones their own life force and mystery. The ancient Germans, for example, believed that the souls of the dead lived on in their gravestones, and our custom of putting up stones at graves derives in part from the symbolic idea that something eternal remains of the deceased that is best symbolized by a stone. [45]

Although human nature in one way differs perhaps more from a stone than from anything else, the reverse is also true: the unconscious core of a human being is perhaps most closely akin to the stone. The stone symbolizes a form of consciousness that is just pure being, beyond emotions, fantasies, feelings, and the current of thoughts that characterizes ego consciousness. It is a unity that merely exists, that was and is always there, unchanging. In this sense the stone symbolizes perhaps the simplest and at the same time most profound experience of the eternal and immutable that a person can have. We can observe a tendency in nearly every civilization to erect stone monuments to the memory of famous men and events. The stone that Jacob erected on the spot where he had his famous dream, like the stones people set up at the graves of local saints and heroes, shows this tendency in people to use a stone to symbolize an "eternal" experience. No wonder that in many religions the God image or at least the place where God is worshiped on earth is indicated by a stone. The most sacred of things for Muslims is the black stone in Mecca, the Kaaba, to which every man is to make a pilgrimage at least once in his life.

In the symbolism of the Church, Christ is "the stone which the builders rejected" (Luke 20: 17), or the "spiritual Rock that followed them" (1 Corinthians 10: 4). The medieval alchemists, who in a prescientific manner were seeking the "secret of matter, " hoping to find in it God or God's actions, saw this secret embodied in the so-called philosopher's stone. They already sensed, however, that this stone they sought was a symbol for something that in reality is only to be found within the human psyche. An Arabic alchemist, Morienus, gives the following description: "This thing [the philosopher's stone] is extracted from you; you are its mineral, and you can find it in yourself, or to put it more clearly, they [the alchemists] take it out of you. If you recognize this, the love and veneration you have for the stone will grow within you. Know that this is the indubitable truth. "[46] The alchemical stone, the *lapis*, symbolizes something in us that can never be lost and can never dissolve, something eternal, which for this reason is equated by many with the experience of "God within us. "

It usually takes periods of great suffering to clean away all the inessential psychic elements covering the inner stone; [47] but there is no human life in which an experience of the Self does not break through at least once. A religious attitude toward life would be one in which one sought to recover this unique experience and gradually to get a firm hold on it (after all, the stone is precisely a thing that lasts) in such a way that it gradually becomes something to which one can relate continually.

The fact that the highest and most frequent symbol of the Self is a thing made of inorganic matter, however, points to a further problem that awaits exploration—the still unclarified relationship of the unconscious psyche to matter. This is an issue with which psychosomatic medicine in particular is struggling. [48] It may, however, well be that what we call psyche and matter represent the same unknown reality seen from the inside and the outside. Jung introduced a new concept into this problematical area, which he called synchronicity. This refers to a "significant temporal coincidence" of an inner with an outer occurrence where the two are

not causally dependent on one another. The emphasis is on the word "meaningful, " for obviously there are lots of meaningless coincidences. If an airplane crashes in front of me just as I'm wiping my nose, that is a coincidence without the slightest meaning, but if I order a blue dress in a shop and they send me a black one by mistake just on the day that one of my close relatives dies that strikes me as a meaningful coincidence. The two occurrences are not causally related; they are connected only by the meaning that the color black has in our society.

Whenever Jung observed such meaningful coincidences in the life of a person, he also saw by his or her dreams that at that very time an archetype was activated in the unconscious. In the example above, it was the theme of death that expressed itself simultaneously in the two events. The common denominator is a symbol, a message of death.

When we begin to note that certain type of events seem to "like" to cluster together at certain times, then we begin to understand the ancient Chinese, who based their entire medicine, philosophy, and even architecture and statecraft on the science of coincidence. The ancient Chinese texts do not ask how to do things in terms of cause and effect, rather they ask what is attracted to coincide with what. The same idea is encountered in astrology as well as in the divination techniques of the most varied cultures. [49]

By introducing the concept of synchronicity, Jung opened the door to a new way of understanding the relationship between psyche and matter, and it is to this relationship that the symbol of the stone seems to point. But this is still a completely unresearched area of reality, which awaits the investigations of future generations of physicists and psychologists. The discussion of synchronicity may seem a digression from our theme, but synchronicity had to be mentioned briefly, because it is a theme full of creative possibilities for the future. Moreover, synchronicity phenomena almost always occur during the most important phases of the process of individuation. They are often paid no heed, because the individual of today has not learned to watch for such

coincidences and make them meaningful in relation to the symbolism of his dreams.

The Relationship with the Self

Today more and more people, especially those forced to stay in the cities because of their jobs, suffer from a sense of emptiness and boredom. It is like perpetually waiting for something that never comes. Movies, sports events, and political enthusiasms may distract us for a while, but time and again we come back from them to the wasteland of our own apartments, tired and disenchanted once more.

The only worthwhile adventure for the people of today is the adventure within. Realizing this dimly, many are turning to yoga and other Eastern teachings; but that is really no adventure, for there we do no more than adopt the knowledge already acquired by the Indians and Chinese, without having a *direct* encounter with our *own* inner center. [50] There is, it is true, the same concentration on the inner psyche that is found in Jungian psychology, with the difference that Jung has shown a way for us to come into contact with our own inner being alone and free, without preconceived rules.

When one gives daily attention to the reality of the Self, it is as though one has to live on two levels. As before, one devotes one's attention to one's duties in the external world, but at the same time one heeds all the messages and signs in dreams and events through which the Self makes known its intentions and shows the direction in which the stream of life is tending. Old Chinese texts that depict this type of approach make use of the image of a cat waiting in front of a mousehole. Attention, it is said, must be neither too tense nor too slack. "When one practices in this manner..., with time it will bear fruit, and when the right moment comes, it is like a ripe melon falling—something happens that triggers the inner awakening of the individual. Then the meditator is like someone drinking water: only he

knows whether it is cold or warm. All doubts disappear, and he will feel happy like a person meeting his own father at a crossroads. "[51]

Thus, in the midst of ordinary life, we are suddenly involved in an exciting inner adventure, and since it is unique for each person, it can neither be imitated nor stolen.

When a person loses contact with the regulating center of his psyche, it usually happens for the following reasons. A single instinctive drive or emotion can carry him away into a one-sided state of mind. This can also happen to animals. A sexually aroused stag often forgets all safety precautions and even its hunger. Being carried away in this manner is something primitive peoples greatly fear; they call it "loss of soul. " Another form of this kind of disturbance is excessive daydreaming that keeps secretly circling around certain complexes. This is a threat to the ability of consciousness to concentrate.

The other reason is opposite in nature. It consists in excessive consolidation of ego consciousness. Although a disciplined consciousness is a requisite for nearly all civilized activities (everybody knows what happens when a railway switchman gives way to daydreaming), it also has the unfortunate aspect of helping to repress impulses and messages from the Self. For this reason the dreams of a great many civilized persons revolve around the restoration of contact with the unconscious and its core, the Self.

In the representations of the Self in myth, we may note a repeated emphasis on the four cardinal directions, and in many images, the "great man" occupies the center of a four-part circle—a structure that Jung referred to using the Indian term *mandala* (magic circle). This symbolizes the "atomic nucleus" of the psyche, about whose structure and significance ultimately we know nothing. Interestingly enough, the Naskapi often represent their great man not as a person but as a mandala figure.

In Eastern cultures, mandala images are primarily used meditatively to restore inner balance. A traditionally structured mandala prepared by an artist is placed in front of the student for his contemplation. As with all preconceived religious rites, this can

become a purely external gesture. But to his astonishment, Jung discovered that such mandala images can also appear spontaneously out of the unconscious in people who have no idea of such meditation practices. This happens with particular frequency in situations in which people feel confused, unhappy, and "in a mess. " The appearance of this symbol usually brings with it an overwhelming experience of inner peace, a sense of the meaningfulness of life and of inner order. This is true even when it appears spontaneously in the dreams of modern people who have no knowledge of the religious traditions mentioned above; in fact, it may perhaps have an even stronger effect then, because tradition and knowledge cannot block or weaken the primordial experience.

The following dream of a sixty-year-old woman, which ushered in a new phase of intellectual productivity in her life, provides an example of this.

> I see a landscape in darkened light, and in the background the crest of a hill sloping gently upward and then continuing on the same level. On the rising line of the horizon moves *a square pane that shines like gold.* In the foreground is dark, unplowed earth, which is beginning to sprout. Then suddenly I see *a round table with a gray stone slab top.* At the moment I become aware of the table, the gold-gleaming square pane is on it. It has disappeared from the hill. Why and how it suddenly changed location, I don't know.

Landscapes in dreams (as often in art) symbolize ineffable unconscious "moods. " Here the darkened light of this dream landscape indicates that the brightness of the sun, that is, of daytime consciousness, has been dimmed and that now the inner nature begins to appear by the light it reflects itself. Until now, the symbol of the Self was no more than a hint of something longed for on the dreamer's mental horizon, but now it shifts and becomes the center of her psychic landscape. At the same time, seed sown long ago begins to sprout, for the dreamer had already been mak-

ing an effort over a long period to follow her dreams, and this was now bearing fruit (a reminder of the relationship of the cosmic man to plants!). Now the gold pane is suddenly situated on the right, that is, in the place where we consciously recognize things. The right usually symbolizes skillful, conscious; left symbolizes unskillful, unconscious, "sinister. " The golden pane is now situated on a round stone table and is no longer moving around; this means it has found a lasting foundation.

The motif of roundness (the mandala) generally represents natural wholeness. The square, on the other hand, symbolizes its conscious realization. In this dream the rectangular pane and the round table come together. Thus a conscious insight takes place within the nature of the Self. Round stone tables play a major role in myths. An example is King Arthur's Round Table, which is an image derived from the table of the Last Supper.

Whenever a person turns sincerely to his unconscious psyche and its knowledge (not, however, when he dwells on subjective thoughts and feelings) by considering its objective expressions, such as dreams and spontaneous fantasies, sooner or later the image of the Self will appear and confer upon the ego the potential for a renewal of its life. Now the most difficult problem that arises in this context has to do with the fact that all the modes of manifestation of the unconscious we have mentioned—the shadow, the animus, the anima, the Self—possess a light and a dark side. As we have seen, the shadow can be something base, a reprehensible instinctive drive that should be overcome, but it can also be a vital aspect of one's being that is pressing to be realized. In the same way, animus and anima can also play a dual role. They can bring about vital further development and creativity or rigidification and death. And even the Self, this most all-embracing symbol of the unconscious or of wholeness, has a dual aspect as well. This can be seen, for example, in the Eskimo tale given earlier, in which the "little woman, " although she tries to help the heroine on the moon, actually ends up turning her into a spider.

Indeed we could even say that the danger of the dark side or the Self is the greatest, because the Self also represents the greatest

inner power. The danger consists literally in becoming a spider, that is, that one might begin to "spin" grand delusions and become possessed by them. In such cases, a person might believe he has grasped the meaning of the most profound of cosmic enigmas, with the result that he loses all ability to communicate with his fellow human beings. A sure sign of this is the loss of one's sense of humor and sociability. Grand delusions, such as believing one is Julius Caesar or Jesus Christ, come about through identification with the Self. But the opposite can also occur—that one is unable to establish contact with the Self, because it is covered over and masked by too many unconscious impulses or conventional prejudices. On this account, the image of the Self often appears in myths as "a precious treasure, difficult to obtain. "

The emergence of the Self can also place the conscious ego in serious danger. This dual aspect of the Self is especially well depicted in the following tale from ancient Iran, entitled "The Mystery of the Badgerd Bath. "[52]

> The noble prince Hatim Tai received from his king the command to investigate the mystery of the Badgerd [which means "Castle of the Nonexistent"] Bath. In the course of his quest he must face many dangerous adventures, from which no one has ever before emerged alive. Finally he reaches a round edifice, to which he is admitted by a barber with a mirror in his hand. But as soon as he gets into the water inside, he hears a thunder clap, darkness shrouds everything, the barber disappears, and the water begins to rise relentlessly. Hatim swims desperately in circles. The water continues to rise, reaching the ceiling, and he believes he is lost. Then he prays to God and reaches for the round stone that seals the dome. Once again there is a clap of thunder, everything is transformed, and Hatim is suddenly standing alone in the desert. After more laborious wandering, he comes to a magnificent garden, in the middle of which is a circle of stone statues. In the center he sees a parrot in a cage, and a divine voice speaks to him: "O hero, there is almost no chance you will escape this bath alive. Once Gayomart [the primordial man] found a gigantic diamond which shone more brilliantly than the sun and the moon. He

decided to hide it so it could not be found and therefore built this enchanted bath to protect it. The parrot here is a part of the spell. At his feet lie a golden bow and arrow. You may try to hit the bird with them three times. If you hit him, the spell will be lifted. If not, you will be turned to stone, like these others here. "

Hatim tries the first time and misses the target. His legs turn to stone. He misses the second time and turns to stone up to the chest. Then he closes his eyes and shouts, " God is great!" He shoots blind and hits the mark! There are claps of thunder and clouds of dust. When these subside, where the parrot was he sees an immense glittering diamond, and all the statues turn into living people, who thank him for saving them.

The symbols of the Self here are easy to recognize: the primordial man Gayomart, the round, mandala-shaped bath, the stone in the middle of the roof, and the diamond. But the last is surrounded by danger. The demonic parrot is the embodiment of an evil spirit of imitation, which causes people to miss the target and which turns them psychically to stone. For as was pointed out before, the process of individuation precludes mimicry of other people. People are constantly trying, through "external" technical copying, to imitate the inner experience of their great religious leaders, Christ, Buddha, and others, and thus rigidify psychically into tiresome formalism. What imitation ought to consist of is pursuing one's own inner way as those great leaders did, with courage and sincerity similar to theirs.

The barber with the mirror who disappeared symbolizes the gift of reflection, which Hatim loses when he needs it the most—the rising water represents the danger of being absorbed by the unconscious and losing oneself in one's own emotions. For in order to understand the message of the unconscious, one must not let oneself get carried away. The ego must maintain its composure, for only when I remain a conscious person can I realize the contents and messages of the unconscious. But how can a person undergo this supreme experience of being one with the universe and at the same time remain conscious that he is only a

little ego? When I think of myself negatively as a mere statistical number, my life no longer has a meaning; and when I experience myself as a part of the cosmic whole, how can I then keep hold of niy earthly standpoint? Reconciling these inner opposites within oneself is one of the most difficult things the process of individuation requires us to accomplish.

The Social Aspect of the Self

When we take in the impression of the tremendous overpopulation that exists today, especially in the cities, almost inevitably we feel oppressed and begin to think: "I am Mr. X or Ms. X, I live on X street, like thousands of others, and it really wouldn't make much difference if a few people like me got killed—there's more than enough of us anyway!"[53] And when we read in the newspaper about the death of endless numbers of people who do not mean anything to us, this feeling of the senseless insignificance of our life is reinforced. That is the point where turning to the unconscious can provide the greatest help, for dreams take the dreamer seriously in every detail of what he does and situate his life unexpectedly in meaningful larger frames of reference.

Something we know only theoretically—that everything comes down to the individual—here becomes clear *experientially*. Often we have a direct experience of something like the "great man" calling upon us quite personally, asking us to fulfill a specific task. This alone can give an individual the strength to swim against the current of the collective view and take his own psyche seriously.

Of course this can sometimes be unpleasant, because it goes against the intentions of ego. For example, you want to go out with friends, but a dream forbids this and demands that you undertake some creative work instead. Thus the task of individuation is often felt to be a heavy burden.

In connection with this aspect of individuation, the legend of Saint Christopher is an apt symbolic story. Because of his pride

in his strength, Christopher wanted to serve only the strongest lord. First he took service with a king, but when he saw that the king was afraid of the devil, he served the devil. Then when he saw the devil was afraid of Christ, he decided to serve him, and waited for him for many years at a ford. One stormy night a child asked Christopher to carry him across the river. With ease he lifted the child to his shoulders, but with every step he took across the river, it became heavier, until he felt as though he was carrying the entire world. Then he saw that Christ was the burden he had taken on his shoulders. Thereupon Christ granted him forgiveness for his sins and eternal life.

The miraculous child is an image of the Self, which literally weighs on the natural man and yet at the same time is the only thing that can save him. In art it is often depicted as the globe of the world, which clearly shows its meaning, for the child and the sphere are widespread symbols of wholeness.

When a person attempts to follow his unconscious, not only can he no longer do just what pleases him, but he can also not always do what pleases the people around him. As a result, he must often take leave of his original group in order to come to himself. This fact causes many people to say that taking the unconscious seriously makes people asocial and egotistical. But this is not really the case, for there is another factor in play here—the collective or social aspect of the Self.

When a person pays attention to his dreams, he discovers that they are often concerned with his relations to the people around him. For instance, dreams can warn him not to trust a certain person too much. Or he might dream about a joyful encounter with a person he had perhaps completely overlooked until then in the outside world. In any case, there are then two types of possible interpretation. Either the dream content is a *projection,* that is, the dream image of the person is *a symbol for an inner aspect of the dreamer himself.* (This type of dream interpretation is called interpretation on the subjective level.)[54] But it is also often the case that dreams are communicating something to us about a real person out there, that is, the dream has a meaning on the

"objective level. " In this respect, the unconscious plays a role that is still far from understood in all its ramifications. For, like all the higher animals, the human being is unconsciously attuned to the manifestations of the other beings around him and instinctively perceives their problems quite independently of what his consciousness thinks about them. [55]

Our dream life gives us a glimpse into these subliminal processes, and also exercises an influence on us. When I have a dream that gives me happiness about a person in my environment, I will involuntarily take a greater interest in that hitherto overlooked person, even if I do not interpret the dream at all. In this, the dream image can blind me in its quality as a projection as well as convey objective information. To find out which of these is happening, a painstakingly circumspect attitude of consciousness is required. As in all inner processes, here too, the Self is the last and highest authority and thus the one that also regulates personal relationships. Through the influence of the Self, people who are spiritually in harmony with each other and who have similar outlooks often come together. This is a mode of group formation that often functions completely independent of outer social and organizational factors. The unifying element is not based on previously known relationships and common interests but on shared connectedness through the Self. An excess of social obligations arising from the mode of group formation is even quite harmful, because it gets in the way of this other hidden operation of the unconscious in bringing people together. Political manipulation of mass consciousness or advertising and propaganda that go beyond the bounds of purely communicating the truth are also harmful in this way, even when they are carried out on the basis of an idealistic outlook.

Here of course the question arises of whether the unconscious part of the human psyche can be influenced at all. It has been shown in practice that one cannot influence one's own dreams. True, there are people who claim they can, but a closer look shows that they are only doing what I do with my unruly dog—I order him to do what I know he is going to do anyhow. The

unconscious can be altered only through a long process of working on it—in tandem with a change in the point of view of consciousness. When symbols are used by people in an attempt to influence public opinion, naturally—to the extent that they have a genuine symbolic content—they do initially make an impression on people; but whether people's unconscious and emotions will really finally be taken in is incalculable. Statistics about pop hits show that no producer can know in advance if his product is going to be a big hit or not. The unconscious, in the masses as well as in the individual, obviously retains its autonomy.

This point is often called into question by people who are not familiar with the unconscious, because dreams so frequently contain motifs the dreamer encountered the day before his dream. But when we take a closer look, we see that these "daytime remains, " as they are called, have for the most part been changed or incorporated into entirely different frames of reference. Beyond that, we have to ask ourselves, why does the dream pick out these particular motifs and not a thousand others that I have also read about? The unconscious picks up only the images and events that fit in with its own significative frame of reference. For example, a person who represses his childlike spontaneity might read about a child being run over and then dream about this the following night. The external event is taken over by the unconscious in order to represent an inner state of affairs symbolically.

The same thing can happen with collective outer contents. Here too the unconscious often borrows images from the experience of the external world in order to express itself. Thus in modern dreams I have often encountered the image of divided Berlin as a symbol for the "sore spot" in one's own psyche, for the place of greatest conflict, which is for that reason also the place where the Self is most likely to turn up. Many dreams also come up relating to the film *Hiroshima, mon amour* which for the most part contain the message either that the two lovers (in the film) should come together—an image of the Self—or that an atomic explosion is going to take place, which is an image of madness and total dissolution. So although in such cases it may seem that

the place or the film has influenced the unconscious, this is not actually true.

Only when specialists in manipulating public opinion use economic pressure or physical force are they able to influence the psyche of a people for a period of time. But this means only a suppression of the unconscious, which leads in the masses to the same consequences as in the individual—to mental illness. All attempts to suppress the unconscious over long periods of time are doomed to failure, since they run counter to instinct. [56]

We know from studies on the socialization of higher animals that small groups (from ten to fifty individuals) generally provide the best possible conditions of life, both for the individual animal and for the group; and the human being seems to be no exception in this respect. His physical life, his spiritual and psychic health and his ability to contribute to society all seem to thrive best at this level. As far as we can tell from our current understanding of the individuation process, the Self tends to bring about the formation of groups as well as a sense of connectedness with *all* human beings; and at the same time a clear-cut feeling of commitment toward specific other individuals. Only when the principle of group cohesion emanates from the Self can it be hoped that conflicts arising from ambition, envy, and negative projections will not cause the group to fall apart.

That of course does not mean that no differences of opinion and conflicts of duty can arise; but when they do, each individual should pull back emotionally from them and pay heed to his inner voice. This will enable him to find the approach that the Self requires of him.

Fanatic political partisanship (not the fulfillment of the duties of citizenship) therefore often seems to be incompatible with the process of individuation. For example, a man who was very politically active in an attempt to liberate his homeland from a foreign power had the following dream:

> With compatriots of mine I am climbing the steps up to the attic of a museum where there is a hall resembling the cabin of a ship,

painted black on the outside. From the inside, a distinguished woman in her middle years named X opens the door. (X is a historical hero of the dreamer's country associated with freedom like Joan of Arc in France or William Tell in Switzerland.) Inside the hall hang the portraits of two aristocratic women in flower-pattern brocade gowns. As Ms. X explains these pictures, they come to life—first the eyes take on life, then the chests begin to breathe. Astounded, the people pass into a lecture hall where Ms. X is to speak. She says that the pictures came to life through her intuition and feeling. But the people are outraged; they say X is mad and even leave the hall.

The motif important for us in our present context is that the anima figure, Ms. X, is a figure entirely invented by the dream, but she bears the name of a great hero of national freedom (for example, like Wilhelmine Tell, William Tell's daughter). Through this the unconscious is expressing more than clearly that at present it is not important for this man to try to liberate his country externally, as X once did, but rather liberation through the anima, the psyche, will occur through bringing the pictures of the unconscious to life. That the museum room has the appearance of a black-painted ship's cabin is also significant. The color black suggests night, darkness, and turning inward, and the ship's cabin motif makes the museum of pictures into a ship also. If the terra firma of collective consciousness is inundated by unconsciousness and barbarity, this museum ship is capable of becoming a Noah's Ark for the resurrected images of the unconscious, is capable of carrying those who embark on it to another spiritual shore. Pictures in a museum are dead vestiges of the past, but through the attention given them by the anima, they are imbued with fresh living meaning.

The outraged people in the dream represent an aspect of the dreamer himself that is under the influence of the collective consciousness, which disapproves of bringing these psychic images to life. They embody his resistance to the unconscious. This resistance says something like: "This is all well and good, but if the

atom bomb falls, this kind of thing will be of very little help. " This aspect of the dreamer is incapable of divesting itself of statistical ideas and rational prejudices. The dream, by contrast, shows that today the true liberation of people can only proceed from a psychic transformation. What is the point in "liberating" his country when afterward there will be no psychic goal of life for the sake of which the freedom could be used ? When people no longer see any meaning in life, then it also does not matter under what Eastern or Western regime it experiences its decline. Only when it can create something meaningful through freedom is freedom important. That is why finding an inner meaning to life is more important for the individual than any other concern. [57]

The ability to influence public opinion through the means that have become usual for us today is based on two factors: one is statistical surveys of collective trends and unconscious complexes—especially the power complex; the other is the projections of the manipulators of public opinion. Statistics, however, do not do justice to the individual. If the average size of stones in a pile is five cubic centimeters, one still may very well not find even one stone of this size in the whole pile! Thus even the most refined probability calculus is incapable of taking account of the unique individual; for probability presumes improbability, and the basis for the individual element in human beings and their destiny often lies in this very area of improbability. Only a philosophical point of view that leaves room for both the regular and probable *and* the exceptions to it can do justice to this fact.

It is thus clear that attempts to manipulate public opinion cannot produce much good. On the other hand, when an individual truly makes his way along his own path of individuation, this has a contagious effect, in a positive sense, on the people around him. It is like a spark leaping—something that usually occurs without a lot of verbiage and when no conscious manipulation is intended. Virtually all the religions of the world contain symbols that illustrate the process of individuation or its most important aspects. The Self, in the Christian world, as we have already mentioned, is projected as the "second Adam, " as Christ; in the East

it is Krishna or Buddha. [58] These figures represent for the individual the model of a personality of greater amplitude, which he or she may attempt to emulate. And we also find that many people have dreams in which these figures appear as guiding counselors On the whole, with people who are still contained by their religion, that is, who "believe" in its contents and doctrines, the psychic regulation of their lives takes place through religious symbols. Their dreams also often revolve around them. For example, a Catholic woman, right after the "Declaration of the Assumption of Mary, " dreamed that she was a Catholic priest. Her unconscious extended the idea of the dogma in a manner something like this: "Now Mary is almost a goddess, so she should also have priestesses. "

Another Catholic woman, who harbored certain criticisms about minor, secondary aspects of her faith, dreamed that the church in her home city had been torn down and a new one had been built; but the old tabernacle with the consecrated hosts and the statue of the Mother of God was to be brought from the old church to the new one. This dream shows that the man-made aspect of religion needed a renewal, but that the most profound images related to God becoming human and the Great Mother would survive the changes to the faith. Dreams like this are an indication of the vital interest of the unconscious in the religious thinking of an individual. [59]

This raises the question of whether it is possible to find any overall trend in the religious dreams of modern people. Jung noted with relative frequency a tendency in the dreams of contemporary Christians (Protestants and Catholics) to complete the trinitarian God image with a fourth element, which tended in the direction of the feminine, dark, material, or evil. For instance, we find dreams about the redemption of the devil or about Mary ascending to Heaven in the form of a naked black woman. A nun dreamed that the water mixed with the wine in the Eucharist—that is, the human nature of Christ—had to be better understood. [60]

Of course this fourth element that has been excluded from the

Trinity has always existed, but has remained separated from the God image in our conscious thinking; thus it has been seen more as an antithesis (for example, as the devil or the lord of this world). But today the unconscious seems to be trying to bring the two aspects of this split in the God image back together. Naturally, the central symbol in any religion, the God image or the mandala, is particularly exposed to these kinds of unconscious tendencies toward change.

A Lamaist abbot once explained to Jung that real mandalas are the ones created in the individual imagination (directed fantasy activity) when there is a disturbance of the psychic equilibrium of the group or when an idea cannot be found and must be looked for because it is missing from the sacred doctrine. Here, two fundamental aspects of the mandala symbol are being referred to at the same time. On the one hand the mandala serves a conservative purpose, restoration of the old order; and on the other hand, a creative purpose: providing form for something that does not yet exist. This latter aspect is not in conflict with the former, because in most cases a restoration of the old order cannot be achieved without simultaneously creating something new. It is as though the old returns on a higher level in the new. It is like a spiral, which returns again and again to the same point as it continues to grow in a particular direction.

A picture painted by an unsophisticated woman educated as a Protestant shows just such a spiral mandala. This woman was commanded in a dream to paint the Godhead, and in the dream she saw the image of it in a book. Of God, she saw only his cloak blowing in the wind, its movement setting it off from a spiral in the background. There was another figure on the cliff, whom she did not see clearly. When she woke up, she realized with a sudden shock that this was "God himself. "

Usually Christian art depicts the Holy Spirit as a flame or a dove, but here it is shown as a spiral. This is an example of the spontaneous appearance out of the unconscious of a new idea that is not yet contained in the doctrine. It is not a new idea that

the Holy Spirit constantly urges us toward innovation, but the depiction of this as a spiral is new.

The same woman subsequently painted a second picture which was also derived from a dream. It sought to depict the dark wing of Satan sinking down over Jerusalem, the seat of Christ's work.

The wing was broken, recalling the cloak of God from the previous picture. The viewer of the first picture was situated somewhere high above in the air with an unbeatable cleft between the two cliffs in front of her. The blowing cloak of God did not quite reach across to Christ. The second picture was seen from the earth. A form that appeared to be a dark variant of the cloak of God was coming down upon two onlookers (the woman and her positive animus). Thus seen from a higher viewpoint (in the first picture), the form spreading out as it fluttered in the wind was a part of the Godhead, above which rose the spiral, that is, an image of the potential for higher development. Seen from the level of human reality (in the second picture), the same thing blowing in the wind was the dark and eerie wing of the devil.

If we think out this hint of the unconscious to its conclusion, we see that the opposites of good and evil, light and dark, are moving closer together in the image of the Self as seen by our consciousness. But the images also have a significance transcending the personal level. They prophesy the sinking of a divine darkness over the Christian world, a darkness behind which, however, the potential for further development makes itself known. The axis of the spiral is not aimed upward, but in the direction of the picture's background. Through this the picture expresses the idea that the further development of the Self symbol is tending toward the depths and the background. It is leading neither into the heights of the spirit nor into the lower realm of material reality, but rather into a *further dimension,* that is, into the unconscious.

When such religious symbols emerge from the unconscious or an individual human being, it creates a profound malaise in many people. They become afraid that this could unsuitably change or

relativize officially accepted religious symbols and teachings. This is even often the source of a rejection of analytical psychology and the entire unconscious.

From the psychological point of view, we may respond to this as follows: Today, as far as their relationship to religion is concerned, there are three kinds of people. The first group is composed of those people who still really believe in their own religion. Its images and doctrines are directly comprehensible to them, and in such an immediate and living way that no doubt can slip in at all. This is the case when there is relatively strong agreement between conscious views and the unconscious background. Such people can afford to look at the facts of psychology without prejudice, without having to be afraid of losing their faith. Even if their dream life happens to appear unorthodox in certain details, these details can be assimilated into their existing views without great difficulty.

A second group of people have lost their faith and replaced it with some conscious, reasonable outlook. For such people, the psychology of the unconscious is simply an introduction into a hitherto completely undiscovered realm, and such people should encounter no difficulty in becoming involved in exploring it. All the same, we find in practice quite frequently that these people, too, fend off an encounter with the unconscious. This is because their rationalism is secretly a fanatical faith, almost like a religious conviction. They behave as though theirs was a scientifically objective approach, but this is by no means the case. Instead such people belong to the group we shall mention next.

There is a third large group of people who, though they no longer believe in their inherited religion in their heads, in another part of their being, still do half "believe. " An example is the French philosopher Voltaire, who railed in enlightened terms against the Catholic Church ("Ecrasez 1'infame"), but who according to certain reports, before his death, amid fear and trembling, had himself given the last rites. His head was faithless, but his feeling was orthodox Catholic. Such people remind us of passengers stuck in the automatic doors on the bus who are un-

able either to get in or get out. Although their dreams, too, would have something to say about this very problem, they often find it difficult to turn to the unconscious because they are at odds within themselves about what they want and do not want. In the last analysis, paying serious heed to the unconscious, too, is a matter of the personal courage and integrity of the individual. The complicated plight of these people stuck in no-man's-land is in part conditioned by the fact that today the collective religious teachings are part of the collective consciousness (what Freud called the superego), though they formerly originated in the unconscious. Of course this is contested by many historians and theologians, who maintain that some sort of revelation took place. For many years, I have looked for something that would prove the Jungian point of view, but such evidence is hard to come by, because almost all religions are so old that their origin has been lost from view. However, the following example seems to me a relatively good indication of how rites originate.

A medicine man of the Ogalala Sioux Indians named Black Elk, who died not long ago, relates in his autobiography that when he was nine years old he became seriously ill, and in the midst of his fever he had an extraordinarily vivid vision. He saw four groups of magnificent horses spring forth from the four cardinal directions, and then he saw, enthroned on clouds, the six grandfathers of the world, the ancestral spirits of the tribe. They bestowed on him six healing symbols for his people and showed him a new way of life. [61]

When he was sixteen years old he suddenly developed a terrible fear of thunderstorms. Whenever it thundered, he heard voices that said, "Hurry, hurry!' It reminded him of the thundering of the hooves of the horses in his vision. An old medicine man helped him at this time by explaining that his fear came from having kept the vision to himself. He had to communicate it to his people. He did this, and the tribe translated the vision into reality as a ritual with horses. Black Elk and many of his people averred that the performance of this exercised a salutary

influence. "Even the horses seemed to be happier and healthier than before. "

The enactment of the dream was not repeated only because shortly thereafter the tribe was destroyed by the whites. But an Eskimo tribe living on the Colville River in Alaska recounts the origination of their "eagle ceremony" in these terms:

> Long ago a young hunter shot a beautiful eagle which made such an impression on him that he stuffed it and made offerings to it. One day when he had gone hunting in a snowstorm, two animal men suddenly appeared in front of him who said they were messengers from the eagle world and carried him off with them. Then he heard a kind of drumming, and they said to him: "That is the heart of a mother beating. " Thereupon a woman dressed in black appeared, the eagle's mother, and demanded that in honor of her dead son he introduce an eagle ceremony among his people. After they had showed him how to perform the ceremony, he suddenly found himself lying exhausted in the snow in the place where he had first met the messengers. Then he showed his people how to perform the ceremony, which they still do to this day. [62]

These two examples show how a ritual or a religious custom can arise directly from an experience of the unconscious of an individual and can then shape the lives of an entire tribe. Such customs, when repeated, are continuously reshaped and refined over time until they become more or less fixed. But this process of crystallization also has a negative side, which is that as a result of it, more and more people forget the original experience and end up just believing what has been told them concerning the custom. Then they even consider further creations from the unconscious as blasphemy.

Nowadays this is to a large extent also true for us. Although Christianity seems to place an especially high value on the immortal soul of the individual human being, one is well advised not to understand this in too practical terms, because otherwise many people will react with shock. Sometimes theologians even defend their genuine religious symbols and symbolic doctrines

against the religious function of the psyche, which they experience as threatening, forgetting that the heritage they are defending owes its existence to precisely this function; for without the human psyche, which has received and shaped "divine" inspirations, no religious symbol would ever have entered the reality we experience as human beings. (We need only think of the prophets or evangelists. [63])

If in response to this the claim is made that there is such a thing as a religious reality per se, independent of the human psyche, we can only inquire, "Who or what is making that statement if not a human psyche?" Our postulations can never leap beyond the bounds of the psyche, for it is our sole organ for grasping reality.

Thus the modern discovery of the unconscious shuts a door somewhere forever on the illusory spiritual reality "in itself" that our ego so blithely imagines. In modern physics this door has also simultaneously been shut, in this case on the illusion that a physical reality in itself could ever be apprehended. [64] But at the same time, the discovery of the unconscious opens the door to an imponderably multifaceted field of reality whose bounds cannot be set, in which objective research and the personal ethical adventure combine in the most unusual fashion. It is possible that the recognition of this fact will lead to an entirely new way of "doing science, " for now feeling, the function of moral valuation, can no longer, as hitherto, be excluded. However, the possibility of communicating this way of proceeding in the new field is limited, because much that has to do with it is unique and is therefore not transferable without remainder from person to person through language. Here too a door is shut on an illusion—the illusion that one can completely understand another human being and prescribe for him or her what is "right. " But here too, by way of compensation, the door opens on a new area, the discovery of the unifying function of the Self operating in a multitude of individuals. Thus in place of the intellectual word games prevailing today there appears a psychic action working on an essential level for the realization of the consciousness of the individual. What effect

this will have in the realm of human spiritual and social development we do not know. But one thing strikes me as certain: future generations will have to pay heed to Jung's discovery of the process of individuation if they wish to avoid a situation of regressive stagnation.

Notes

1. Cf. C. G. Jung, cw 8, paras. 421, 443ff, 55Iff; cw 9/ii; and G. Adler, *Studies in Analytical Psychology* (London, 1948).
2. Cf. C. G. Jung, cw 9/ii, paras. Iff; and vol. 12, paras. 20, 44, 230.
3. Cf. F. G. Speck, *Nasfypi: The Savage Hunter of the Labrador Penin sula* (University of Oklahoma Press, 1935).
4. Cf. C. G. Jung, cw 9/i, paras. 489ff, 525ff.; and 9/i, paras. 7ff. and 297ff.
5. Cf. R. Wilhelm, *Dschuang-Dsi, das wahre Buck vom sudl. Blutenland* (Chuang-tse: The True Book of the Southern Land of Blossoms) (Jena, 1923).
6. Cf. C. G. Jung, "The Philosophical Tree, " cw 13, paras. 304ff.
7. Cf. H. Maspero, *La Chine antique* (Ancient China) (Paris, 1955), pp. 140f. My thanks to Mrs. Marianne Rump for this information.
8. Cf. C. G. Jung, cw 17, para. 306ff.
9. Cf. *Psychologische Interpretation von Kindertrdumen* (Zurich, ETH, 1938/39). Cf. also C. G. Jung, *The Development of Personality,* cw 17; M. Fordham, *The Life of Childhood* (London, 1944), esp. p. 104; E. Neumann, *The Origins and History of Consciousness* (Princeton: Princeton University Press, Bollingen Foundation, 1970); F. Wickes, *The Inner World of Consciousness* (New York, 1927); and Eleanor Bertine, *Human Relationships* (London, 1958).
10. Cf. C. G. Jung, *The Development of Personality,* cw 17; Jung discusses the psychic core in paras. 300ff.
11. Cf. J. Bolte and G. Polivka, *Anmert^ungen zu den Kinder- und Hausmarchen der Bruder Grimm,* vol. 1 (1913-1932), pp. 503ff.; this includes all the variations of the Grimm's fairy tale "The Golden Bird. "

12. Cf. C. G. Jung, cw 9/ii; cw 12, paras. 36ff., "The Undiscovered Self (Past and Future), " in cw 10, paras. 488ff. Cf. also F. Wickes, *The Inner World of Man* (New York, 1938). A good example of the real ization of the shadow is given in G. Schmalz, *Komplexe Psychologic und tyrperliches Symptom* (Complex Psychology and Physical Symp toms) (Stuttgart, 1955).

13. Cf. A. Piankoff, *The Tomb of Ramses VI,* parts 1 and 2 (Pantheon Books, Bollingen Series, 1954).

14. Cf. C. G. Jung, cw 6, paras. 470ff.; cw 8, paras. 517ff.

15. *The Koran,* trans. E. H. Palmer (Oxford University Press, 1949); C. G. Jung, cw 9/i, paras. 240ff.

16. Cf. Somadeva, *Vetalapanchavimsati,* trans. Tawney (Bombay, 1956); also Heinrich Zimmer, *The King and the Corpse* (New York, 1948).

17. Cf. *Der Ochs und sein Hirte* (The Ox and the Oxherder), trans. Koi-chi Tsujimura (Pfullingen, 1958), p. 95.

18. Cf. C. G. Jung, cw 9/i, paras 20ff. and ch. 3; cw 17, paras. 338ff.; cw 8, paras. 662 ff.; cw 11, paras. 46ff., 71ff., 759 ff.; cw 7, paras. 296ff.; E. Bertine, *Human Relationships* (London, 1958), pt. 2; Esther Harding, *Psychic Energy* (New York, 1948); and others.

19. Cf. K. Rasmussen, *Die Gabe des Adlers* (The Eagle's Gift) (Frank furt, 1926), p. 172.

20. Cf. W. Hertz, "Die Sage vom Giftmadchen" (The Saga of the Poi sonous Maiden), *Abhandlungen der fypniglichen Bayerischen Academic der Wissenschaften* (Proceeds of the Royal Bavarian Academy of Sci ences), XX, vol. 1 (Munich Division, 1893).

21. Cf. C. Hahn, "Der Jager und der Spiegel, der alles sieht" (The Hunter and the Mirror That Sees Everything), in *Griechische und Albanesische Marchen* (Greek and Albanian Fairy Tales), vol. 1 (Mu nich and Berlin, 1918), p. 301.

22. Cf. Eleonor Bertine, *Human Relationships.*

23. Cf. C. G. Jung, cw 11, paras. 243 ff.; cw 9/ii, paras. 352ff.; cw 12, paras. 29ff., 141ff., 168ff.

24. On the four stages of the anima, see C. G. Jung, cw 16, paras. 361ff.

25. Linda Fierz-David, *Der Liebestraum des Poliphilo* (Poliphilo's Dream of Love) (Zurich, 1947).

26. Cf. Marie-Louise von Franz in *Aurora Consurgens,* translated by R. F. C. Hull and A. S. B. Glover (London: Routledge and Kegan Paul, 1966).

27. Jung examined the chivalric cult of the lady in cw 6. Cf. also Emma Jung and M. -L. von Franz, *The Grail Legend,* translated by Andrea Dykes (New York: Putnam, 1970).

28. Cf. C. G. Jung, *Two Essays on Analytical Psychology,* cw 7, paras. 207ff.; cw 9/ii, paras. 20ff. See also Emma Jung, *Animus und Anima,* passim; Esther Harding, *Woman's Mysteries* (New York, 1955); Cf. Eleonor Bertine, *Human Relationships,* pp. 128ff.; Toni Wolff, *Stu-dien zu C. G. Jungs Psychologic* (Studies on C. G. Jung's Psychology) (Zurich, 1959), pp. 257ff.; Erich Neumann, *Amor and the Psyche: The Psychic Development of the Feminine* (Princeton: Princeton Univer sity Press, 1990).

29. Cf. "Der Tod als Geliebter" (Death as the Beloved), *Zigeunermar-chen* (Gypsy Fairy Tales), in *Die Marchen der Weltliteratur•,* pp. 117f.

30. Cf. C. G. Jung, cw 9/i, paras. 306f.; cw 7, paras. 374f.

31. Cf. "Die schwarze Konigstochter" (The Black Princess), *Marchen aus dem Donaulande.*

32. Cf. "Von einer Frau, die zur Spinne wurde" (The Woman Who Turned Into a Spider), trans. K. Rasmussen, in *Die Gabe des Adlers,* pp. 121f.

33. Cf. C. G. Jung, cw 9/i, paras. 259ff.

34. H. Maspero, *Le Taoisme* (Paris, 1950), p. 109. See also J. J. M. de Groot, *Universismus* (Cosmic Thought) (Berlin, 1918), p. 40; H. Koestler, *SymboliJ{ des chinesischen Universismus* (Symbolism of Chi nese Cosmic Thought) (Stuttgart, 1958); and C. G. Jung, *Mysterium Coniunctionis,* cw 14, para. 573.

35. Cf. A. Wiinsche, *Schopfung und Sundenfall des ersten Menschen* (Cre ation and the Fall into Sin of the First Man) (Leipzig, 1906), pp. 8f., 13; Hans Leisegang, *Die Gnosis* (Gnosis) (Leipzig: Kroner, 1924). See also C. G. Jung, *Mysterium Coniunctionis',* and cw 12, paras. 209ff., 447ff. There is a possibility of connections between Chinese P'an Ku, Persian Gayomart, and the legends concerning Adam; on this see S. S. Hartmann, *Gayomart* (Uppsala, 1953), pp. 46, 115.

36. Cf. E. S. Drower, *The Secret Adam: A Study ofNasorean Gnosis* (Ox ford, 1960), pp. 23, 26f, 37.

37. Cf. F. Pfeiffer, *Meister Eckhart, Predigten* (Meister Eckhart, Ser mons), trans. C. de B. Evans (London, 1924), vol. 2, p. 80.

38. Cf. C. G. Jung, cw 9/ii, paras. 68ff.; "Answer to Job, " in cw 11; and cw 14, paras. 570ff.

39. Cf. G. Sholem, *Major Trends in Jewish Mysticism* (1941); and C. G. Jung, cw 14, paras. 585ff.

40. Cf. C. G. Jung, cw 16, paras. 410ff.; and cw 14, paras. 349ff., 532ff. One could also mention the round primordial man whom Plato described in the *Symposium* or the Gnostic God-man figure.

41. Cf. C. G. Jung, cw 13, paras. 126ff, 70ff., 308ff., 315ff.

42. Cf. C. G. Jung, cw 12, passim; cw 16, paras. 353ff.; and Toni Wolf, *Studien zu C. G. Jungs Psychologic,* p. 43.

43. Cf. C. G. Jung, cw 8, paras. 131ff.

44. Cf. A. Portmann, *Das Tier als soziales Wesen* (The Animal as a Social Being) (Zurich, 1953), p. 368.

45. Cf. Paul Herrmann, *Das altgermanische Priesterwesen* (Ancient Ger man Priestcraft) (Jena, 1929), p. 52.

46. Cf. C. G. Jung, cw 12, para. 421, note **45.**

47. Cf. C. G. Jung, cw 12, para. 404.

48. Cf. C. G. Jung, cw 7, paras. 230ff.

49. Cf. C. G. Jung, "Synchronicity: An Acausal Connecting Principle, " cw 8, paras. 816ff.

50. Cf. C. G. Jung, "Concerning Mandala Symbolism, " cw 9, part 1, paras. 627ff.

51. Cf. Lu Kuan Yii (Charles Luk), *Ch'an and Zen Teaching* (London), p. 27.

52. Cf. *Mdrchen aus Iran,* in *Die Mdrchen der Weltliteratur* (Jena, 1959), pp. 150f.

53. Cf. C. G. Jung, "The Undiscovered Self (Present and Future)/' in cw 10, paras. 488ff.

54. Cf. C. G. Jung, cw 8, paras. 509ff.

55. Cf. A. Portmann, *Das Tier als soziales Wesen,* pp. 65ff. and passim. See also N. Tinbergen, *A Study of Instinct* (Oxford, 1955), pp. 15 If- and 207f.

56. Cf. El. E. E. Hartley, *Fundamentals of Social Psychology* (New York, 1952); and T. Janwitz and R. Schulze, "Neue Richtungen in der Massenkommunikationsforschung" (New Directions in Mass Communication Research), in *Rundfun^ und Fernsehen* (Radio and Television) (1960), pp. 7f., passim. Also ibid., pp. 1-20; and "Unterschwellige Kommunikation" (Subliminal Communication), ibid., Numbers 3/4, pp. 283, 306. (My thanks for this information to Mr. Rene Malamud.)

57. Cf. C. G. Jung, "The Undiscovered Self (Present and Future), " in cw 10, paras. 488ff.

58. Cf. C. G. Jung, cw 11, paras. 413ff., 243ff.

59. Cf. C. G. Jung, cw 12, paras. 169ff.

60. Ibid.

61. Cf. Black Elk, *Blac\ El\ Speaks,* ed. J. G. Neihardt (New York, 1932). German edition: Schwarzer Hirsch, *Ich rufe mein Vol* (I Call My People) (Olten, 1955).

62. Cf. K. Rasmussen, *Die Gabe des Adlers,* pp. 23f., 29f.

63. Cf. C. G. Jung, cw 12, Introduction.

64. Cf. W. Pauli, "Die philosophische Bedeutung der Idee der Komplementaritat" (The Philosophical Significance of the Idea of Com plementarity), *Experientia,* vol. 6, no. 2, pp. 72f.; and "Wahrscheinlichkeit und Physik" (Probability and Physics), *Dialectica, vo\.* 8, no. 2(1954), p. 117.